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INDEX TO THE INLAND PRINTER

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A

PAGE

"Accident," Don't Take a Chance Against. 702
Agricultural Journalism at Iowa State College, Short Course in..... 110
Allen, Henry, Back at His Desk..... 111
"Alligator" Steel Belt Lacing, New Circular Showing..... 698
Alphabet, How We Got Our... 83, 234, 389, 531
American Firms, Seeks Connection with.. 837
American Offset Presses for Switzerland and Japan..... 391
American Rotary Valve Company, William Beattie at New York Office of..... 837
Appliesation..... 41
Apprentice Printers' Technical Club:
Apprentice Printers' Technical Club.... 69, 213, 355, 499, 645, 789
Body-Matter, Correct Spacing of..... 355
Borders About Cover-Designs..... 69
Colors, Dividing the Form for..... 213
Initials, The Proper Use of..... 499
Originality..... 789
Paneling, Some Points on..... 645
Review of Specimens..... 71, 215, 359, 790
Apprentice, The Youngest..... 360
Apprentice, Training the..... 820
Apprentices, Typographical Technical Series for..... 671
Associated Advertising Clubs, Business Printing Exhibit at Convention of..... 256
Ault, Charles A., Sells for Europe..... 837
Autopress Numbering Device, Novel..... 254

B

Ben Franklin Club of Albany Holds Annual Picnic..... 664
"Ben Franklin Monthly," Selling Price-List of Chicago..... 107
Book Review:
Advertising, What It Will Do..... 113
American Text-Book for Letters..... 113
Chemistry and Technology of Printing Inks, The..... 556
Etching and Other Graphic Arts..... 113
Penrose's Annual and Process Year Book 57
Poems of Printers..... 556
"Printers' Errors"..... 252
Thought-Building in Composition..... 113
Bookbinding Labor Cost..... 805
Boosted by Big Ball..... 228
Boss, The Efficiency of the..... 474
Bottles, Paper Container Saves Washing Out..... 784
Business, A Stake in the..... 239

C

California Expositions, A Printer's Trip to the..... 372
"Cameo and Lastro Results"..... 838
Cargill Company's Employees Have Picnic and Boat Ride..... 698
Catalogue, How to Sell a..... 104
Chicago During June, All Eyes on..... 352
Chicago Old-Time Printing Pressmen's Association, Outing of..... 553
Chicago Printing and Allied Trades Golf Tournament..... 692
Chicago Typographical Union, No. 16, Memorial Services of..... 381
Clippings and Comments..... 816
Colored Inserts:
Purple Mountains of California, The..... 665
Vista, California..... 489
"Complete Paper Directory of Chicago"... 698
Connecticut Printers Enjoy Outing..... 841
Copy, Value of the Preparation of..... 622

Correspondence:
"Annals of the Little Shop Around the Corner, The..... 55
Apprentice, Taking Care of the..... 197
Capital S, The Evolution of a..... 345
Coated Paper, The Introduction of..... 773
Comments by an Old Reader..... 629
Competent Printers in the Country..... 629
Compositor of To-day Slow, Is the Average? 773
Correspondence..... 53, 197, 345, 485, 629, 773
Country Printer, The..... 486
Curry, Claud, Where Is?..... 486
Cut-Price Printer Set the Price for Printing, Does the?..... 345
France, In Aid of the Printer-Soldiers of 485
Grenfell's, Dr., Missions in Labrador..... 53
Honesty of Printers, The..... 55
Howard University, Course of Printing in..... 630
Mapmaking, Modern..... 486
Newspaper Writer, Who Can Place This? 630
Pennants, Making Stenciled and Applique 714
Pikers and Picas..... 55
Printer, What Constitutes a?..... 773
Printer, What Is a?..... 630
Reporting, Ethics of..... 197
"Solicitor Wanted" Question, Anent the 345
Typefounders' Specimen Sheets..... 773
Cost and Method:
Blankwork, Estimating on..... 803
Cost, A Fair Division of the..... 229
Cost and Method..97, 229, 379, 519, 657, 801
Cost Is Divided, How the..... 97
Customer's Pocket, A Tender Sympathy for the..... 97
Efficiency and Cost..... 521
Estimate, An Interesting..... 520
Estimate, How to Study an..... 657
Estimate Problem, The..... 801
Monotype Accounting Problems..... 473
Overequipment, A Financial View of.... 100
Overequipment, What Is?..... 522
Paper, Figuring the Cost of..... 233
Profit, How Much?..... 801
Records and Their Use..... 98
Salesman Produce, What Should a?..... 230
Three in a Row — Of Low..... 99
Wash-Up, Where to Charge the..... 523

D

Daniels Printing Company Announces Incorporation..... 391
Decision, A Back-Firing..... 667
Delphos Printing-Press, Demonstrations of the..... 108
Dexter Folder Company Insures Its Employees..... 702
Diamond Paper Cutter, Patent Granted on Improvement on..... 698
Discipline..... 643
Doyle Vacuum Sheet-Cleaner Giving Satisfaction..... 840

E

Editorial:
Accuracies..... 481
Advertising, Organized, Is Doing for Business, What..... 195
Brotherhood Idea, The..... 51
Business, Ethics of..... 481
Business Men to Gather in Chicago, Ten Thousand..... 194
Business Publications Plan Chicago Exhibit..... 195
Camera, The Printer and the..... 625
Consolidation and Conservation..... 483
Craftsmanship..... 481

Editorial — *Continued:*
Departmental Cooperation..... 194
Editorial..... 49, 193, 337, 481, 625, 769
Emergency Man Wanted..... 626
Engravings, Increase in Prices for..... 769
Engravings, The Price of..... 625
Eyes, A Fresh Pair of..... 626
Eyes and Eyesight of Printers, The..... 50
Folds, Diagram or Map..... 769
Grafter in Business, The..... 482
Grumbling..... 481
Hour-Cost, Why Not a Standard?..... 771
Individual, The..... 481
Knowledge, The Pursuit of..... 482
Legislation for Labor..... 50
Necessity and Opportunity..... 626
Newspaper, The Coming..... 770
Pressroom Kink, A..... 769
Printing Industry, Organising the..... 194
Rollers, Printers'..... 338
Sources, Preparing the..... 627
Timing Oneself..... 625
Uncommunicable, The..... 625
Wood Engravings..... 339
Word, The Importance of the Right..... 339
Editors of McLean County, Illinois, Form Organization..... 110
Edwards, Edward, and His Art..... 516
Efficiency in the Small Shop..... 669
Electric-Light Bulbs, The "Security" Guard for..... 837
English, "Go-As-You-Please"..... 82
Engravings, Standardization of the Trimming of Blocks for..... 246
Exposition of the Printing and Allied Trades, Chicago, June 19 to 26..... 240
Eye and the Camera, The..... 888

F

Federal Printing Company's Annual Outing 680
Flong Machine, The Rivett..... 95
Foreign Graphic Circles, Incidents in..... 55, 198, 346, 487, 631, 775
Franklin-Typothetæ of Chicago, The..... 543

G

Geddes, Mr. John, to Make Extended Tour of United States..... 252
"Globetype" Endurance Test..... 837
Graydon, Samuel, New General Sales Manager of the Wyman-Gordon-Hallenbeck-Crawford Company..... 702
Griebel, Lewis F., Joins Force of Universal Type-Making Machine Company..... 553
Grippers, The Anway Adjustable Job-Press 254

H

Hand-Lettering, On the Advantages of..... 753
Harris Rotary Presses Installed at Government Printing Office..... 837
Hartford Printing Press, The..... 392
Hats, Printers and High..... 532
Henneberry, W. F., "Remembers" Men on Anniversary..... 394
Hershey Press, New Home of, Nearing Completion..... 107
High School Annual, Unusual Treatment of, by the "Holden Progress"..... 392

I

Illustrations:
Advertising Men's Convention, Echoes from the..... 659, 661, 674, 675, 682, 696
Albuquerque, New Mexico, Station at..... 372
An Off Season..... 196

Illustrations — *Continued*: PAGE
Anway Adjustable Grippers 254
Applique Designs for Pennants 180
Avalon Harbor, Santa Catalina Islands. 702
Back to the Old Stamping Ground. 192
Barge of the Company of Stationers 493
Bird's-eye View of New York Printing Crafts Building 841
Booth, Franklin, Drawing by 336
Bridal Veil Falls, Kamloops, British Columbia 491
Briggs, Mr., Had a Birthday on August 4 836
Calendar of George Pulman & Sons, From 89, 103, 205, 227
Chicago Office of Thompson Type Machine Co. 838
Chunk Out of the Los Angeles Sky-Line, A 815
Cloth-Sample Label, A 43
"Come West, Young Man" 287
"Dad's Not the Only Machinist in the Family" 102
Declaration of American Independence, The 480
Delphos Press, The 108
Die-Cut Label 46
El Ortiz, Lamy, New Mexico 372
El Tovar, Grand Canyon 373
"English House" in Bruges, The 494
First Principles 340
Flowers 52
Graphic Arts Exhibit, Congress Hotel, Chicago 548, 549
Grenfell's, Dr., Reindeer at St. Anthony, Newfoundland 54
Grove Park Inn, Asheville, North Carolina 684
Hartford Press, The New 392
Hawaiian Fisherman, A 640
Hawaiian Grass House 826
Hawaiian Hula-Hula Dancer 782
Honolulu:
Japanese Chrysanthemums and Hawaiian Banana Trees, Moanalua 774
Royal Palm Avenue 350
Statue of Kamehameha The Great 344
Waikiki Beach 808
Hotel del Coronado, San Diego 373
Illinois Editors at Convention of Illinois Press Association 382
In the Hand-Set Days — When the "Swift" Measured Up His String.. 48
Industries Illustrated 572
Inkwell and Stamp-Holder Inensed in Ammunition Shell 775
John Day's Mark 635
Kamada's, Prof., Commendation of an "Inland Printer" Book 342
Katzenjammer 58
Las Tres Marias 483
Latham Machinery Company in New Location 544
Leaving Los Angeles for Catalina Harbor 814
Looking Up Spring Street, Los Angeles.. 815
Los Angeles Home, A 815
Map Type, Reproduction of an Original Impression from a Form of 326
Meade, C. B. 383
Medal Struck in Honor of William Blades 495
Mexico, Running a News paper in 634
Mohr Line-Saw, The 392
"Monarch of All He Surveys" 551
Moving-Picture Shows, Device for Printing Glass Slides for 700
Multiple-Feeding Attachment for Miller Platen-Press Feeders 393
Multiple-Hole Combination Punching Member for Tatum Punching Machines 555
Nature Studies from the Zoological Garden, London, England 240
New York Harbor, The 784
New York Printing Crafts Building 840
Nauuau Fall 514
On the Strand at Venice 815
Paint Label 44
Paper-Mill to Pressroom, From:
Beater-Room, Crane & Co 205
Boiler-Room, Crane & Co 92
Cylinder Machine for Drying Pulp, Burgess Plant 93
Cylinder Vats Made by the Pusey & Jones Company 525
Finishing-Room, Crane & Co 526
Fourdrinier Machines, Crane & Co.... 206
Ragroom, Pioneer Mill, Crane & Co.... 91
Wet Machines, Burgess Plant 204
Pennant, Reproduction of Painted Felt.. 178
Pennant-Stenciling Machine, Sketch of.. 179
Postal Card Issued by the National Committee in Aid of French Soldiers.... 485
Power Behind the Illinois Press, The.... 384
Record-Keeping, Reproduction of an Intricate Form for 521
Rivett Flong Machine, The 96
Rotary Four-Color Press Designed and Built in Australia 112
Royal Pay-Roll Calculator, The 556
St. Louis Monotype Club, Members of the 680
San Diego Exposition:
An Artistic Spot 373
Isthmus, The 374
One of the Courts 373
Plaza 374

Illustrations — *Continued*: PAGE
San Francisco Exposition:
California Building 375
Illinois Building 376
In Front of the Art Palace 376
In the Court of Abundance 375
In the Court of the Universe 375
On the Zone 375
Pansy and Tulip Beds 374
Statue in Front of the Art Palace 376
Tower of Jewels 372
San Gabriel Mission 374
Santa Barbara Mission 374
"Say, Wouldn't That Be Just Lovely" 484
School for Apprentices of the Lakeside Press 821
School Shop of the Lakeside Press 822
Shepard, Henry E., Company Forces in First Annual Outing 690, 691
Slot and Letter Arrangement for Making Changes in Labels, Top and End Views 45
Snowflake Enameled Book Paper, Cover-Design of Brochure of 554
Sprague Electric Monorail Crane 554
Stationers' Hall, Carved Oak Screen at Entrance of Hall in 780
Stationers' Hall, London 779
Stebbins Valley 90
Surf-Riding 523
Sutro Baths, San Francisco 374
Temple of Music, San Francisco 819
Typical of Three Hundred Miles of Country Boulevards 814
Typographical Error, Incidents in the Experience of a 624
"Uneven Distribution" 534
View of Chelan Gorge 530
View of Manhattan Island, New York.. 803
Warren Standard Papers Portfolio, Attractive Cover of 253
Wax Engraving — Bridging Open Spaces Between Engraved Lines 324
Wax, Impressing Lettering Into the Plinth of 323
Wax Plate, Engraving Irregular Lines in the 322
Wax "Tint-Plate," Cross-Ruling 325
"We Point with Pride" 209
When the "Ghost" Was Five Minutes Late 768
"You Bet Those Kids Are Having a Good Time" 528
International Association of Manufacturing Photoengravers Votes to Hold Its Convention in Chicago 110
I. T. U. Course, Cleveland Printers and Apprentices Enthusiastic Over 109
Inventories, Charles S. Brown and Printers' 832

J

Japan, The Paper Market in 491
Jersey City Typothetæ, Company Craftsmanship Club to Hold Outing 554
Job Composition:
Appropriateness 209
Decoration, The Extent of 497
Engraved Work Type-Designs in Imitation of 393
Job Composition 65, 209, 353, 497, 641, 785
Margins 65
Reverse Plate, The 641
Running-Head as an Embellishment, The 785
Job, The Idea for the 465
Johnson Automatic Roller Rack 555

K

Kewanee *Star-Courier*, Leo H. Lowe Purchases Control of 698

L

Labels, Gummed, Varnished and Die-Cut... 42
Languages, Living 830
Last Word, The 47
Latham Machinery Company in New Building 252
Laxman, F. E., Joins Forces of J. W. Clement Company 700
Letterpress, Outgrowths of 42, 177, 321
Lino-Tabler Officials Reflected 107
Linotype Adaptable for Use in Japan and China Now Being Manufactured 835
Linotype Bulletin, The 840
Linotype Metal, Booklet on 698
Linotype Metal-Pot, Electricaly Heated... 393
Linotype, Specimen of Book and Catalogue Faces for the 391
London Times, The 496

M

McNutt Non-Explosive Safety Cans and Devices 837

Machine Composition:
Abused, How Machines Are 678
Bars, Irregular Alignment of 819
Composition Record Made by Walter Dennis, A New 701

Machine Composition — *Continued*: PAGE
Correction, Who Is at Fault When Error Occurs in? 817
Delivery Slide Linin Disconnects 101
Distributor 103
Escapement Lever on a Model K, To Remove a Worn 817
Graphite, Flour Mics Replacing 351
Intermediate Clutch Shaft, To Remove... 225
Keyboard Cams Need Cleaning 102
Keyboard Cause of Irregular Response, A 225
Keyrods Become Disconnected from Verges 351
Lead Poison among Operators Exaggerated, Is the Danger of? 515
Machine Composition 101, 225, 351, 515, 678, 817
Magazine, Changing a Model 5 680
Matrices Damaged in Distributor Box 225
Matrices Falling in Wrong Channels 352
Matrix Bent by Distributor Screw 513
Matrix Combination Saves Time, Changing 479
Matrix Ears Bent by Distributor Screws. 679
Matrix Lifter Raises Two Thin Matrices. 101
Matrix Prevents Long Line Shoving of.. 351
Measurement of Linotype Matter 819
Plates of Irregular Outline, Setting Linotype Matter Around 817
Plunger, Risk from Careless Manner of Cleaning 227
Plunger Trouble Corrected, A 514
Plunger Works Badly 818
Pot Leaks Immediately Heated 101, 679
Pot-Mouth Jets Become Clogged 225
Pot Mouthpiece, Putting in a 226
Proof, What Is a Clean 678
Service to Linotype Operators 513
Slug Adheres to Matrix Line 227
Slug, Double Face Not Parallel with.. 679
Slug, Face of, Overhangs Body 679
Slug, Face to Appear on 818
Slug, Sunken Characters on a 678
Slug, Sunken Face on 818
Slug Type, An Aid to Distinguish 351
Slugs Cause Column-Rules to Work Up.. 678
Slugs, Curved 351
Slugs, Irregular Trimming of 102
Slugs, Peculiar Reason Given for Curved 513
Slugs Stick in Channels 513
Temperature, Irregular 226
Transposition of Capital and Small Letters 513
Man and the Field, The.. 94, 250, 371, 356, 672, 830
Master Printers of Chicago, One Organization for 110
Meetings:
Associated Advertising Clubs of the World, Convention of the 546
Ben Franklin Club of Chicago 111, 255
Chicago Printing Crafts Association.. 108, 248
Chicago Trade Press Association 351, 527
Colorado Typothetæ Printers Hold Third Annual Meeting 837
Connecticut Typothetæ 256
Connecticut Typothetæ Holds Annual Election of Officers 384
Connecticut Valley Club of Printing House Craftsmen, Banquet of the.. 253
Cost Congress, Third Annual Northwest. 370
Illinois Press Association, Golden Jubilee of the 254, 382
International Association of Electrotypers, District Meeting of 556
International Association of Manufacturing Photoengravers, Convention of the 394, 551
International Typographical Union, Six-ty-first Convention of the 833
Michigan Press and Printers' Federation. 109
New York Typothetæ, Fifteenth Anniversary of the 208
Newspaper Proprietors' Association of New Zealand 530
Ohio Printers' Federation to Meet in June 253
Old-Time Printers' Association of Chicago in Quarterly Meeting 698
Printers Supplymen Club of Chicago.. 527
United Typothetæ and Franklin Clubs Convention 253, 702, 813
Wisconsin State Conference on Printing and Newspaper Publishing 256
Mergenthaler Linotype Company Shows News Faces 553
Metal Furniture, Quads and Spaces, A New Style of 839
Mexico, Running a Newspaper in 634
Mohr Line-Saw, The 392
Monotype Club of St. Louis, The 680
Moving-Picture Shows, Device for Printing Glass Slides for 700
Multiple-Feeding Attachment for Miller Platen-Press Feeders 393

N

Newspaper Work:
Advertisements, Keyed 811
Advertising Costs, Why There Is a "Sliding Scale" of 688
Advertising Patronage in a Local Paper, Boosting the 761

Newspaper Work — *Continued:* PAGE
Advertising Service of the Weekly..... 475
Circulation Increasing, Newspaper..... 182
Community Consciousness, Cultivating... 583
Community, Relation of a Newspaper to the 242
Feature Worth Following, A..... 541
"Legal" Advertising and "Legal Rates".. 539, 683
Legal Measurements, More About..... 809
"Legal Rates," The Chaos of..... 385
Make-Up, Is a Proper Make-Up a Pain... 386
Newspaper Survey, A..... 537
Newspaper Work..85, 241, 385, 537, 683, 809
Review of Newspapers and Advertisements..... 88, 244, 387, 541, 686, 811
Rich, How to Get..... 386
Solicitor Wanted..... 241
Subscription Price for Weeklies, The..... 242
Subscription Suggestions, Some..... 85
Weekly, Contract Price for Printing a... 810
New York *Evening Post*, Ryan & Inman, Western Representatives, Some..... 107
New York Printing Crafts Building..... 840
Notions..... 467

O

Obituary:
Armstrong, George B..... 823
Axtell, Eldridge..... 552
Boland, James F..... 251
Butler, Elias S. R..... 552
Call, Francis M..... 552
Clark, Charles Heber — "Max Adeler"... 823
Conant, Benjamin..... 697
Crowell, Thomas Y..... 824
Davis, W. W..... 697
Fitch, George Helerson..... 823
Forman, Jonathan Clayton..... 697
Harper, John Wesley..... 824
Hazen, Hiram C..... 697
Morrow, George..... 824
Munn, Daniel Joseph..... 824
Nelson, William Rockhill..... 251
Pierce, James Appleton..... 251
Rand, William H..... 552
Rayfield, Ernest..... 823
Stern, Jonathan..... 552
Thomas, William..... 251
Walton, Thomas F..... 251
Way, William H..... 552
Office Clerk Problems:
Adjusting Complaints..... 188
Office Clerk Problems..... 188, 620
Relations with the Salesman..... 620
Optical Micrometer, Amstutz..... 839
Osco Mortising Saw, The..... 853

P

Paper-Mill to Pressroom, From:
Appraising and Testing Paper..... 828
Constituents of Paper, The..... 91, 204
Paper-Making 377, 525
Paper-Mill to Pressroom, From..91, 204, 377, 525, 681, 828
Physical Aspects of Paper, The..... 681
Paper-Ruling, Some Practical Hints on.... 691
Parsifle Paper, Mucilage for..... 841
Patriot's Prayer, A..... 688
Pennants, Stenciled and Appliqued..... 177
Plate-Printer, A Press That Benefits the... 838
Platen Presses, Positions of Forms on..... 766
Poetry:
Don'ts 504
Pastoral 336
Portraits:
Armstrong, George B..... 823
Babcock, Harlan E..... 689
Blades, Willaca 495
Brown, Charles S..... 832
Chesterman, E. W..... 543
Cozzens, Fred B..... 543
Day, John 685
Dennis, Walter 701
Flinig, A. W..... 813
French, Fred H..... 109
Gandy, Lewis C..... 111
Haskell, Dr. Loomis F..... 699
Jones, J. Harry..... 543
Latham, R. H..... 545
Latham, Paul H..... 545
Laxman, E. E..... 701
Leyden, W. T..... 543
Maddox, Wirt Hord..... 360
Miller, E. C..... 666
Morris, William..... 61
Rivett, Joseph P..... 96
St. Louis Monotype Club Officers..... 679
Shepard, Mrs. Clara J..... 689
Sleepeck, W. H..... 543
Southworth, A. E..... 813
Traphagen, C. D..... 813
Whittingham, Charles, I..... 60
Whittingham, Charles, II..... 60
Wight, John 636
"Poster Stamp Pointers for Paster Stamp Printers" 391
Poster Stamps, A Distinctive Series of.... 253
Pressroom:
Aluminum, Printing on..... 533, 825
Blotter Form, Tympan for a..... 534

Pressroom — *Continued:* PAGE
Bond-Paper, Feeding 201
Cartons, Printing Double for Cutting.... 369
Consecutive Numbers, Printing..... 89
Cylinder, Setting of..... 370
Cylinders, Overpacking of..... 90
Electricity in Stock Affects Folding..... 90
Embossing Board, The Use of..... 825
Enamel Paper, Offset 827
Erasure of Error in Printing..... 201, 825
Felt Goods, Flock for..... 672
Glossy Effect on Cover Plates..... 89
Half-Tone Plate, Edge of, Fills Up..... 535
Half-Tone Print, How Many Good Impressions Will a 825
Humidity in Pressrooms, The Control of. 675
Ink, Too Much..... 202
Ink, Unsuitable 89
Label, Varnished, Stamping-Ink for..... 203
Make-Ready, The Science of..... 185, 329
Make-Ready, Variations in Electros Affecting 369
Motor, A Lamp Socket Connection for a Press 201
Moving-Picture Machine Slides, Transparent Material for..... 674
Offset Presses, Rollers for..... 533
Overlay, What Is a Mechanical?..... 826
Overlays, Hand-Cut Versus Mechanical.. 673
Overlays, Mechanical, for Small Shops.... 533
Packing on a Cylinder Press to Bunch or Creep Forward, What Causes the..... 350
Persian-Orange Ink Fades..... 90
Platen Press, Printing a Heavy Form on a 673
Pressroom..... 89, 201, 369, 533, 673, 825
Pressure on Large and Small Forms, Relative 89
Red Ink That Will Withstand Heat, Desires a 533
Red on Black, Printed..... 826
Register, Cause of Imperfect..... 825
Register, Shrinking of Stock Affects..... 534
Roller Composition, A New Use for..... 534
Rollers, Composition, To Revive Hard... 201
Rollers, Getting Best Service From..... 676
Rotary Press, Wear of Bearings on..... 203
Rubber Blanket Unsatisfactory..... 533
Rule-Enclosed Forms, To Prevent Slurring on 827
Slurring of Plate Mounted for Final Bed. 89
Slurring on Rank Check..... 369
Tint on Scotch Glazed Paper, Mottled.... 202
Tints Printed from Slugs..... 201
Tympan May Be Bagged..... 201
Tympan-Reel, Only One on Press..... 201
Printer and His Business, The..... 63
Printer's Patriotism, The..... 759
Printers, Precautions for the Health of... 787
Printing, Advertising and Allied Trades Exposition 547
Printing-House Craftsmen, With the...348, 639
Process Engraving:
American Process Plants, Mr. Newton's Observations in 778
American Processwork, A. J. Newton on 227
Book-Stamps, Phonengraved 58
Books for the Processworker..... 778
Chlorid of Iron Solution, To Prepare..... 236
Coated Paper Originated, How..... 490
Collodion Emulsion Wanted..... 666
Collodion, Orthochromatic 665
Collotype Plates, How to Preserve..... 59
Darkroom, Safe Light for a Wet-Plate... 777
Enamel Prints on Copper, Scum in..... 777
Etching Copper, Half-Tone Screen..... 237
Gelatin Negatives, Rapid Drying of..... 342
Half-Tones from Half-Tones..... 489
High-Light Half-Tones Again..... 341, 665
Huebner-Bleistein Offset Processwork... 238
India Ink, Waterproof, To Make..... 489
Intaglio Etching from Line Negatives, Negative Prints for..... 777
International Association of Manufacturing Photoengravers, New President of the 666
Iodin, To Dissolve in Water..... 342
Japan, Photoengraving in..... 342
Kodachromes 236
Lantern-Slides, Heat-Proof..... 489
Line Block, To Duplicate a..... 665
Magazines, Half-Tones in the..... 489
Offset Perfecting Press..... 236
Offset Press, Now It Is the..... 342
Penrose's Annual and Process Year Book 57
Photogravure and Offset in Combination. 777
Photogravure Press Made in the United States, A 665
Posters and Poster Art..... 238
Prints of Engravings, Engravers Should Collect 341
Process Engraving..57, 236, 341, 489, 665, 777
Rotary Photogravure in Calico Printing.. 57
Rotary Photogravure Literature 491
Rotary Photogravure, Round Dot or Square Dot for..... 59
Rotary Photogravure, Screens for..... 236
Rotary Photogravure, The Screen in.... 778
Screens, Half-Tone with Unusual Grain.. 490
Silver Bath That Fogs..... 666
Standard Depths for Half-Tones..... 57

Process Engraving — *Continued:* PAGE
Three-Color Negative Patent..... 57
Three-On-the Printer of The First..... 237
Vandyke Process, The..... 490
War, Photography and Half-Tone in This 341
Wet-Plate Negatives for Portraits and Landscapes 490
Zinc Has Become a Precious Metal, Why 665
Proofroom:
Books on Proofreading..... 783
Capital, A Disputed..... 783
Colons, On the Use of..... 634
Compounding, Useless 633
Compounds and Use of the Hyphen..... 343
Compounds, Two Suggestions on..... 207
Figures, Rule Wanted for Use of..... 783
Fractions, Hyphens in Spelled..... 344
"Gradient" 529
Grammar, Good 638
Hyphens, Further Elements in the Use of 663
Number, A Question of..... 633
Parenthetical Clauses 477
Pluriet, A False 81
Possessive Forms 208, 529
Proofreading and Authorities..... 333
Proofroom..... 81, 207, 343, 529, 633, 783
Punctuation 343
Punctuation with Quote-Marks..... 344
"Rev. Smith" 529
Spelling, An Old Rule for..... 530
Spelling Books, About..... 207
Spelling, On the Value of Rules for..... 190
Spellings, Choice of..... 343
"Stet," On the Use of..... 81
Styles, Varying, and Proofreading..468, 614, 756
Pulley Covering, "Gripwell"..... 256

Q

Query Club of New York, Special Train to Pacific Coast 553
Quoin, Universal Pressure..... 555

R

Randall Company, of St. Paul, Minnesota, Lewis C. Gandy Now with..... 111
Reporter, A Poor 827
Reporter Won His Spurs, How a..... 333
Roller Trucks, Time and Money Saved by Expansion 255
Rotary Four-Color Press Designed and Built in Australia..... 112
Rotary Printing Press, A New Type of Rapid 535
Royal Calculating Systems..... 556
Royal Manufacturing Company Launches Advertising Campaign 107

S

St. Paul Printers' Supplymen Elect Officers 553
Sales Force, Making Printing a..... 668
Sales-Making Printing, Try-Outs in..... 693
Salesman, The Motor as an Aid to the..... 252
Sattler-Morand Ink-Saving Attachment, C. R. Mayer Company to Control..... 107
Shenandoah *Sentinel-Post* to Have Get-Together Day 555
Shepard, Henry O., and Inland Printer Companies, Outing of..... 689
Shepard, Henry O., Commemorate the Birth of 394
Shepard, Henry O., Employees to Have Outing 553
Shepard, Mrs. Clara J., Unanimously Endorsed for the Chicago Board of Education 553
Sierra Paper Company, Fred H. French New Manager of..... 109
Snowflake Enameled Book Paper, Attractive Broadside About..... 554
South Carolina Master Printers' Association, C. C. Muller Reelected President of 640
Southworth, Constant, Made a Director of National Paper & Type Company..... 393
Specimens..... 73, 217, 361, 505, 647, 791
Sprague Electric Club..... 554
Sprague Electric Works Opens Branch in Cleveland 107
Stoddard-Bell Electrotype Company, The.. 391
Styles of Typography That Have Been Discarded — and Why 616

T

Tatum Punching Machines, New Multiple-Hole Combination Member for..... 555
Tatum, Samuel C., Company Representatives to Travel Western Territory..... 391
Taylor Optical Projector for Registering Color Forms, The..... 391
The Nation's Business, Louis E. Van Norman to Edit..... 107

PAGE
Thompson Type Machine Company Expands 255, 838
Trade Notes 107, 252, 391, 553, 698, 837
Two-Color Attachment for Disk Platen Presses, A 393
Typography, The Literature of..60, 492, 635, 779

U

United Typothetæ and Ben Franklin Clubs, News Items from 106
Universal Type-Making Machine Company, Fred C. Grumman Now with 840
University of Missouri, Journalism Week at 252
University of Wisconsin Students Run Daily Paper 208

W

Wanner Machinery Company Places Machines Under Power in Showrooms 252
War as a Text for Advertising, Using the.. 827
War, Cost Record of the European 618
Warren Standard Papers, Portfolio of 253
Whitlock Printing Press Company, H. W. Thornton Western Sales Manager of the 252
Winnipeg Printing and Allied Trades Hold Outing 688
Wood-Pulp, The First Paper from 836
Word and the Printer, The:
Advertisement-Writer Runs Wild, The... 797
Clever Conception That Pulled Well, A... 800
Constructive Criticism on Circular Advertising Individual Electric Drive 799
Follow-Up, An Effective Piece of 799
Propaganda Material, Some Interesting. 798
Word and the Printer, The 797

INDEX TO ADVERTISEMENTS

PAGE

Acme Staple Co....20, 162, 314, 450, 602, 742
American Autopress Co...5, 149, 295, 441, 597, 731
American Electrotype Co. 26, 173, 316, 449, 604, 751
American Folding Machine Co....308, 606, 860
American Numbering Machine Co.....143, 175
American Pressman 124, 286, 422, 570, 862
American Printer...139, 271, 418, 566, 707, 851
American Printers' Roller Co.....138, 266, 427, 462
American Steel & Copper Plate Co.....26, 169, 423, 457, 602, 750
American Type Founders Co.....11, 273, 293
Anderson, C. F., & Co.....317, 740
Anway, H. B.....261, 398, 846
Art Reproduction Co...138, 266, 412, 427, 462, 708
Associated Advertising Clubs.....283, 430
Atchison, Topeka & Santa Fe R. R.....263, 396
Audit Bureau of Circulations....265, 569, 855
Automatic Press Feeder Co.....135

Babcock Printing Press Mfg. Co....18, 287, 292, 563, 580, 729
Barnhart Bros. & Spindler...135, 267, 399, 560, 714, 847
Beckett Paper Co.....Covers
Berger & Wirth.....297
Bingham's, Sam'l, Son Mfg. Co.....4, 148, 405, 440, 534, 726
Black-Clawson Co.....120, 400, 714
Blatchford, E. W., Co....118, 262, 401, 572, 708, 848
Blomfeldt & Rapp Co.....410
Blomgren Bros. & Co.....38, 138, 176, 266, 403, 427, 456, 462, 604, 708, 776, 848
Boston Printing Press & Machinery Co.....139
Boston Wire-Stitcher 30, 161, 311
Boys' Magazine 562
Bradley's, Will, Art Service.....16
British Printer 120, 286, 422, 570, 715, 862
Britton & Doyle.....21, 163, 305, 459, 593, 741
Brown Folding Machine Co....10, 152, 407, 436, 588, 734
Brown, L. L., Paper Co,.....122, 307, 595
Brown, Paul 961, 706, 846
Burraze, Robert R.....119, 400, 714
Business Equipment Journal.....272
Butler, J. W., Paper Co....4, 145, 289, 433, 577, 721

Cabot, Godfrey L...119, 261, 398, 560, 714, 847
Calculagraph Co. 139, 167, 597
Carborundum Co. ...25, 168, 306, 449, 605, 749
Carver, C. R., Co.....162, 454, 740
Challenge Machinery Co..17, 176, 319, 457, 596, 860
Chambers Bros. Co...32, 164, 310, 464, 600, 744
Chandler & Price Co.....131, 171, 305, 451, 733
Chicago Paper Co...124, 269, 404, 568, 605, 862
Chicago Steel & Wire Co.....846
Child Acme Cutter & Press Co.....603
Cleveland Folding Machine Co.....119, 259, 395, 558, 704, 843
Cline Electric Mfg. Co.....138, 266, 427, 462
Coes, Loring, & Co.....6, 156, 298, 437
Colonial Co.....119, 260, 399, 560, 706, 845
Cooper Hewitt Electric Co...129, 267, 404, 736
Cowan Truck Co.....172, 405, 745
Crane, H. G.....118, 262
Crane, Z. & W. M.....118, 262, 401, 576, 720, 864

Darrow Publishing Co.....398
Dennison Mfg. Co.....28, 605
Deutscher Buch- und Steindrucker 143, 422, 570, 713
Dewey, F. E. & B. A....129, 173, 403, 460, 600, 748
Dexter, C. H., & Sons.....Covers
Dexter Folder Co...133, 279, 320, 435, 582, 747
Diek, Rev. Robert, Estate.....135, 310, 607

PAGE

Dinse, Page & Co. ..24, 176, 418, 459, 599, 745
Dorman, J. F. W., Co....118, 262, 401, 572, 708, 848
Duplex Printing Press Co.....2, 3, 450
Durant, W. N., Co.....119, 261, 400, 560, 714, 846

Eastern Brass & Wood Type Co...138, 266, 427, 462
Economy Engineering Co....117, 261, 400, 560, 706, 847

Federation of Trade Press Associations.....574, 586
Feuerstein, S. B., & Co...118, 262, 401, 572, 708, 848
Flexible Steel Lacing Co.....135, 175, 422, 562, 709, 863
Fonderie Caslon 143, 570
Forman, S. L.....119, 846
Franklin Co. 7, 173, 296, 461, 581, 742
Freie Kunste.....120, 286, 422, 570, 715
Freund, William, & Sons.....138, 139, 164, 266, 413, 427, 462
Fuchs & Lang Mfg. Co.....150, 406, 730

Gatchel & Manning.....138, 266, 427, 462, 561, 847
Globe Engraving & Electrotype Co.....29, 165, 315, 452, 601, 738
Globe Type Foundry....138, 266, 427, 462, 708, 848
Gorsline, William H.....261

Hacker, Horace, & Co.....22, 275, 417
Hamilton Mfg. Co...13, 166, 303, 448, 592, 739
Hammermill Paper Co.....123, 399, 709
Hampshire Paper Co.....125, 409, 711, 723
Hare, Dudley L....129, 172, 406, 561, 714, 846
Harris Automatic Press Co.....268, 724
Hartnett, R. W., Co....119, 261, 399, 560, 847
Helmuth, Charles ...25, 176, 318, 456, 605, 742
Hempel, H. A.....118, 262, 401, 572, 708, 848
Hickok, W. O., Mfg. Co.....169, 450, 738
Hollingsworth, Samuel 261, 706
Holtzer-Cabot Electric Co.....416
Hoole Machine & Engraving Works.....24
Hoyt, Arthur S., Co....119, 260, 398, 560, 714, 846
Huber, J. M.....28, 403, 605
Humana Co. 127, 281, 305, 458, 587, 849

Ideal Coated Paper Co...112, 169, 413, 565, 602, 748
Illinois Electrotype Co...138, 266, 427, 462, 708, 848
Improved Appliance Co.....137, 166, 314
Inland Printer Technical School...129, 131, 278, 414, 463, 713, 858
International Correspondence Schools...31, 271, 313, 567, 707, 751
I. T. U. Commission.....134, 144, 284, 302, 575, 590, 850

Jaeneche Printing Ink Co.....20, 172, 307, 460, 607, 750
Jones, Samuel, & Co....123, 162, 318, 450, 598, 742
Juengst, George, & Sons.....30, 161, 319, 460, 596, 746
Juergens Bros. Co.....138, 266, 427, 462, 708, 848
Justrite Mfg. Co.....27, 167, 423, 853

Kast & Ehinger.....25, 176, 318, 456, 602, 742
Kent, Perry E.....561

PAGE

Keyser, E. C., & Co.....138, 266, 427, 462
Kidder Press Co.....29, 175, 425, 463, 741
Kimble Electric Co..28, 168, 419, 461, 594, 737
King, Albert R., & Co....119, 260, 398, 560, 714, 846
King, Harry W.....119, 261, 400, 560
Kohl & Madden Mfg. Co.....138, 266, 427, 462, 708, 848

Latham Machinery Co.....415
Lindgraph Co. 14, 174, 423, 458
Lino-Tabler Co.....138, 266, 427, 462, 708, 848
Ludwig, Paul 138, 266, 427, 462

Manz Engraving Co.....138, 266, 427, 462, 708, 848
Merill, E. L.....114, 257, 395, 557, 703, 842
Meisel Press Mfg. Co.....21, 413, 599
Mergenthaler Linotype Co.....Covers
Miehle Printing Press & Mfg. Co...8, 153, 290, 434, 608, 727
Miller Saw-Trimmer Co.....126, 158, 423, 446, 447, 599, 728, 851
Mittag & Volger...118, 262, 401, 572, 708, 848
Modern Die & Plate Press Mfg. Co.20, 419, 712
Monitor Controller Co....27, 154, 412, 567, 605, 860
Monometer Mfg. Co.....569
Morgan Expansion Roller Truck Co.....126

Nashua Gummed & Coated Paper Co....423, 459, 595, 750
National Exposition Co.....140, 270, 431
National Lithographer...143, 286, 422, 570, 709, 862
National Machine Co.....312, 847
Neenah Paper Co.....594
New Era Press.....17, 165, 311, 453, 601, 737
New York Machinery Co....138, 266, 427, 462
New York Revolving Portable Elevator Co. 118, 262, 401, 572, 708, 848
Newton, James 143, 403, 713
No-Off-Set Co. 267

Osco Machine Co.....261, 572
Osterlind Printing Press & Mfg. Co....276, 416, 562, 712, 851
Oswego Machine Works..12, 155, 291, 442, 579, 743

Pacific Printer & Publisher..124, 271, 432, 570, 707, 858
Paper Dealer 120, 261, 400, 714, 846
Paper Department 121
Parker, Thomas & Tucker Paper Co....122, 267, 416, 567, 718, 853
Parsons & Whittemore.....738
Penrose, A. W., & Co., Ltd...115, 258, 400, 558, 844
Pioneer Paper Stock Co.....117, 399, 706
Pittsburgh White Metal Co...118, 262, 401, 572, 708, 848
Potter Printing Press Co.....300, 444
Printing Art 426, 862
Printing Trade News.....858
Process Engraver's Monthly.....143, 286, 422, 570, 709, 862
Productograph Co. 748
Progress Mfg. Co.....137, 169, 715, 863
Proudfit Loose Leaf Co.....

Queen City Printing Ink Co...128, 294, 443, 578, 722

Redington, F. B., Co....119, 261, 398, 706, 847
Regina Co. 17, 165, 311, 453, 601, 737

PAGE
Riessner T. 120, 261, 399, 561, 714, 847
Ringler, F. A., Co.....138, 266, 427, 462, 863
Roberts Numbering Machine Co....31, 176, 314, 412, 461, 598, 746
Rosing School of Lettering & Design...706, 846
Rouse, H. B., & Co..32, 166, 314, 454, 715, 852
Royal Electrotype Co.....23, 171, 317
Royal Mfg. Co..... 126

St. Louis Sticker Co.....138, 266, 427, 462
Schley, Fred'k L., & Co..... 847
Scott, Walter, & Co...9, 159, 299, 439, 585, Cover
Seybold Machine Co. 15, 147, 304, 445, 589, 735
Shepard, Henry O., Co..119, 261, 399, 561, 706, 847, Inserts
Simplex Mfg. Co.....400, 846
Sinclair & Valentine Co.....315, 565, 598, 749
Something to Do..... 263
Sprague Electric Works..27, 167, 315, 457, 605, 745
Standard High-Speed Automatic Job Press 19, 151, 301, 455, 583, 725
Star Tool Mfg. Co.....31, 410, 595
Stationers Engraving Co.....138, 266, 427, 462
Stokes & Smith Co.....264, 420, 571, 719, 857
Sullivan Machinery Co..118, 262, 401, 572, 708, 848
Swift, George W., Jr....138, 266, 427, 462, 708, 848

Talbot, J. W.....172, 454, 847
Tatum, Sam'l C., Co.....166, 456, 856
Taylor, Arthur K..... 420, 852
Type-Hi Mfg. Co....26, 286, 418, 562, 706, 863
Typo Mercantile Agency.....55, 124

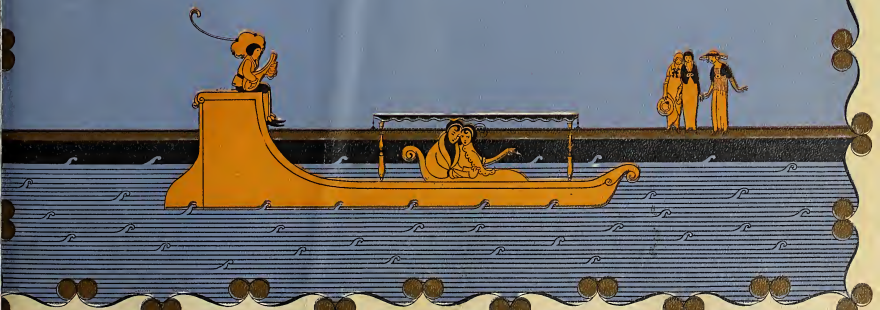
Ullman-Philpott Co. 135, 267, 408, 561, 719, 853
Ullman, Sigmund, Co.....Covers
Unique Steel Block Co..... 847
United Printing Machinery Co....117, 157, 399, 560, 717, 847
United States Machine Recorder Co.....24, 278, 414, 452
United Typothetæ 440

Vandercook Press 561
Veeder Mfg. Co.....665, 708, 863

Wagner Mfg. Co. 116, 395, 705
Wanner Machinery Co..119, 260, 400, 561, 714, 846
Want Advertisements ..114, 257, 295, 557, 705, 842
Warren, S. D., & Co.....265, 405, 707
Western States Envelope Co.....123, 163, 425, 566, 594, 856
Westinghouse Electric & Mfg. Co.146, 411, 606
Weston, Byron, Co. 852
Wetter Numbering Machine Co.....129, 263
White, James, Paper Co.....122, 263, 310, 464, 607, 863
White, L. & I. J., Co.....23, 170, 415, 453, 593, 744
Whitlock Printing Press Mfg. Co.....272, 316, 732
Wiggins, John B., Co...129, 286, 422, 464, 713, 863
Wing, Chauncey 175, 454, 738

Young, William R.....138, 266, 427, 462

THE INLAND PRINTER APRIL 1915



A miser hates to spend money,
And cheats himself by spending
So little for what he buys, that
He gets less than he pays for.
The economiser willingly pays
The right prices, but sees to it
That he gets his money's worth.
This, more than ever, is the time
For true economy in inks;
High-grade inks, always the
Most economical in the long run,
Being least affected by the
Present price increases, offer
The greatest inducements to
The discriminating printer.

Sigmund Ullman Co.

New York Philadelphia
Chicago Cleveland



BUTLER·BRANDS
PAPER
THE BEST

What concentration has done for YOU in National Bank Bond

The fact that a paper has been made in the same mill by the same paper-makers for twenty-five years, is quite significant in itself, but it is the strength and scope of the sales organization back of National Bank Bond that is responsible for the super value that it represents.

You know that a selling force of several hundred men, radiating from well distributed points throughout the United States, is a factor which has considerable bearing on the producing end of any business. This fact alone should cause you to carefully consider National Bank Bond, the nationally known paper—a "Butler Brand."

Many wonder why National Bank Bond has such pure bright color, and when held to the light, shows such uniform formation. The reasons are: First, nothing but clean, sorted rags are selected. Second, in the making, the pulp does not touch iron from the time it reaches the drainer until it goes on the screen. The mammoth paper machines are equipped with accurate speed controls day and night so that there is hardly a perceptible variation in the finished paper from month to month unless it is for improvement.

National Bank Bond is very moderate in price, but is used as their highest quality by many leading printers and lithographers, and is always carried in stock by them. The white and five attractive tints with Envelopes to match afford ample range to take care of most requirements.

A novel Specimen Folder has just been prepared for your examination. Shall we send it?

THIS IS THE BUTLER LINE OF BOND PAPERS
"A Bond for Every Purpose—A Purpose for Every Bond"

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Mississippi Valley Paper Co.	St. Louis, Mo.
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, Cal.
Sierra Paper Co.	Los Angeles, Cal.
Central Michigan Paper Co.	Grand Rapids, Mich.
Mutual Paper Co.	Seattle, Wash.
Commercial Paper Co.	New York City
American Type Founders Co.	Spokane, Wash.
American Type Founders Co.	Vancouver, British Col.
National Paper & Type Co. (Export only)	New York City
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National Paper & Type Co.	City of Mexico, Mexico
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ESTABLISHED 1844

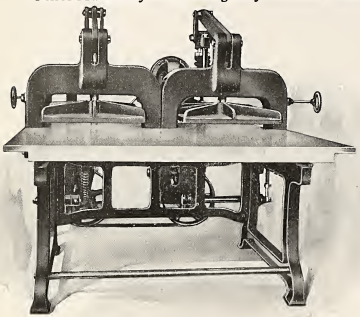
Chicago

The

Duplex Mechanical Compressor

An Automatic Steam Table Wholly Self-Contained

Another Duplex Product Far Ahead of Anything Hitherto Offered in Its Field. A Compact, Simple Mechanical Device That Does Away With All Air Tanks, Pumps, Air or Fluid Compressors and Other Auxiliary and Emergency Devices Hitherto Necessary in Any Pneumatic or Other Fluid Table.



In this table complete and perfect "follow-up" of compression is secured by a very heavy and powerful mechanism, plainly shown in the illustration; this compression being regulated at will by a single adjustment, up to any desired pressure. The entire action is automatic, controlled by the operator simply pulling the lever at the side of the table, or it may be operated by foot-treadle if preferred. Either platen can be used independently of the other, and the entire machine, accommodating two forms as shown, can be operated by a little two-horse-power motor located practically within the table.

This machine, entirely self-contained, requires no fixtures, tanks, piping or other attachments in the room. It can be placed wherever wanted and freely and easily moved if desired. While regularly built for steam heating, the table can be adapted for electric heating.

From the Chicago Record-Herald

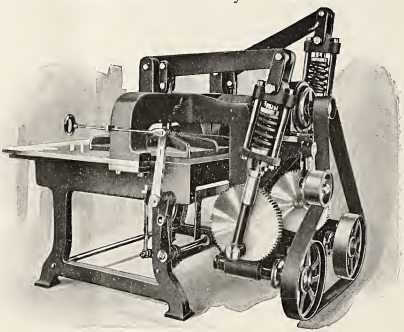
Duplex Printing Press Company.

Gentlemen:

We enclose herewith our requisition for another Double Steam Table with Mechanical Compressors. The first table, which was installed about sixty days ago, is *giving eminent satisfaction, and the results are so far superior to those previously had that we are anxious to get as quickly as possible to the point where we can have all our work done on the new equipment.*

Since the first Duplex table was installed in our plant it has been inspected by interested experts and their approval was expressed in enthusiastic terms.

Please rush the delivery of this order.



Rear View (Showing Complete Mechanism) — DUPLEX DOUBLE-PLATEN MECHANICAL-COMPRESSION STEAM TABLE

Used Exclusively by

New York Tribune	Chicago Herald	Richmond Times-Dispatch
Publishers Matrix Syndicate	Newark (N. J.) Star	Chicago Daily News
Newark (N. J.) News	Milwaukee Journal	Central Press Association

Portland (Me.) Express, and many others

DUPLEX PRINTING PRESS CO.

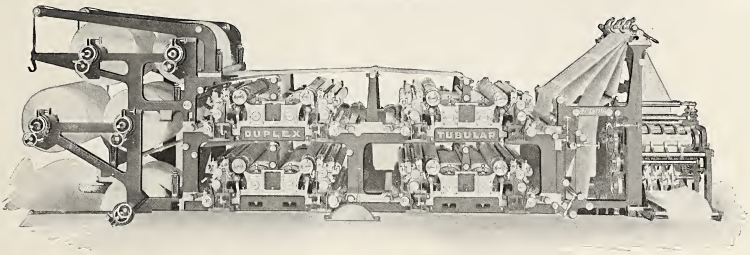
BATTLE CREEK, MICHIGAN, U. S. A.

EASTERN OFFICE: WORLD BUILDING, NEW YORK

ROBERT HOE, President **I. L. STONE, Chairman of the Board**

The Duplex Tubular-Plate Press

Whatever rate of speed is practical on other machines, our Tubular-Plate Press can equal it and DOUBLE THE PRODUCT.



SPEED: 30,000 per hour of 4, 6, 8, 10, 12, 14 and 16 page papers
All with single plates, straight run and book fold

The Duplex Tubular-Plate Rotary Press has become in the past two or three years the most talked-of invention in the newspaper field. In a remarkably short time it has become the choice of all discerning newspaper publishers because of its peculiar advantages and astonishing product.

The explanation of this remarkable result lies in the fact that in all other rotary presses each stereotype plate is out of contact with the web one-half the time, and therefore **printing only half the time,** while in the Tubular-Plate Press every plate is in contact with the web and **printing all the time.**

The Metropolitan Tubular

The illustration above is of a sixteen-page, two plates wide, Tubular Plate Press. This press will produce any even number of pages up to and including sixteen from the same number of plates at the rate of 25,000 per hour. The machine built four plates wide instead of two, and equipped with a double-folder, will easily produce 50,000 copies of a sixteen-page paper per hour; or 25,000 copies of papers of any even number of pages from eighteen to thirty-two, inclusive.

It is to be noted that to obtain this unparalleled product the machine is not driven beyond a safe and normal rate of speed. It is running at only half the rate that would be necessary in other presses—were it possible to get such results from semi-cylindrical plates. To get 50,000 copies of a sixteen-page paper from our Tubular-Plate Quad press requires only the speed necessary to get 25,000 from any other quad press on the market.

We are now building the double width or four plates wide machine, **adapted to newspapers of the largest circulation,** and we are happy to announce to all newspaper publishers that we can now furnish you with presses occupying no more space than your present machines, costing no more to operate, but more simple and convenient in every way, which, **running at the same speed,** and equipped with the **same number of plates,** will give you just two papers to one as compared with the presses you are now using.

All publishers are cordially invited to visit The Detroit Times and see this four plates wide tubular-plate press in practical operation.

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICHIGAN, U. S. A.

EASTERN OFFICE: WORLD BUILDING, NEW YORK

ROBERT HOE, President **I. L. STONE, Chairman of the Board**

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
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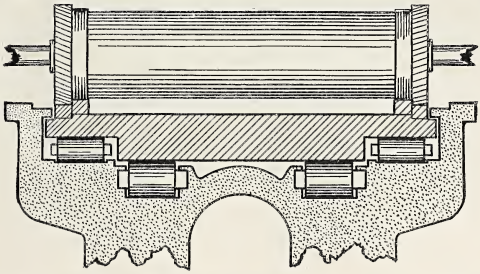
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DES MOINES
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COLUMBUS
307 Mt. Vernon Avenue

SILENT SPEED

A Four Track Press



ALL models of the Autopress, even "The Baby" Cylinder, have four tracks, each with its set of hardened steel rollers supporting the bed.

When you take into account that four tracks are considered sufficient for very large cylinder presses, you can appreciate the rigidity they provide in presses carrying sheets 14 x 20 inches or less.

The frame of the Autopress is heavily trussed through the center and is cast in one piece, making any spring or give absolutely impossible. This means a sturdy, long-lived machine—a worth-while purchase.

Write for full particulars.

American Autopress Company

110-112 West 40th Street, New York

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CHICAGO, 431 South Dearborn Street
ST. LOUIS, 313 Fullerton Building
BOSTON, 176 Federal Street
PHILADELPHIA, 1011 Chestnut Street
SAN FRANCISCO, Phelan Building

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

Meet us at the Chicago Show, June 19-26, 1915

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6566 Barclay

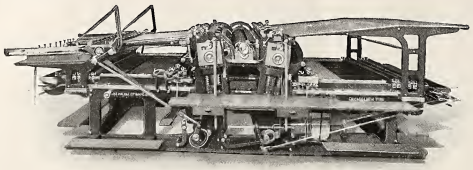
TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!


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THE FRANKLIN COMPANY
DESIGNING ENGRAVING ELECTROTYPING
THE FRANKLIN COMPANY
CATALOG SHEET PRINTING
THE EXCELLENCE OF EVERY ART MUST CONSIST IN ITS COMPLETE ACCOMPLISHMENT OF ITS PURPOSE
THE FRANKLIN COMPANY
DESIGNERS ENGRAVERS ELECTROTYPERS PRINTERS
720-734 SOUTH DEARBORN STREET
CHICAGO



The Miehle

TWO-COLOR, FLAT-BED PRESS

Is an established factor in the economical production of many classes of printing. Your pressroom should be equipped with one of these machines.

❦

WRITE US FOR INFORMATION

Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

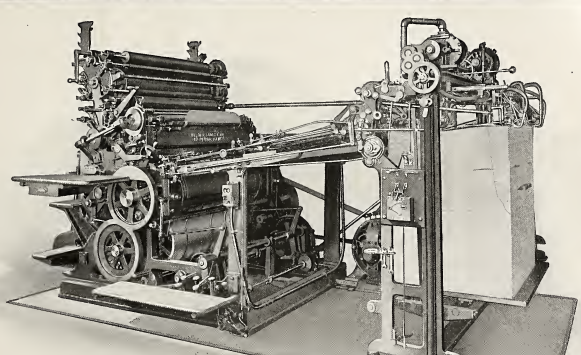
Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 176 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

14TH AND ROBEY STREETS CHICAGO

Nine acres of floor space devoted exclusively to the manufacture of two-revolution presses

FOREIGN DISTRIBUTORS:

Toronto Type Foundry Co. Ltd., Toronto, Canada
S. A. des Presses Typogr. Miehle 7 Rue Lafflitte, Paris, France
Miehle Druck Pressen G. m. b. H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana



EXPERIENCE

is what prompts the continuous use of Scott Rotary Offset Presses by the leading lithographers of this country. Throughout their construction you will find the use of materials which are recognized as the best obtainable for the purpose and which make it possible to give satisfactory results under all conditions.

YOU CAN ALWAYS DEPEND

upon the Scott Offset Press suiting your most exacting requirements. It registers perfectly, distributes the ink thoroughly and is recognized amongst the trade as the one dependable Offset Printing machine.

BEWARE OF FREAK PRESSES

built by people having limited knowledge of lithographers' requirements. We are thoroughly familiar with the trade's requirements and our machine is one for which we do not have to make apologies.

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

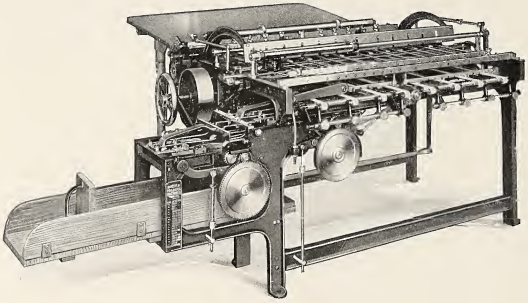
DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

TIME TABLE FOLDER



Made by

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS. TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

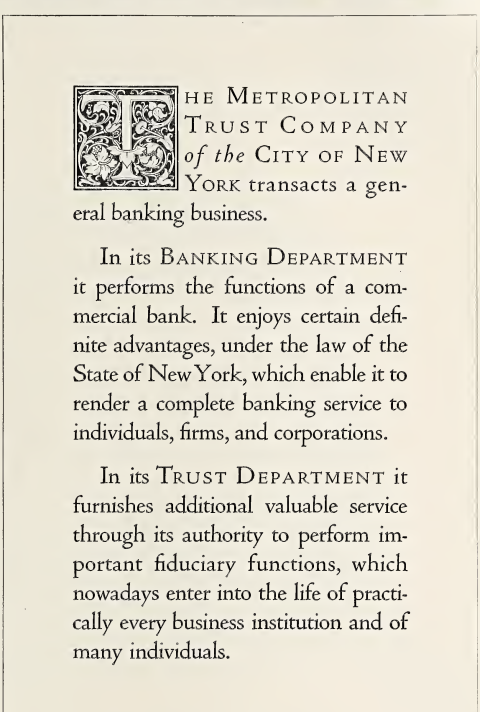
THE CLOISTER FAMILY was used on the booklet of which the page here shown is an actual specimen. Prominent users of good printing were quick to recognize the attractive qualities of CLOISTER as *a type-face very suitable for all forms of advertising.* The American Type Founders Company claims for CLOISTER that it is one of the most useful type-faces ever designed. It measures up to all the demands of legibility and is of classically correct proportions. At the same time it has those elements of beauty that are required by good taste. Every printing office should have a large working supply of a standard type-face that can be used for a variety of purposes. CLOISTER is such a letter. It is not only suitable for booklet purposes (as shown by the page here reproduced) but is just the sort of letter for high-class stationery, advertising cards, folders and circulars, house-organs, display advertisements, programs—in fact, the American Type Founders Company challenges mention of any kind of good printing for which it is not suitable.

The proper use of CLOISTER makes possible the production of the kind of printing on which every American would be proud to see the slogan, *"Made in America!"*

The type-faces designed and cut by the American Type Founders Company are the most beautiful, and are more numerous and useful than those of any typefoundry in any country in the world. In fact, *American type-faces are extensively used in all parts of the globe.* The product of this company has literally "won its place in the sun."

In the specimen books of the American Type Founders Company are types for every conceivable purpose that can be used by the printer. Cheltenham, the most remarkable type family ever conceived, is there, as are many other series and families that have helped to add lustre to the fame of American typography.

American printing should be the best in the world, and the printers of the United States should place before themselves a high standard of quality, in the attainment of which they should enlist their best efforts. The fact should be kept in mind, however, that *printing to be good must be good all the way through;* good ink, good paper and good type. Not only must the type be well made, but the type-faces must be designed according to the best standards in lettering and manufactured accurately by the most approved modern methods. The American Type Founders Company will co-operate in every possible way to add new lustre to the fame of American printing. Sample sheets of the CLOISTER FAMILY and other type-faces sent on request.



Page from a recent booklet, showing actual use of Cloister Type. Shown by courtesy of the Metropolitan Trust Company

AMERICAN TYPE FOUNDERS COMPANY

Originator of Type Fashions and Distributor of Printing Machinery and Materials

SELLING HOUSES CONVENIENTLY LOCATED IN ALL PRINCIPAL CITIES

HAS THEM ALL

The New Oswego Auto

Double Shear
Long Clamp Dwell
One-Piece Clamp
Two Starting Levers
Positive Safety Throw-out Stop
Vertical Stroke (to order)

Direct Crank to Knife
Adjustable Clamp Pressure
(without touching a screw)
Center Indicator
Extra Runback Gauge
No Outside Supports

Driving Pulley either side
Interlocking Clamp and Back Gauge
Simple Double Knife Adjustment
Automatic Clamping Pressure
entirely released on up stroke
saving half the power

Straight Cut Gears, no bevel or mitre or worm gears
Safety Knife Bar Counterbalanced UP

No extra floor space required for electric drive Ball
and Socket Knife Bar Connections

PROTECTED BY PATENTS ISSUED AND PENDING

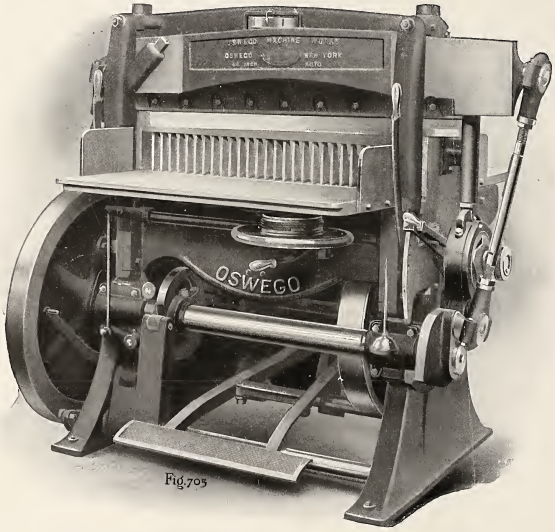


Fig.705

SWIFT, STRONG AND SILENT

The OSWEGO AUTO RAPID PRODUCTION Cutters have ALL THESE ADVANTAGES.
All the older types of cutters have some of these advantages, but only the OSWEGO AUTO RAPID-PRODUCTION Cutters have ALL OF THEM.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

Cutting Machines Exclusively. Ninety Sizes and Styles—16 Inch to 84 Inch. For Paper, Board, Cloth, Foil, Celluloid, Leather, Rubber, Cork, Etc., Etc.

Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.

Hamilton Steel Galleys

Cold-Pressed, Jointless

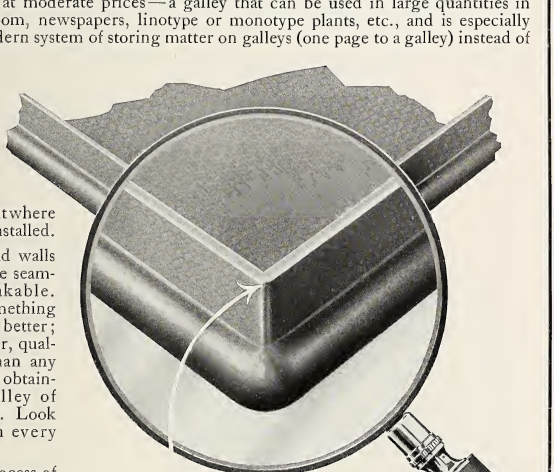
(PATENTED)

These galleys represent the greatest improvement ever made in the construction of printers' galleys, providing the printer with a serviceable galley at a price as low as the poorest galley on the market, the actual working qualities surpassing the highest priced galley ever made.

The Hamilton Jointless Steel Galley meets the growing demand for a really practical high-grade galley at moderate prices—a galley that can be used in large quantities in any composing-room, newspapers, linotype or monotype plants, etc., and is especially good with the modern system of storing matter on galleys (one page to a galley) instead of on letterboards.

This galley when combined with the Unit Storage Cabinet doubles the efficiency and will save thousands of dollars to every large printing-plant where the equipment is installed.

The sides and end walls and the corners are seamless and unbreakable. This galley is something new; something better; something cheaper, quality considered, than any galley heretofore obtainable. It is a galley of quality plus utility. Look for the name on every galley.



SEE THE CORNER

This Hamilton process of cold-pressing a complete and finished galley from a single piece of high-grade special analysis steel, without joints, not only supplies a more rigid, mechanically perfect galley than the old-fashioned process, but enables us to supply the Hamilton Galley at one-fourth the cost of old-fashioned brass galleys and at no higher cost than the ordinary galley with pieced corners.

Send for a free sample galley—a convenient novelty for your desk.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Offices and Warehouse, RAHWAY, N. J.**

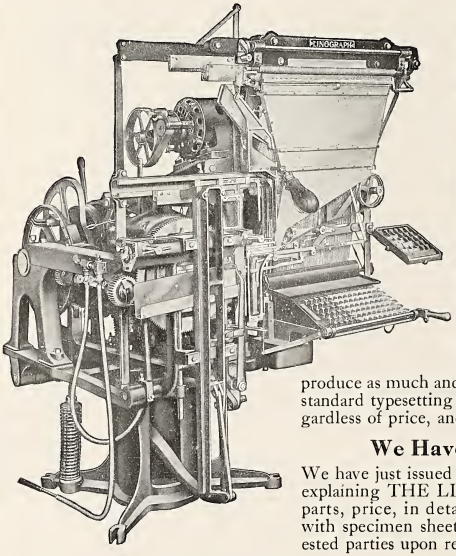
HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer



THE WAR IS ON

But—The Linograph Company Is Neutral



We have no time to fight because we are too busy turning out machines and filling orders.

The

Linograph

is now in use in quite a number of weekly and daily newspaper offices. The price and terms upon which it is sold adapts it to the smaller offices as well as the larger.

We claimed that we could make THE LINOGRAPH produce as much and as good composition as any standard typesetting machine on the market, regardless of price, and—

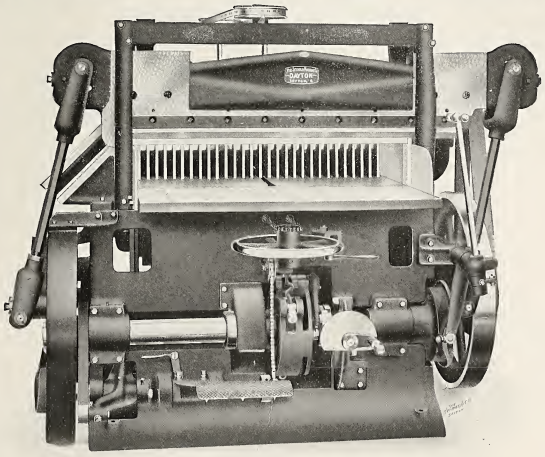
We Have Made Good.

We have just issued a new and complete catalog explaining THE LINOGRAPH, its workings, parts, price, in detail. This catalog, together with specimen sheets, will be sent to any interested parties upon request.

The Linograph Company

Davenport, Iowa

The Seybold "Dayton" Automatic Cutting Machine



Illustration—35-inch, 40-inch, 44-inch and 50-inch sizes.

The Seybold "Dayton" Cutting Machine represents:

Highest Efficiency, Greatest Dependability, Lowest Cost of Maintenance, Greatest Safety for Operators

Limited space prohibits our mentioning the *many* points of *superiority* embraced in the construction and operation of the "Dayton" Cutter.

Permit us to send a representative to fully and satisfactorily discuss your requirements.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 151 W. 26th Street; Chicago, 113-114 W. Harrison Street, New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.

The Norman F. Hall Co. are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

Send 25 cents (credited on first order) for catalog of 750 up-to-date advertising cuts


B 65



B 10



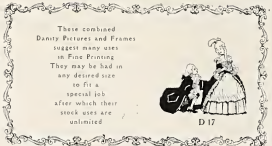
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B 12


B 71


E 14




E 15


B 68



B 13



B 14



B 15

All designs may be had in any size required at inch rates.


B 72

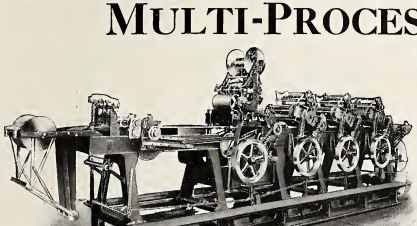

B 70


B 69


B 73

WILL BRADLEY'S ART SERVICE, 131 East 23rd Street, New York City

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

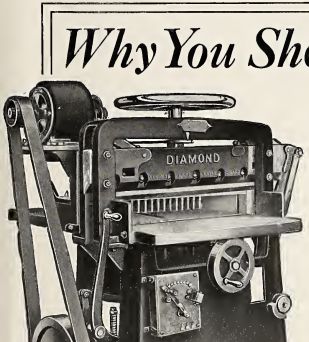
¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

Why You Should Buy a Diamond Power Paper Cutter



IN EVERY standard by which a paper cutter is judged, the DIAMOND is supreme. It is the embodiment of principles that have passed the experimental stage. There is no guesswork in the building of the DIAMOND POWER CUTTER.

IT HAS the strength and stability to stand up under hard usage and give long service. It has no makeshift, flimsy contrivances—no hairspring mechanism to get out of order. It is speedy, accurate, convenient—built to last and to give lasting satisfaction.

ALL WE ASK is a test or comparison with any other power cutter. Follow your own good business judgment and make this comparison. You will find the DIAMOND superior in every essential feature. Write for catalog illustrating and describing these features.

THE DIAMOND cutters are sold and guaranteed by typefounders and dealers in all principal cities.

FOREIGN AGENCIES:—Mexico, West Indies, Central and South America, National Paper and Type Co.; Australia, Parsons & Whittemore, F. T. Wimble & Co., Ltd., Sydney, Alex. Cowan & Sons, Ltd., Melbourne, Sydney and Adelaide; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town.

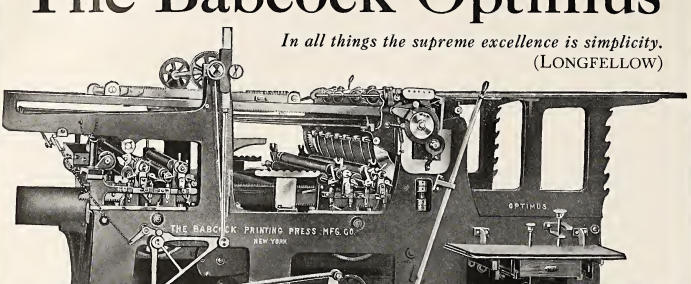
The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Chicago Salesroom - - 124 South Fifth Avenue

The Babcock "Optimus"

In all things the supreme excellence is simplicity.
(LONGFELLOW)



It is our good fortune, as it is that of every user of flat-bed presses, that "THE SUPREME EXCELLENCE" IS EMBODIED *in*

THE BABCOCK "OPTIMUS"

In all the many sizes of the "Optimus" *every part is distinctively efficient and simple.* No other two-revolution has been built for the convenience and profit of its users with so marked success.

THE "OPTIMUS" DELIVERY is the finest ever built into a two-revolution and the first printed-side-up front delivery ever made.

THE "OPTIMUS" handles all grades of paper without change of adjustment and piles the sheets evenly on the table. A sheet once taken by the grippers can not get on to the rollers. "Smutting" is entirely eliminated and slip-sheeting rarely necessary.

"OPTIMUS" ROLLERS *are* INTERCHANGEABLE, reducing the cost of rollers fifty per cent.

THE "OPTIMUS" BED MOTION is the best mechanical device ever invented for driving a press-bed. It is strong, fast and accurate, and its supreme excellence is simplicity.

THE SPEED *of the* "OPTIMUS" is one of its main advantages. You can not afford to run any press that is slow, for

THE "OPTIMUS" is STRONG, ACCURATE and SWIFT

Any printer who runs a two-revolution should, for his own interest, examine the many perfected details of the "OPTIMUS."

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
John Haddon & Co., Agents, London, E. C.

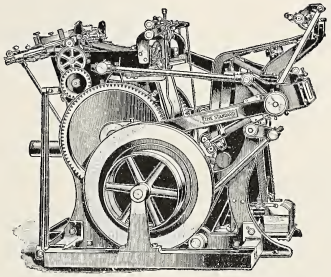
The Standard Press

A bed and platen press that runs automatically at from 2,500 to 3,500 per hour and doubles this output by printing two separate jobs at the same time.

$250 Down

On an initial investment of but $250 in a STANDARD HIGH-SPEED AUTOMATIC JOB PRESS, any office having work enough to keep it running ONLY HALF THE TIME can earn the amount of the deferred monthly payments and a big profit besides.

Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.



Net Price $1,750. 5% Off for All Cash.
Floor Space 4¾x6 Feet. Weight 4,200 Lbs.

The Standard Earns More Than the Largest Cylinder Press

WRITE FOR PARTICULARS

Wood & Nathan Company

Sole Selling Agent

The Standard High-Speed Automatic Job Press

No. 30 East 23d Street, New York City

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

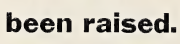
Progress Typewriter Supply Co., Ltd., London, England, European Agent

THE JAENECKE PRINTING INK CO.

No Finer Process Inks can be made than

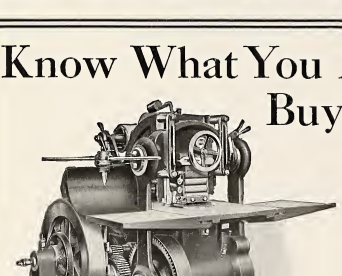
Jaenecke's

and the prices have not been raised.



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

Know What You Are Buying and Buy What You Know



A visit to our plant, and the opportunity of seeing the painstaking care with which our die and plate presses are manufactured, would convince you of their superiority.

The Greatest Precision in Tests Stands Behind Every Press

We guarantee each press to produce and act in accordance with our claims.

Note Its Special Features

Will print in center of a sheet 18 x 27 inches from a steel die or plate 5 x 9 inches. Its speed and quick work can not be improved upon. Inks, wipes, polishes and prints at one operation.

Modern Die & Plate Press Mfg. Company

BELLEVILLE, ILLINOIS

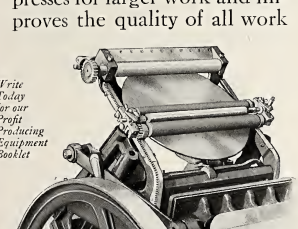
NEW YORK OFFICE AND SALESROOM: 116 NASSAU STREET

Sole Agents for Australasia, PARSONS & WHITTEMORE, Incorporated, 352 KENT STREET, SYDNEY

The Doyle-Allen Ink Distributor

Increases the capacity of job presses for larger work and improves the quality of all work

Write Today for our Profit Producing Equipment Booklet



THE DOYLE-ALLEN *Ink Distributor* is the only Vibrating Distributor for Job Presses on which the metal vibrating roller is *positively* driven by gears in combination with a rack at the side of the press.

It has been fully tested and the experience of practical printers, who are now using it, proves that it not only saves time, ink, machinery and money, but also produces cleaner and better results on all work.

The fact that there are some seven hundred DOYLE-ALLEN *Ink Distributors* in operation in approximately five hundred plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your job presses equipped with DOYLE-ALLEN *Ink Distributors* if you want them to produce better and more profitable work.

For Sale by All Leading Supply Houses

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

Printing Profits are in Specialization



B-5

When you have picked a line not now overworked, you will need equipment that will prevent the general printer from competing with you in quality of product, cost, or service. You will find some form of

MEISEL PRESS

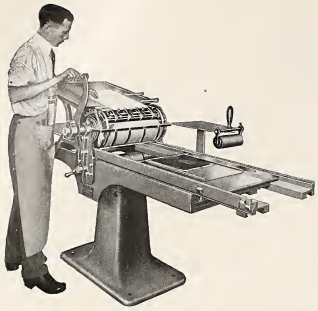
Most economical for all jobs such as mail-order pieces, wrappers, labels, cartons, transfers, tickets, paper bags, sales books, etc.

MEISEL PRESS MANUFACTURING CO.

Special presses of all kinds, especially for automatically printing, numbering, perforating, punching and embossing. Also slitting and rewinding machines for all kinds of stock.

944 DORCHESTER AVENUE BOSTON, MASS., U. S. A.

60-2



This is the Hacker Hand Press *(unit four standardizer)*, the machine with a mission.

GOOD PROOF

Good customers' proof is:
An investment in advertising,
A practice of salesmanship,
An appreciated service,
An insurance against loss of trade,
An earmark of quality and caliber.

Good shop proof is:
An inspection of raw material (plates, etc.),
An inspection of plant equipment (type, etc.),
An inspection of product, in process and finished,
A check against mistakes,
A guard against composing-room errors continuing into pressroom and subsequent processes,
A test of efficiency.

How printers ever put up with sloppy proof is one of the Great Mysteries. The very word "proof" was a lie because it proved nothing.

Every consideration of thoroughness, precaution against mistakes, inspection of quality, service to customers and presentation of a decent appearance requires good proof—proof that is finished and perfect and conclusive for the customer—proof that discloses every defect for the printer.

The need of a good proof press is as self-evident as the need of a good cost-system, and this company has supplied the demand with the Potter Proof Presses and the Poco Proof Press, thousands of which are in use.

A STANDARDIZED PRESS

The Hacker Hand Press, however, is a machine with a new mission. It is, of course, everything a proof press should be, but in addition it is a "standardized" instrument. By "standardized" we mean that it was built to definite, known specifications of strength and accuracy. Thus there are 3,000 pounds initial pressure on the bearers, the bearers will not separate under impression, the bed will not spring in excess of .002," and bed is rectified with our own special instruments to limits of .001".

The press, therefore, is a standard like type-high gauges and rules and scales. Printing material brought to this press is "proved" in the real meaning of the word, "calibrated" as the engineers say, which means compared with a standard. The Hacker Hand Press is a tool for inspecting the printing quality of printing materials.

STANDARDIZING MATERIALS

With a standardized hand press, the next step is the standardization of materials, and right here is the great message of this new machine. The standardization of forms means enormous reductions in the cost of make-ready. The Hacker Hand Press presents so accurate a standard that forms can be made ready on it to the great saving of time in pressrooms. The discovery of defective material, the leveling of plates, the preparation of overlays, the testing of paper and inks and register can be accomplished on this press with the same confidence you place in other standards of measurement such as pica rules or weighing scales.

THE ECONOMY OF PRELIMINARY MAKE-READY

And this preliminary make-ready is the biggest thing a printer can do to reduce costs and boost efficiency. One of the most wasteful practices in the trade is the shutting down of productive cylinders during make-ready. A $3,000.00 machine eats its head off when not running. Only with a steady and uninterrupted flow of output does a cylinder press become profitable: its earning capacity is in direct ratio to the number of impressions per week, month and year.

EXAMPLES

A Colortype house with 18 cylinders is using a Hacker Hand Press to inspect all plates for thickness and printing condition before sending them to press.

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An innovation of particular interest to Color Printers

The Royal Twelve Hour Shell Process solves many pressroom difficulties, including registration of color forms. It is an ingenious method which does away with the old objectionable practice of soldering original half-tones to electrotypes of type. It eliminates the danger of breakage, preserves the original, protects the type, and provides the pressman with a solid one-piece plate made from a lead mould and as perfectly simple to print from as a single original half-tone. Where four or more duplicates are desired it is no more expensive than ordinary lead moulded work. *Write for detail information*

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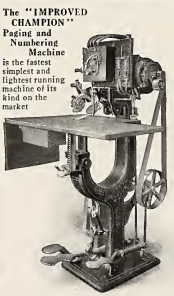
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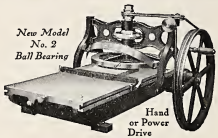
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"Satin Finish" Copper and Zinc



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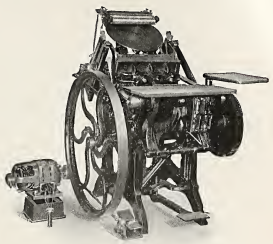
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Look Inside the Tags You are Selling



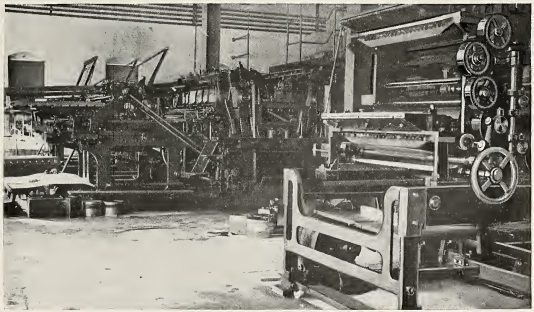
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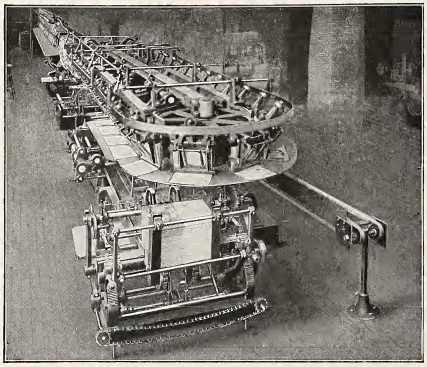
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"Tools of Quality for Particular Printers"

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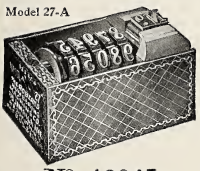
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Five Figure-Wheels

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Size 1¼ × 1⅛ inches.

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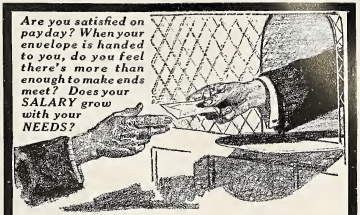
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No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning



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But you *can't* earn more if you merely keep on *wishing* that you could. You've got to *do* something. You've got to prepare yourself for the better job that will pay the higher salary.

Stop wishing. *ACT!* Scores of practical printers have quit the case and are now holding high-salaried positions as advertising men. They were able to advance because the *International Correspondence Schools* made it easy for them to fit themselves for better positions. They used their spare time to learn Advertising, and then, when their opportunity came, they were ready to grasp it.

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Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

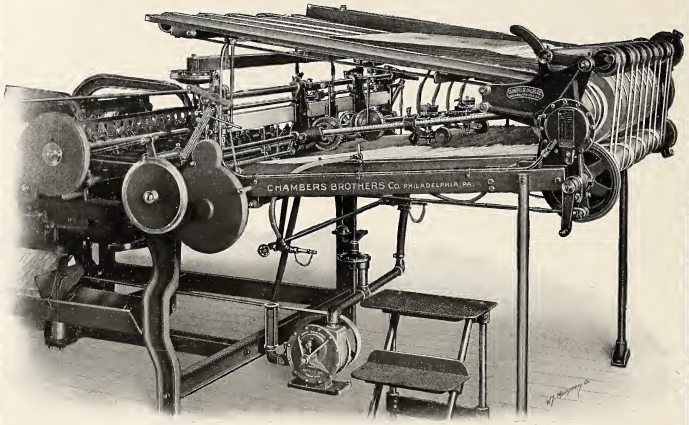
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The Chambers Folders

The King Continuous Combing-Wheel Feeders



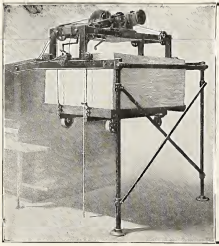
A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

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The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

We want to send you an interesting booklet called "Rouse-handling vs. Man-handling," containing many important reasons why you should install the ROUSE LIFT.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. ROUSE & CO.

2214 WARD STREET
CHICAGO

The cloak of economy which covers extravagance brings disrepute upon wisdom and prudence to folly.

The cloak of economy which covers extravagance brings disrepute upon wisdom and indulgence to folly.



Designed and lettered by
J. L. Frazier,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.

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The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, $3.00 a year in advance. Foreign, $3.85 a year.

Vol. 55 APRIL, 1915 No. 1

How a Reporter Won His Spurs

By CAPT. JAMES T. ELLIOTT

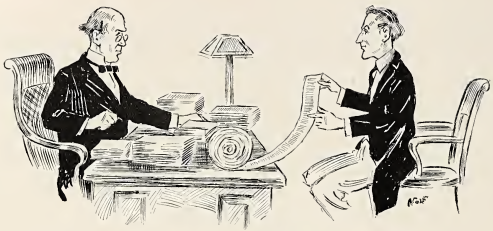
JOE ELLING had been a member of the reportorial staff of one of the leading papers of X—— but a short time. A recent arrival in the city of X——, and new to the paper and its personnel, which was somewhat inclined toward clannishness, he felt a trifle lonely. However, this did not continue for any length of time, for Joe naturally had a buoyant and jolly disposition, which, coupled with a high degree of gentle courtesy, soon won for him the friendship of the best element of the staff, and as is usual in cases of this kind, also won the enmity of that element which regards deceit and boorishness as proper, if not successful, traits.

However, Joe pursued the even tenor of his way, making friends of those who pleased him and ignoring those who did not meet his approval. He made several "hits" with the city editor, old Major Robertson, but as they covered only minor matters the results were nil except for a kindly word or two of commendation; which, let us say in passing, is worth a great deal, especially to a man in new surroundings.

Some weeks after Joe's arrival in the city he was assigned to cover the meetings of the city council. At his first night on this assignment a resolution was introduced in the council which had for its purpose the granting to the X. Y. Z. Railroad Company the right to lay a track from its main freight yards down Washington avenue to its fruit wharf on the river, covering a distance of something like four miles; and thereby hangs a tale.

In order that the reader may have an appreciative understanding of what led up to the introduction of this resolution in the

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 4, 1879.



The mayor was deluged with petitions.

city council of the city of X——, it is necessary that we go back a bit and bring our story down to date.

The X. Y. Z. Railroad Company did a large fruit-traffic business. Most of the imports from South American ports in the shape of bananas, oranges, cocoanuts, plantains — in fact, all kinds of tropical fruit — were handled by this railroad at its fruit wharves. In the course of time this business grew in volume to such an extent as to necessitate increased facilities for handling it. The road had only one spur line running from its main yards down to the river; this was fast becoming insufficient to take care of the business. The company wanted another track.

It became evident to the engineers of the company, who went over the ground, that it would be impossible to put two tracks down the street they had their present line upon, from the fact that it was entirely too narrow and would not admit of another track being laid on it. With this fact confronting them, they began to cast about for another and more feasible route. After going over the situation very carefully, they decided that Washington avenue was the very thing.

Now, Washington avenue was lined with homes of some of the oldest and most aristocratic families in the city. In most cases they had been impoverished by the war between the North and the South, and not a few of them were living in solemn grandeur in palatial homes that were practically their sole property possession, and which in every case brought them no revenue whatever. However, these good people regarded these places as homes, which in fact

they were, and would tolerate nothing that would in any way have a tendency to mar them.

Washington avenue is a very broad street with rows of stately trees running its full length down the center. In between these rows of trees there formerly had been a street-car track, but this had been abandoned. It was down this avenue between these rows of trees that the engineers of the X. Y. Z. Railroad Company petitioned the city council to permit them to run the extra track for their fruit business. They had made their selection without consulting any one, and the first the citizens of the city of X—— knew that such a thing was even contemplated was when the report of the council proceedings was published in the morning papers.

A tremendous uproar followed. The newspapers, without exception, were opposed to the plan and expressed themselves in vigorous editorials to that effect. Leading citizens objected, while those that lived on Washington avenue regarded the move as practically a sacrilege.

Pressure was brought to bear on the city council in order that



"Here, old man, send my card up at once."



Going to "stick" if they had to stay there all night.

the ordinance would not pass. In fact, strenuous efforts were made to kill it in committee, but without avail, as the committee that had it in charge reported it favorably to the council. The council passed it by a safe majority, and in due course it reached the mayor for his signature.

The mayor was deluged with petitions, begging, cajoling and threatening, asking him to veto the ordinance. The papers of the city voiced these demands in thunderous editorials, informing His Honor that political and social ostracism awaited him if he signed the measure. He vetoed it.

But this did not end the matter. Far from it. Leaders of the council got their heads together and passed the ordinance over the mayor's veto.

Then war was declared in earnest by the good people of the city. Mass-meetings were held at which members of the council who fathered and voted for the ordinance were denounced as

grafters, tools of the railroads, dishonest, and utterly unfit to represent their constituencies. The newspapers devoted long editorial leaders making vitriolic attacks on members of the council who had voted for the passage of the ordinance, printing their names in caps. so that "he who runs may read." In fact, so wrought up were the people, these men were forced to remain out of sight pending an abatement of the fury aroused by their actions.

In the meantime the executive head of the railroad in X—— bided his time, feeling confident that the excitement would end sooner or later, and then he could act upon the grants given him by the city council.

The people, generally, seeing that the railroad did nothing, quieted down; but it was an ominous quiet; a quiet that foreboded ill to any who might attempt to lay railroad tracks on aristocratic Washington avenue. This being particularly true of the people who lived on the avenue, who were constantly on the alert.

Finally, the railroad agent, thinking the time auspicious and feeling secure in his legal rights, started his men to preparing the right-of-way. The residents along Washington avenue appeared on the scene with double-barrel shotguns and stopped the work, informing the workmen that they would shoot to death the first man that turned a spadeful of earth. It was no idle threat. This the men knew. They quit the job, and under no circumstances could the railroad agent induce them to again take up the work.

The agent was puzzled as to his next move. He well knew the temper of the people he was opposing, and was beginning to realize that he had undertaken a proposition that was too big for him to handle. In this extremity he wrote to the general manager of the road at headquarters, explaining in detail every feature of the situation. He was told,



"I will send you as my representative."

in reply, to do nothing further, pending the arrival in X—— of the chief executives of the road.

Joe Elling's regular assignment was to visit the leading hotels every day, scan the registers for notables that might be in town, and secure such other news that the clerks and other attachés of the hostelries might give him.

One afternoon, while making his daily round, he visited the Palace Hotel, one of the largest and most exclusive hotels in the city. He was turning the pages of the register when one of the clerks leaning over the counter said:

"Big game upstairs, Joe."

"You don't say," responded Joe, very much on the alert. "Who is it?"

"President, general manager, and several other big guns of the X. Y. Z. Railroad."

"Thunder," exclaimed Joe, as his face lit up in anticipation of a tremendously big story. "Here, old man, send my card up at once, won't you?"

"I'll send it up if you insist on it, Joe, but it won't do you any good, as we have strict orders that all visitors are barred, and there is a special embargo against newspaper men."

"The deuce," cried Joe, "I must get an interview with those men in some way. Can't you suggest a way in which I could reach them?"

"I can't do it, Joe. It would be worth my position almost if Colonel R—— knew I had told you as much as I have. You must fight it out for yourself."

Joe walked away from the desk and took a turn up and down the lobby, in the hopes that some plan might come to him. Finally he took the elevator to floor C, where the clerk had informed him the party had a suite of apartments. Here he was challenged by two house detectives, who forced him to return to the lobby.

Arriving there, he found a score of reporters from the other papers, all of whom were tuned to concert pitch in their anxiety to reach the dignitaries in Parlor C.

Joe joined them for a few moments, and then decided that if he was to run his quarry to earth it never could be done with such a gang of fellows at his heels. Hence he decided to play the thing

alone. This move on his part excited the suspicions of his fellow reporters; who, while in the dark as to the proper thing to do, did not want a comparative stranger to start something they could not participate in.

Now, as the reader knows, Joe had no more idea how to reach the railroad men than did any of the rest, but he felt that a group of men was cumbersome, and that if by any chance an opportunity did arrive to do something, the mere fact of a mob of fellows being in on it might "queer" the whole game. Hence he preferred to play a "lone hand," and as the sequel shows he was as wise as a serpent in doing so.

Being too closely watched, Joe decided to finish his rounds of the other hotels. He left the Palace and was gone about two hours. On his return he found most of the reporters gone, but there was one from each paper still on duty, and apparently they were going to "stick" if they had to stay there all night.

Joe walked into the lobby, and, pretending not to see the other fellows, walked up to the desk and commenced talking to the clerk. While thus engaged, Colonel R—— passed back of the clerk on the way to his private office, just back of where the clerk was standing. As he reached his office door he paused, and addressing the clerk, said:

"What does that young man want?"

"He is a reporter and wants to talk to the gentlemen in Parlor C," answered the clerk.

"What paper does he represent?" asked the colonel.

The clerk in response named one of the oldest and most highly respected papers, not only in the city of X——, but in the country at large.

"Is that so," said Colonel R——, as he turned and walked to the side of the clerk. "What is your name?" he said, as he looked Joe intently in the face.

"Joe Elling, sir."

Colonel R—— studied Joe's face for a minute and then asked him to step into his private office. There Colonel R—— lit a cigar, and eyeing Joe in a quizzical sort of way, said:

"So you wish to interview the gentlemen in Parlor C? If you see them, I can't imagine what good it will do you. Men of their

responsibilities don't talk offhand to reporters. However, I think I can arrange it so you can see them; but in doing so I am doing it as a special courtesy for the proprietor of your paper, who I have known from infancy and who has been my life-long friend. Should anything come of this, I want him to know that my part in it was done for his sake.

"Now, to-night the gentlemen upstairs are to have a little dinner party. They have asked me to join them, but as it is something that doesn't appeal to me, I will send you as my representative. To do this effectively I will send you as my son, as you are about his age and look very much like him. Be here in this office at eight o'clock to-night."

Joe walked out of Colonel R——'s office into the grasp of half a dozen or more reporters demanding to know what had transpired in there. Joe threw them off as best he could and fairly flew to the office of his paper. Here he related the whole story to Major Robertson. The Major in turn told the whole story to the owner of the paper.

At eight o'clock, Joe, in full evening dress, and enveloped in an identity-destroying cloak, slipped quietly into Colonel R——'s office, while his colleagues of the press were cooling their heels out in the lobby, cursing their luck.

By a private elevator Colonel R—— and Joe were taken to Parlor C. Colonel R—— introduced Joe and then, expressing his regrets, retired.

Joe found himself in very congenial surroundings. He was received cordially and really spent a most enjoyable evening. By the time coffee and cigars were reached, the railroad men, either forgetting Joe's presence or growing careless, began to discuss the very thing that Joe was anxious for them to discuss, namely, laying of the switch track on Washington avenue. In time Joe was astounded to learn that plans for laying the ties and rails had all been completed. On a siding outside the city were two trains of flat-cars with all the ties and rails and men necessary to lay the entire four miles of track. At a given time the following night, these trains were to be pulled into the city. The ties and rails were to be laid for the entire distance, fishplates, bolts and spikes were to be placed in position, and at a given signal the spikes were all to

be driven home, the fishplates bolted into position, and then, in the language of an eminent capitalist, the public be damned.

As soon as possible Joe bowed himself out. He ran all the way to his office. Here Major Robertson, anticipating something big might break, had the entire reportorial force ready. Joe told his story and the typewriters began to hum.

The next morning *The Daily Clarion* had the story spread over its entire front page, with a "screamer" line that could have been read two blocks away. It was the biggest story that had broke in the city of X—— for many years, and incidentally was the biggest newspaper scoop in the history of the town.

Washington avenue in the city of X—— is still free of railroad tracks, and will undoubtedly remain so.

Application

By AN OLD PRINTER

No more vicious tendency is shown by the practitioners in printing than that of neglecting the avenues of information in all matters relating to the art of printing and the study of language. Theodore L. De Vinne not only made printing the study of his life, but he made it a party to his study of languages. His mental horizon was enlarged and his own place in the scheme of the Universe became more determinate to him on that account. He was happy in the conscious development of his own latent powers, and his contributions to the welfare of the craft earned him a place worthy of the greatest emulation in the history of the printing arts. Unused ability is the greatest loss that we can conceive, and the curse of superficiality is the primary cause. It is not difficult to arouse enthusiasm for self-improvement, but it is most difficult to sustain that enthusiasm until it cools and hardens into a dogged resolution to tackle the hardest problems of the art, or of any subject, and conquer them at last, if not by innate ability then by the steady attrition of a regular and sustained application.

Every man and every woman is alone in the world in the sense of their own identity. On the application of that identity upon the cosmic forces depends the enlargement and the development of that identity or the shriveling and blowing away of that identity to nothingness.

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 6—Gummed, Varnished and Die-cut Labels—Continued

THERE are some features of economy in label typography, as practiced by the specialist, that are worth remembering. The most valuable of these relates to the method of making quick changes in numbered, priced and class-lettered labels for garments, cloth samples and swatch lines. Labels of this class are generally printed on heavy ledgers and coated book-papers, gummed to order. A cloth-sample line may consist of several hundred styles of fabrics, each specially numbered, class-lettered and priced, and a complete order for a large mail-order tailoring house frequently requires the production of labels for from one hundred to five hundred full lines of samples. Fig. 1 illustrates a common label of this character. This example consists of a rule border, printed in gold, class letter and descriptive matter in black and the style numbers and prices in red. The color treatment is not unusual. Gold is always in evidence for borders, and quite frequently four or five additional colors are required. As each fabric requires special descriptive matter, there is little opportunity to economize through the use of electrotypes, but, whenever the style of composition permits, all changes in descriptive matter are set on the linotype. The economy of linotype slugs for rules and borders has been demonstrated in this class of work. Being softer than brass, the linotype metal lends itself to treatment, such as filing and facing, in the production of perfect joints, and the element of comparative first cost is another feature in its favor. Perfect rule joints are imperative in cloth-sample label printing. For standard borders, which are to be held on slides for repeat orders, brass rules are preferred. These are doctored by the label specialist, who has devised a method for retaining perfect joints at all times. One part of japan drier and four parts of boiled linseed oil are mixed into a thick paste by the addition of plaster of paris. This compound is rubbed into the joints and all surplus is wiped off with a rag after the form has been securely locked. If the inside of the borders has been spaced out with metal furniture and quads,

to form a solid lock-up, the rules will join up as though soldered, and will remain so after the form has been unlocked and placed on the storage slide.

Cloth numbers and class letters are made up and locked in duplicate forms, consisting of ten or more changes to each chase. This permits of making the changes for one form while the other is running. The compositors are provided with stone slabs just large enough to take a Gordon chase, and these are arranged on tables

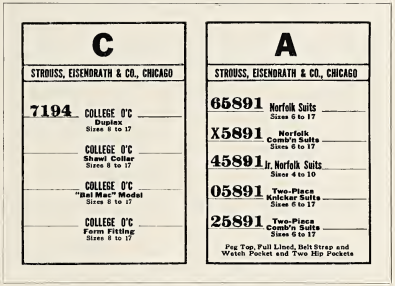


Fig. 1.—A cloth-sample label. Original in red, black and gold.

convenient to the presses. Special figures and class letters of uniform body and set are items of great economy, as they avoid rejustification and respacing in making complicated alterations. The change department of the up-to-date label shop is well equipped with sectional cabinets for storing figures and class letters in handy Wisconsin quarter cases. This system permits of keeping a great variety of change characters in narrow compass, easy of access, and the style of case is the most convenient for constant handling.

An important asset of the drug-label specialist is a complete assortment of brass circles and ovals in graduated sizes. These are used principally for electrotyping purposes. The old-time method of tedious hand composition inside of a brass circle is applied to occasional small jobs only. Large orders are always printed from electros mounted in gangs. A combination of a dozen

brass circles and ovals of various sizes is frequently electrotyped to form a single plate. All mortises are made in the metal only, and the entire electro is then mounted on a solid wood base. The composition is always machine-set where straight lines are used, but the descriptive matter is seldom justified inside the mortise by hand. Unmounted electros of the type-matter, sawed to fit, and interchangeable, are tacked inside of the mortised circles and ovals,



Fig. 2.—Specimen paint label. Original in green and red on white stock.

and thus the electro borders are made available for many future orders. Twelve points added to the trim-size make-up is a sufficient allowance for space between the steel dies in cutting. Borders for odd-sized circles and ovals are frequently set by hand with monotype borders cast on six-point em-quad units. Wooden electrotype bases, bored to contain series of round and oval holes, are used for the purpose. These are built to the required size by spirally winding with thin strips of oiled cardboard. The six-point em-border pieces will lend themselves readily to any curve, and they are an economical substitute for special one-piece brass borders. Bored bases of this character are held in stock by nearly every label printer.

A large house which specializes in commercial package-labels has devised an excellent method for saving time in making changes

for two and three color labels for tin cans. Paint labels (Fig. 2) usually are printed from large forms, limited only by the capacity of the cylinder-press bed. In most cases changes are required after every few hundred impressions. To print these changes from separate forms would mean considerable extra expense applied to presswork, as these orders often run into the hundreds of thousands. To justify the type-lines in mortises in one of the sets of color plates would require re-registering after each change, an equally expensive alternative. In producing labels of this character, the color plates are printed from mortised electros, mounted on patent bases. The changes are made without unlocking by the



Fig. 3.—Top view of slot and letter arrangement for making changes in labels.

use of a font of unmounted electros of forty-eight-point gothic type. In producing these patent-base change letters the entire alphabet is set up in several lines and locked for foundry. The lines are letter-spaced with nonpareils to permit of sawing into separate characters on a saw and trimmer. Before the letters are cut apart, each electrotype strip is beveled its entire length on two sides. A sufficient number of spaces for each font, six to twenty-four points, are cut out of beveled blank electrotype strips of the same width. These fonts of unmounted electrotyped letters are then laid in regulation California job cases. Each label base is made up with a pair of brass catches to form a parallel slot in the space allotted for the changes. The mortised color plate is then hooked to the full-sized set of bases surrounding the change slot. By this method the change letters may be removed from the slots without disturbing the color plate. Fig. 3 is a top view of the slot and letter arrangement, and Fig. 4 is an end view showing how the letters are slipped into the grooves. In making a change, the compositor releases the single register hook at the end of each line, which permits



Fig. 4.—End view.

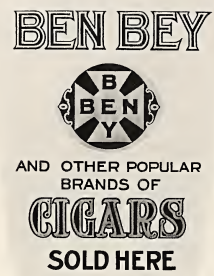


Fig. 5.— Reproduction of a die-cut label.

of sliding the letters from the grooves. The new change line is inserted in its place, letter by letter, and sufficient blank spaces are added to fill the slot. A single turn of the register screw tightens the line in correct position.

The largest investment of the label specialist is in his die-cutting department. Steel dies and die presses are his chief asset. A machine built to die-cut from twenty-five to one hundred sheets of sixty-inch stock must necessarily be of massive design and powerful construction. A press of this size weighs about 7,000 pounds. The minimum cost of a steel die for a small label is about three dollars, while larger sizes of special design range in price from this figure up to twenty-five dollars. An idea of this part of the investment may be derived from the fact that the equipment of a large Chicago house includes more than two thousand steel dies of various sizes and designs. Die-cutting on a small scale has been produced with profit on platen presses by the use of steel-rule forms; but when the printer is confronted with an order for a hundred thousand large labels, similar to Fig. 5, a 10 by 14 inch design, the die-cutting should be sent to a house properly equipped to do the work, as better results will be obtained and the expense will not be so great.

The small label printer, who is not supplied with die presses, often is compelled to die-cut special designs by hand. This can be done successfully by first tabbing the stock on its four edges with a heavy application of glue. After the glue has become thoroughly dry the blocks are sliced into tabs of fifty to seventy-five sheets, and these are placed to nail-gages on a heavy board. The labels should be printed with marginal points to act as guides in setting

the steel die for hand-cutting. The thickness of a full tab can be die-cut with one sharp blow of a heavy mallet.

Some label printers have adopted universal die bases for the purpose of creating special press dies at short notice. These bases are of metal, one-fourth of an inch less than type-high, with a series of grooves or gutters, one-eighth of an inch in depth, covering the entire surface of each block. The arrangement of the grooves is such as to permit of inserting two-point steel cutting rules to form circles of various sizes, shields, panels with rounded ends, and other conventional designs. As the rules are but one-fourth of an inch in height, they are easily bent to conform with the grooves and, after they have been pressed down to the full depth, a one-eighth inch cutting edge is left to protrude above the surface of the base. The rules are held in place with small, flat-headed screws. Small pieces of cork are glued over the surface of the base on the inside of the rule design to expel the labels after cutting. One or two nicks filed into the cutting edge of the rule will prevent cut pieces dropping out of sheet while on platen.

The Last Word

By A. H. M.

There is a word in the English language that is as difficult to answer finally as it is to determine at what infinitude of littleness matter becomes indivisible. The word is "Why?" Why? first opened the mind of man to the wonder of his own being and to the wonders with which he is surrounded. Why? distinguishes man therefore among all other created beings, and Why? makes one man more distinguished among his fellows because he has more Why? in his mental processes. The great theologians evolved from Why? answers to suit the best interests of the environment of those who depended upon them for an answer. The great economists asked Why? and made answer according to the subsidiary whys they used in their investigations. But these subsidiary whys, if applied to-day, would bring a different answer, for conditions have changed. Darwin, Pasteur, Virchow, asked Why? Gutenberg, Senefelder, Hoe, Scott, Goss, Mergenthaler, and other investigators asked WHY? and the world was made richer and men were emancipated from drudgery. Now we are facing the great economic Why? of the wage system that is slowly crumbling under the insistent Why? that shall ever remain the Last Word.



IN THE HAND-SET DAYS—WHEN THE "SWIFT" MEASURED UP HIS STRING.

Drawn by JOHN T. NOLF, Ex-printer.

EDITORIAL

THE printing trades are no exception to other trades in the fact that they suffer more from inefficient management than from inefficient workmen, for it is the job of management to have efficient workmen.

WHEN an appreciation of the fundamental principles of buying and selling is absorbed by the rank and file of trades-union men, peace and prosperity will be theirs in larger measure. The organization of labor has many responsibilities. Collective bargaining on the part of the unions is primarily to obtain the best terms possible for the service the unions have to sell. But the best terms possible are not obtainable by unbusinesslike methods or petty exactions. These methods and these exactions do not, as a rule, originate from the so-called leaders. They find their birth among the unsophisticated rank and file, who carry destructive measures through the local unions by appeals to emotionalism. More than ordinary wisdom is required to use power with discretion, and it would appear that New Orleans Typographical Union has used its power to irritate rather than to build.

TYPOGRAPHICAL niceties are not always possible with the means at hand. We are occasionally called upon to pass judgment on work the quality of which is in dispute, and not infrequently wish we could use the criticism of the artist who desired to give a favorable opinion of a painting and expressed his feeling by saying that the work of art under consideration was very good for anything so very bad. One of the mistakes which we all fall into in display printing is to attempt refinements of treatment that the material at our disposal will not allow us to carry out successfully. This is the problem of the small shop. The proprietor of the small shop has neither time nor inclination after a hard day's work to do much reading or studying for his own benefit, and he naturally desires ready-made styles and ready-made suggestions for his particular needs. But the small printer's own powers of selection make such selection just as much the subject of personal equation as if he himself originated the conception out of thoughtful study and cultural experiments. Ready-made ideas are assimilable only through the ability to assimilate. Otherwise they are a confession of futility on the part of the man who uses them unqualifiedly. It is one thing to be able to use a suggestion as a suggestion, and quite another thing to seize upon an idea, a design, or a typographical arrangement and copy it exactly. An elaborate piece of printing by a metropolitan printing-house may be quite out of the reach of the means of a small country printer to imitate, but it is quite within reason that such a specimen will suggest arrangements and color combinations that the small printer can work up effectively with the limited means at his command.

PURE air is the greatest preventive of colds, as it is the best cure for colds. The Chicago Department of Health inquires if we ever noticed that people rarely have colds during the summer months, and asserts that this known immunity from colds is not due to warm weather, except indirectly, but is due to the fact that people during the warm weather spend much of their time out of doors and even when indoors have their homes and workplaces well ventilated. It has been observed that even during the winter months people who work out of doors seldom have colds. The same is true of those who keep their homes well ventilated. This should convince any one that plenty of fresh air all the time, winter and summer, day time and night time, will insure comparative freedom not only from colds, but also from all of the diseases that are due directly to bad air.

THE printing trades are not at all singular in having men in the employees' ranks and among the executives who seize upon every opportunity to create a "situation," a fuss. In every department of business we find men whose mental processes are so ebullient that every little trifle that is out of alignment with their conception of how things ought to be becomes the subject of a new "law" or "rule," promulgated by bulletins and wall placards or other more or less objectionable methods. The executive who has the common

sense to realize that men working under his direction are just as anxious as he is to give value for value will save much unnecessary friction and loss by the candor and directness that inevitably follows such realization. It does not follow that a thorough sympathy and understanding between an executive and subordinates must be purchased by familiarity that is open to abuse. "Discipline must be maintained," as Sergeant Bagnet observed, and no one realizes this more than the subordinate in an establishment so organized that the door is open to advancement on merit alone.

"The Eyes and Eyesight of Printers."

An informing series of articles on "The Eyes and Eyesight of Printers," by Dr. Casey A. Wood, one of the foremost ophthalmologists of this country, appeared in these pages in 1892, the first article leading in the issue of September of that year. Recent instances of calamities that have come to printers through ignorance of the principles upon which care of the sight depends inspires us to refer to the instruction and warnings contained in these articles. That there is need for such warning to every class of men is evident from the bulletin issued by the Chicago Board of Health on the importance of good lighting, in which it is pointed out that bad lighting in factories, stores and workshops is an extravagance that employers of labor can not afford if they expect the best results from their workpeople in both quantity and quality of their products.

Poor lighting facilities also mean injury to the eyes of those who are compelled to work under such conditions. And this also means loss of efficiency in the workmen and hastened disability as well as lessened productive capacity.

It follows, then, that good lighting is good economy for both employers and employees. It is strange, too, that in many of the recently built industrial shops, where much attention has been paid to having them clean and sanitary, that the lighting has been apparently almost neglected, and this really important factor in the health, comfort and producing power of the workmen does not compare with the other equipments that, at great expense, have been provided because considered as essential to the best type of workplace.

In many cases, too, it has been found that it was not due to the indifference of the employers that these serious mistakes have been made in factory construction, but that they could only be charged to a lack of experience or intelligence, or to failure to have had expert advice on a matter of such importance.

It has also been definitely determined that, under good lighting conditions, not only are the general health and the vision of the operators conserved and protected, but the factory output has been increased from eight to fifteen per cent. In short, the saving effected by good lighting will in a short time more than pay for the cost of installation.

In most, if not all, of the industries, plenty of light and an unimpaired vision on the part of the workmen are prime requisites for the production of the highest grade of work. And because this is so manifestly true, employers of labor who are maintaining dark and poorly lighted workplaces should lose no time in correcting a defect that means so much in affecting the profit and loss side of their business.

Legislation for Labor.

Admittedly there is room for improvement in the conditions under which the majority of people have to sell their labor. Reform in our social and commercial fabric is needed. How shall remedial measures be applied so that the least amount of disturbance to business and a minimum amount of individual wrong and suffering be inflicted? The subject of occupational diseases is receiving the attention of our legislators. It is a fact that some workers are more susceptible than others to occupational diseases. The proposition is put forward that workers in various establishments shall be subjected to medical examination to determine their vulnerability to occupational diseases. On the face of it, this proposal is designed to aid the worker. But suppose a man or woman so examined is shown to be peculiarly susceptible to lead-poisoning, tuberculosis, or other occupational disease. The man or woman may not have any disease, but their constitutional resistance being low, they are vulnerable. Irrespective of humanitarian feelings and aspirations, it is obvious that the employer or manager of the establishment employing such men or women will seek to replace them by men or women of greater resistance and capable of passing the medical examination. What becomes of the workers shown to be susceptible to disease? It is true that they are warned in time to escape the dangers hitherto unknown to them; but they are pushed into other dangers that may be worse for them — the concomitants of destitution. The reforms that should be made can not safely be made piecemeal, but must be a part of some comprehensive plan.

The minimum-wage idea is another case in point. The subject is up before the Wisconsin legislature.

There is a law now on the books of the State

as to the subject, but it has not been enforced, authorities waiting for a decision by the United States Supreme Court in a case, in which are raised points which are as yet unsettled.

Commenting on this, the *Paper Mill and Wood Pulp News* expresses the opinion that fixing a minimum wage by law is of a certainty a bit of doubtful legislation, and, following the same line of reasoning that we present in the foregoing, states that such legislation is an effort to do something in the way of equalizing human endeavor, which has not yet been successfully accomplished. Henry Ford is willing to pay a minimum wage of $5 a day, but he is mighty careful that men whose maximum effort is worth only $2.50 a day do not find permanent places on his pay-roll.

This may result, and probably does, in giving Mr. Ford a force made up of highly efficient units, but what is to become of those who can not earn the minimum wage? Are they to be denied employment? Are they, being unprofitable employees at the minimum wage, to go their way to the beggar's road or the poorhouse?

It is argued that, under the minimum-wage laws, the mass of workers will become more efficient. Perhaps that is so, but such action can not be immediate. It will take a long time for the leaven to spread through the whole mass, and until that time the man who can not earn the minimum wage will have to shift as best he can in States or industries where such laws do not prevail.

When the man who can only earn $2.50 a day will be paid $5 a day by reason of the operation of a minimum-wage law, it will be time to close up shop and join in the millennium chorus.

The Brotherhood Idea.

At no time in the history of printing has there been so much interest displayed as now in the education of the apprentice. The typographical unions realize that their organization renews itself from the ranks of the apprentices, and that upon the quality of that new blood, the character of the service it is prepared to render, depends the vitality and usefulness of the organizations. The earnestness of purpose with which the typographical union has accepted the responsibility of caring for the apprentice is shown by the liberal and well-conceived plans to aid the apprentices to acquire knowledge in the art and knowledge of language through the I. T. U. Course of Instruction. The merit of this method of instruction is that it places its advantages within the grasp of the printer in the remote village as fully and completely as the printer in the metropolitan city.

The chief instructor in that course, F. J. Trezise, now superintendent of The Henry O. Shepard Company, and still retaining his supervision of the Course, visited Dresden, Germany, on the occasion of the International Congress of Technical Educators in the Graphic Arts, and delivered an address explanatory of the educational work undertaken by the typographical union. A display of the work of the students accompanied the address. In the country which is distinguished as the birthplace of the art of printing, where representatives of all nations were assembled to show what they had accomplished for the advancement of the art, it was declared that nothing so practical, so well calculated to make printers, was shown to equal the plan and procedure in this direction as the course of instruction supported by the International Typographical Union of North America and its subordinate organizations.

It is true that the International Typographical Union took upon itself the work that had been worked out and developed by THE INLAND PRINTER, representing twenty-five years of experimenting, but it has made the cost so moderate to the apprentice that it is almost, if not quite, negligible. Employing printers have shown substantial appreciation of the work of the typographical union in this educational work, which is but another evidence of the truth that the interests of the employer and the interests of the employee are identical in principle, though individual or collective action may at times force them apart.

To sustain the steady application of the students, every encouragement has been offered by the typographical union. These encouragements have taken the form of cash rewards, both from the international body and from local unions. In Cleveland the typographical union has formed a class for the apprentices and provided rooms for study. The attractions of music and sociability are added to give flavor to the studies of the apprentices, and older members of the printing trades take it upon themselves to study with the apprentices, the physiological value of which only those who appreciate the working of the mentality of youth can fully comprehend.

Another idea, taken from the " Big Brother " movement, has been promulgated. This suggests that journeymen printers take under their particular care some one apprentice, and by their encouragement and solicitude make him emulous to deserve their consideration. By this means the spirit of good craftsmanship not only inspires the object of the journeyman's care, but reacts and animates the journeyman himself. The brotherhood idea will serve to enlarge the mental horizon of every worker in the industry, and give a greater stability to personal character and to the organizations of which it is a component.



"FLOWERS."

Photograph by Guy A. Righter, linotype machinist on the *Item*, Richmond, Indiana.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DR. GRENFELL'S MISSIONS IN LABRADOR.

To the Editor: BUFFALO, N. Y., Feb. 25, 1915.

I write to correct certain misinformation concerning the Grenfell Mission which appears in an article entitled, "'Agiait Illunainortut' Okiok, Labradoreme," by Alfred W. Birdsall, in the February issue of THE INLAND PRINTER. The writer has been fortunate enough to spend four months on the coast of Labrador and North Newfoundland, in the service of Dr. Grenfell. While the major part of my time was spent at the mission's northern hospital at the mouth of Hamilton Inlet, Labrador, I cruised with Dr. Grenfell for more than a month on his little hospital ship, Strathcona, and stayed two weeks at St. Anthony, Newfoundland, the chief station of the mission, where, besides the hospital, orphanage, schoolhouse, industrial school, store, and guesthouse, is maintained the reindeer herd. I mention these facts simply to indicate my right to speak with some authority concerning the activities of the Grenfell Mission.

I desire first to correct two or three specific misstatements which appeared in Mr. Birdsall's article, and then briefly to discuss why it is that travelers on the Labrador, who do not actually visit the missions and become personally acquainted with their work, have little opportunity to learn the truth about Dr. Grenfell.

Speaking of Dr. Grenfell's herd of reindeer, Mr. Birdsall makes three complaints: First, that Labrador "is a land of shale and rock," and furnishes no food for such animals; second, that "the reindeer were shipped from North Norway on the steamer Anita, December 30, 1907, the Anita was caught in the ice, some of the reindeer were lost in the ice crevices and others stampeded into the Newfoundland barrens"; third, that "not one of these reindeer ever reached Esquimau land," where they were intended to replace the Esquimau dogs.

In 1907, largely by means of private subscriptions, and aided by subsidies from both the Canadian and Newfoundland governments, Dr. Grenfell imported a herd of three hundred reindeer from Lapland, together with three native herders and their families. He had, during fifteen years of work on the Labrador coast, ascertained that the gray lichen known as "caribou moss," which abounds everywhere in that country, would furnish good food for reindeer. Subsequent experience has more than proved this fact — indeed, one great advantage of the reindeer over the dog as a winter traveler is that he can find his food under the snow, instead of having to carry it with him. The Anita sailed from Christiana, Norway, on December 14, 1907, her sailing having been delayed by weather which had not permitted sufficient moss to be gathered for the voyage before that date. The three hundred deer, all of which were in excellent condition in spite of a rough voyage, were safely landed on January 5, 1908, in the presence of a large and enthusiastic St. Anthony gathering. Two of the deer, frightened at the people, the gang-plank, and the strange surroundings, ran into the loose ice on the shore of the sea and were drowned, but the remainder of the herd was preserved intact, and their transportation deserves to be considered highly successful.

After three years the Lapp herders returned home, leaving the care of the reindeer in the hands of Newfoundlanders whom they had trained. During those three years the herd had doubled in size, and at present the reindeer number considerably over twelve hundred. Experience with the reindeer at St. Anthony has so far shown a number of interesting facts. Their food, winter and summer, is provided by nature, as has been already mentioned. Reindeer milk is palatable and nourishing, and makes excellent cheese. In a land where there are no cows, this fact is of the greatest importance. Their flesh is good to eat. The superfluous stags of the St. Anthony herd have kept the hospital supplied with meat. Reindeer will endure more severe cold than dogs. This is because of the deer's warmer coat of fur, a fact which makes the reindeer skin an article of no small value. They are superior to dogs for short hauls, being stronger and faster, though they lack the endurance of dogs for long journeys. It is true that the reindeer have not yet reached Esquimau land, but it should be remembered that so far the reindeer project in Labrador has hardly passed the experimental stage. The use of reindeer farther north is to be introduced at an early date. The success which has attended the United States Government experiment in Alaska with reindeer imported from Siberia is interesting in this connection. In 1912 the Alaska herd numbered 23,000. There the Esquimaux have shown themselves to be well adapted to the work of caring for the deer, and the reindeer industry promises much for the future of that country.

Dr. Grenfell's mission hospitals form a branch of the English Royal National Mission to Deep-Sea Fishermen, the activity of the parent organization lying chiefly among the fishing fleets of the North Sea. As the name indicates, this is a mission primarily for fishermen, although as a matter of fact, Dr. Grenfell once a year, some years oftener, travels the whole length of the Labrador coast in the Strathcona and counts many Esquimaux among his patients. No one is so enthusiastic an admirer as he of the work of the Moravian missionaries. Mr. Birdsall's impression that Dr. Grenfell claims credit for doing the same work as these brave men is erroneous. No one knows so well as he the enormous quantity of medical work to be done on the coast; no one is happier than he that the Moravians are there to share it with him.

Surely, at a time when the Protestant churches have everywhere laid themselves open to severe and well-grounded reproach of over-competition and under-coöperation, it is pleasant to hear of the instances of friendly mutual assistance and absence of rivalry between the mission for Labrador Esquimaux and the mission for Newfoundland and Labrador sailors.

I would be more surprised at the erroneousness of Mr. Birdsall's information were it not for my own experience while coasting north on the passenger steamer to Indian Harbor. My fellow passengers were mostly small traders on their way north to open their supply stores and fish-houses for the summer. The stories they told a certain well-intentioned young college graduate about Dr. Grenfell would have shaken his zeal to work for that missionary, unknown to him personally at the time, had they not been so incredible. In the light of fuller knowledge they were ludicrous. One of these stories was to the effect that Dr. Grenfell's mishap which cost him frozen limbs and an exhausting twenty-four hours with a dog-team on a flimsy pan of ice adrift on the North Atlantic, was a prearranged occurrence worked up for newspaper advertisement. No doubt by this time the story runs that he took an assistant and a "movie" machine along. Dr. Grenfell is very cordially hated by a great majority of Newfoundland merchants. For years the fishermen of Newfoundland and the liveyeres ("live-heres") of Labrador have been mercilessly exploited for profit by the fish and fur traders, and in direct ratio to the effort which Dr. Grenfell has put forth to better the economic conditions of his people, has he brought upon himself the animosity of those who have hitherto provided for those people the only market for their products. It has not been uncommon for a fisherman whose annual income is never over $400 to owe several thousands of dollars to some obliging merchant who for years has furnished him his outfit and supplies on credit in the spring, and in the fall taken his season's catch of fish at a valuation not sufficiently high to pay the bill. Such debts grow larger each year, never smaller, and the trader holds over his debtor a whip such as is not likely to permit of his looking elsewhere for a more favorable market for his fish. A great deal could be written of Dr. Grenfell's persistent fight against so oppressive and well-intrenched a trading system; but suffice it to say that by the installation of coöperative stores, which do business only on a cash basis, he has sounded the death-knell of these practices.

I do not blame Mr. Birdsall for being indignant at and reporting what he has heard about Dr. Grenfell from his fellow travelers on the Labrador coast. I am only sorry that he could not witness the other, larger side, that of Dr. Grenfell's patients and parishioners — who do not travel on the passenger boats.



A Portion of Dr. Grenfell's Reindeer Herd at St. Anthony, Newfoundland.

I appreciate that THE INLAND PRINTER is not published in the interests of geography, medicine, or foreign missions, and that any extended attention to this subject is out of the question. There are a number of minor misstatements in Mr. Birdsall's article, the temptation to discuss which I have resisted for this reason. As I have tried to confine my remarks in this letter to specific questions of fact, I have avoided discussing the unpleasant insinuations concerning Dr. Grenfell which appear in that article. I must confess, however, that I am one of that ever-increasing number of men so far lost in their admiration of a noble doctor who has given his life to a glorious battle in nature's most desperate environment, that to hear a word spoken against him is harder than if the criticism were directed against themselves.

HORTON H. HEATH.

A CORRECTION.

To the Editor: LONDON, ENG., Feb. 25, 1915.

We note some remarks in your columns (page 363, December, 1914) concerning the change of name of this company. In it you state that most of the shareholders voted against the change. Now, we should imagine that your knowledge of English company law would be sufficient to tell you that had this been the case it would not have been possible to change the name at all. As a matter of fact, we had a very large majority in favor of the change, and give you the figures herewith:

For the change	74,299
Against the change	4,175
	70,124

The above figures show the holdings of those voting.

We think, in fairness to ourselves, you should lose no time in correcting the statements which have already appeared in your valued periodical.

KNIGHT'S MANUFACTURING COMPANY, LIMITED,
A. H. Hardcastle, Secretary.

PIKERS AND PICAS.

To the Editor: SAN FRANCISCO, CAL., Feb. 27, 1915.

Recalling an incident which recently took place in this office, I am repeating the conversation that took place in order to prevent printers in a like position from flirting with the undertaker:

"This here proof is all wrong," said the infuriated customer who was arranging for the Horsemen's Ball, as he entered the print-shop accompanied by another "horseman."

"Fear not," quoth the printer. "Don't be alarmed. It can be changed to suit your style."

"Wa-al, we want this here type moved up about this much," indicating by a wave of the hand how far the line was to be raised. "Yes," said his companion, "and we won't pay extra for the change. See?"

"A couple of picas, oh, that's all right," said the printer. "I'll make — "

"Don't you call me no piker or I'll drive you in the nose," said the other, furiously.

"I didn't mean what you — " said the printer.

"Never mind," said the horseman. "Don't try to kid us, 'cause we ain't rubes. See?" GEORGE.

"THE ANNALS OF THE LITTLE SHOP AROUND THE CORNER."

To the Editor: LIMA, OHIO, March 19, 1915.

Have just read "The Annals of the Little Shop Around the Corner" (page 193, November issue).

This case, of course, caused much uneasiness here among employers, and is now causing some surprise among buyers.

Of course you have changed the names, but you have also got a few immaterial facts wrong. He didn't succeed in getting his old job back at "twenty-two per," and is on the road now.

Neither did "Bumpus" take the shop back — it is still in the hands of the referee in bankruptcy. Furthermore, you gave him only two months of experience, whereas he had six. He also took that big job, and still owes for the typesetting and stock — or are you writing about another fellow? Is it possible there could ever have been another such? W. PARMENTER, *Secretary,*
The Franklin Type & Printing Company.

THE HONESTY OF PRINTERS.

To the Editor: PONTIAC, ILL., March 10, 1915.

I note in the December issue of THE INLAND PRINTER the account of the honesty of a German printer who, having followed the actions of his employer, "also ran" from the approach of the Russian army, but, unlike his employer, he had enough presence of mind to bring along the money in the safe. Then, as the account goes on to say, upon meeting his employer later in Danzig, he turned over the money to him, thus licensing your correspondent to ask the question: "Who says printers are not honest?"

In view of the above, it may interest your correspondent and the entire trade to know that the prison officials at Joliet, Illinois, were compelled to abandon their recent intentions of establishing a print-shop in the penitentiary, as there is not a member of the trade behind the bars — at this institution, anyway. RALEIGH WILSON.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

IT is announced from Lurgan, Ireland, that by order of the Lord Lieutenant, all stationers and newsdealers must close their places of business for half a day every Wednesday. For what reason such a ruling is made is not reported.

THE manufacturers of the Wharfedale printing presses, at Otley, who had, in common with similar industries in many places, experienced an unfortunate set-back because of the war, have secured a very satisfactory share of government contracts for munitions of war and have thus been able to give employment to such of their men who had not yet joined the colors.

THE annual convention of the Master Printers' Federation, which was to be held in Bristol this year, has been postponed until 1916, because, as a recent circular issued by the association says, "an annual gathering and festivities amid the thunder of guns, which the most optimistic hardly dare to hope silenced by the month of May, did not commend themselves to the Federation Council."

DESPITE the war, the educational side of the cost-finding movement in the printing industry is kept up. Recently Mr. F. Bisset, secretary of the Scottish Alliance, addressed the members of the Edinburgh Typographia at a meeting in Heriot-Watt College. Mr. G. M. Brown, managing director of Thomas Nelson & Sons, who has given considerable attention to the problem of printing costs, presided at the meeting.

RECENTLY, at the Willesden police court, Julius Oppenheimer and Thomas William Colbeck, respectively managing director and manager of the Chromo Colour Printing Company, of Newgate street, E. C., London, both described as English subjects, were committed for trial on the charge of conspiring with certain aliens to trade with the enemy. The accused plead not guilty to this most infamous charge, and reserved their defense. Bail was allowed.

A NEW rival to the linotype and monotype is announced, under the name of "Discotype." It is said to be small in compass, standing about four feet high. For ordinary composition, from 5 to 14 points, it has a disk 3½ inches in diameter; for larger bodies a larger machine, with disks 8 inches in diameter, can be supplied. A disk for the reproduction of any type-face in any language can be produced in one week. The machine produces solid slugs made up of single types. Whether the machine is really practical is a question for the future to answer.

That all Britains are not Chauvinists, despite the vociferous clamor of British papers that the German tradesmen be boycotted (and in this anti-foe clamor the English printers' journals are more insistent than their French, German and Austrian contemporaries), is shown by this extract from one of the British journals: "It is not too much to predict that it will be a much lighter task to drive the German soldiers out of their entrenched positions at Brussels and Antwerp than it will be to expel the German industrials from their still more strongly entrenched positions in the trade and commerce of the United Kingdom. Even now, British printers who find it necessary to put down a new plant are grumbling at the alleged excessive cost of British machines, as compared with the Continental, and many of them are probably looking forward to the day when they can once more indulge in the cheap luxury of buying German supplies."

GERMANY.

Up to January 1, 754 members of the German typographical union met death on the battle-fields of the present war.

Tin and antimony being rather scarce now, and difficult to import, German users of these printers' metals have to be very economical in their use.

Owing to the extensive use in warfare of glycerin, its price has risen 100 per cent, which in turn affects the cost of printers' rollers, which are made up of about sixty per cent of this material.

Beginning with January 1, the German postoffice department introduced a newspaper-distribution service in Belgium, taking subscriptions and making deliveries the same as in Germany itself.

The noted F. W. Assmann typefoundry, at Berlin, discontinued business December 31, 1914. Since the death of its founder in 1899 it has been managed by Georg Schmedes in behalf of the widowed owner.

A compositor in Reinickendorf was recently found to be a counterfeiter, a number of false bank-notes and material for their production being discovered in his rooms. To avoid punishment, he hanged himself.

Germany exported books, pictures and paintings to the value of 96,100,000 marks ($22,872,000) in 1912 and 104,800,000 marks ($24,943,000) in 1913. The exports of books and prints went in large proportion to Austro-Hungary, France and Belgium.

Despite the war, the city directory of Lübeck for 1915 contains the same number of pages as heretofore — 1,000. Since 1798 this directory has been issued by one printing-house, that of Max Schmidt. This year's issue lists thirty-one printing-offices in Lübeck.

Herr Tunmann, proprietor of the L. Neumeyer printing-office in Posen, has furnished free printed matter valued at 1,000 marks for the Red Cross Society, and also has supplied gratis 50,000 song-books and 350,000 postcards to the troops of the empire.

The manuscripts of the celebrated German historian, Gregorovius, which were stored in the archives of the city of Neidenburg, were, along with the birthhouse of the historian, destroyed by fires started by the Russian armies when they invaded the Masurian lake region of East Prussia.

The four dailies of Augsburg, which heretofore each issued an extra on Sundays, have entered into an arrangement under which only one Sunday extra is issued, the publication of which rotates among the four dailies. The income from each such extra belongs to the paper whose turn it is to issue it.

The *Gazette des Ardennes* is the name of a German paper published in the French language, under military auspices, at Rethel on the Aisne, northeast of Rheims. It is issued for the benefit of the people in that part of France now occupied by the German troops, and in addition to the war news, gives the arguments favoring the Teutonic side of the great struggle.

German papers are amused at the untrue report, published in English papers, that their government has levied upon the stock of plates of musical works held by publishers, in order to cast them into bullets, and that it did this regardless of the great value of these plates. It is suggested that it is in order for the government to tear the metal guttering from the roofs of houses, if it is really so short of material for munitions of war.

Nuremberg's lead-pencil factories, of whose output over eighty-five per cent was exported, and which had a large custom in the countries now warring with Germany, have been hard hit by the conflict. Five factories, with 650 workers, have had to close temporarily, while three factories, having 1,600 workers, have reduced working-time to little more than one-third the usual hours, and thus are able to keep 1,360 of their workpeople engaged.

A troop of German soldiers passing a printing-office in the French town of N. (real name withheld by the censor), hit upon the notion to print a paper for circulation among themselves and their fellow soldiers. But the compositors soon found perplexities; there were but few g's, h's and w's, of which the German language requires so many. The best they could do was to make q do duty for g, and v for w, while for h they cut off the lower part of b; thus producing peculiar-looking though still readable German.

Since the importation of jute, largely used in Germany for bags, and coming mostly from India, has been stopped by the war, substitutes are the order of the day. Paper bags as containers, specially for cement, made according to a newly patented process which adds to their elasticity and durability, are coming into vogue. Jute sacks are usually made to hold 50 kilos of cement, while the paper bags hold but 25 kilos, making it more easy to handle them carefully. Jute bags had to be returned to the shipper, and to keep track of them and secure proper credit was always a vexatious and costly procedure. The paper bags need not be returned, and though costing slightly more, their advantages are believed to outweigh this. Jute to the value of 62,000,000 marks was imported in 1911, 74,000,000 marks in 1912, and 92,000,000 marks in 1913 — a total of 228,000,000 marks ($54,264,000) in three years, and if they can make England lose this business, or the major part of it, the Germans will consider it a cause for rejoicing.

SWITZERLAND.

The police department of Zurich has forbidden newspaper vendors on the streets to cry more than the names and the issues of the papers they offer. The abuse of crying sensational, exaggerated and often invented contents became so bad that a stop had to be put to it.

The suggestion is made in all sincerity by the executive committee of the Swiss Typographic Society, to the forthcoming meeting of the arbitration committee of the Swiss printing trade, that a tax of 20 francs per year be put on non-union workers (for the benefit of the organizations), because of the benefits these receive through the wage scales and trade regulations.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A Three-Color Negative Patent.

Just as we began to think the question of screen angles for three-color half-tone negatives was settled, along comes Dr. Eugen Albert, of Munich, with an idea on which he has obtained a patent. He uses the ordinary cross-line screen when making three-color half-tone negatives, and at the customary angles to each other of 30 degrees. The difference is in the method of exposure. For instance, supposing the angles of the screens for the three half-tone negatives as at present used are 0°, 30° and 60°, and we make the yellow negative at 0°, the red at 30°, and the blue at 60°. Dr. Albert gives the normal exposure for the yellow negative at 0° and one-half that exposure at 30°; the red negative gets the regular exposure at 30° and one-half that exposure at 60°; while the blue negative, according to Dr. Albert's method, gets the full exposure at 60° and one-half that exposure at 0°. The claim is, no danger of pattern and an improvement in the keeping of color values. It is one of those ideas that does not explain itself, so that all three-color workers will be "from Missouri" and will have to try it out for themselves as to whether it is an improvement or not.

Penrose's Annual and Process Year Book.

It was a courageous thing for Mr. William Gamble to bring out *Penrose's Annual*, Vol. XX, considering that Europe is being shot to pieces by the greatest war in history. This last volume shows the effect of the war, for it is not up to the standard of the volumes that immediately preceded it and there is a tone of pessimism in what Mr. Gamble says of the outlook. For instance, of half-tone and line work he has this to say: "Block work, both half-tone and line, is probably as good as it ever will be. A degree of perfection has been attained which it seems hardly possible to surpass. In high-class catalogue illustration, the half-tone process has reached a point where it can go no further. The only refinement is in the addition of tint-blocks for two-color printing, and splendid work is being done in that direction. The combination of half-tone pictures with half-line borders is also largely in evidence, especially in the high-class weekly periodicals. Line work is now at its best, thanks to the introduction of the etching machines, and has been almost entirely restored from the low estate into which it had fallen through low prices and cheap labor. As regards newspaper half-tones, though they are more than ever used, they show no marked improvement and it does not seem possible to make any, as the stereotyping and printing conditions are altogether against any likelihood of improvement." The writer of this department of THE INLAND PRINTER holds the honor of making the first half-tones ever printed in a daily newspaper, made the first half-tones ever printed on a stereotyping web press for a daily newspaper. He does not agree with Mr. Gamble, but sees further improvements that can be made in daily newspaper half-tones, though the time is not right to introduce them. Let us hope that peace will prevail when the next *Annual* goes to press, and its editor will be optimistic. Penrose's can be had from Tennant & Ward, 103 Park avenue, New York, or through The Inland Printer Company. Price, as usual, $3.

Standard Depths for Half-Tones.

G. C. Dom, Cincinnati, writes: "We beg to ask you if you will not tell us where we may secure a tabulation showing the standard depths in half-tones for high lights, middle tones and shadows covering different screens?"

Answer.— Fred W. Gage, of Battle Creek, Michigan, published in *The Photoengravers' Bulletin* for April, 1914, what he found to be the depths of the copper and zinc half-tones made in his plant. These plates showed quite a range in depth, in plates of the same screen and same general character, so that average readings had to be taken. And that is what every engraver will find — that there is no such thing as a standard depth. What the engraver strives for is to get the areas of the surfaces of the dots in the negative and finished plate of such varying sizes as to reproduce the effects of the copy. The question of depth is only a secondary matter, for he usually etches the plate much deeper than is required for printing. Where a half-tone is most liable to fail in sufficient printing depth is in the extreme high lights, and this usually is due to etching too deeply. This would seem like a contradiction, but every practical engraver knows that if the high lights are etched so deeply that the finest dots are undercut, and that the printing surface of the dot breaks off, then the portions of the high-light dots that remain are not sufficiently high to keep the ink roller from depositing ink on metal between the dots, and the paper from taking up this misplaced ink. Therefore, by etching the plate too deeply it becomes too shallow to print from.

Rotary Photogravure in Calico Printing.

J. W. Knowles, Providence, Rhode Island, writes: "From the bound volumes of THE INLAND PRINTER which I have studied in the Public Library I do not find that you have printed much about calico printing, though I have read and copied much that you have had on rotary photogravure. What I am interested in is the possible application of rotary photogravure to calico printing. Do you think this will eventually be done?"

Answer.— Calico printing does not come exactly within the scope of this journal, though there have been several paragraphs in this department relating to the application

of rotary photogravure to textile printing. There was a firm in New York in the business of photoengraving designs in intaglio on copper rolls for calico printing, and it made perfect rolls, but not receiving sufficient encouragement it was obliged to abandon the enterprise. The trouble about it is that for wall-paper and textile printing the intaglio engraving in the rolls must be so deep. The fabrics absorb so much color during printing that the cavities in the roll must carry a lot of ink. Rotary photogravure does not carry much ink, for the etching in the roll is slight. Further, the beautiful effects in rotary photogravure are obtained by printing from cavities of different depths, though of the same area. These cavities in the photogravure roll give up ink of different heights on the paper, corresponding with the varying depths of the cavities, while in wall-paper and textile printing it is cavities of different areas that are wanted. The pantograph machine now used does the engraving of a design on a roll so cheaply that it would seem impossible for any photoengraving method to compete with it unless effects are wanted superior to those at present used.



KATZENJAMMER.

"I Don't Know What to Do, But I am Afraid I am Going to Do it."

Copyright, 1914, by H. W. Frees, Boyersford, Pennsylvania.

Photoengraved Book-Stamps.

"Publisher," San Francisco, writes: "This is just to bother you with a question as to book stamps or dies. Could not they be made by a photoengraving process as well as be engraved by hand? The present procedure is to get a 'case' or cover for the book, made up of the precise color in cloth, leather, or paper to be afterward used in binding; on this cover the artist paints in gold, white, black or colors the design, which he submits for approval. After the design is selected it is turned over to the die-cutter, who traces the design on a brass block a quarter of an inch thick, after which he outlines the letter and design by hand and does the deep engraving with a machine. On the arrival of the die-sinker's proof of his work, the artist always complains about the way his design has been 'slaughtered,' and usually he is justified. Just to hand is a proof showing the failure of the engraver to reproduce on the cover a pen drawing of a soldier which the artist had produced in a few simple, bold lines. This proof is enclosed. Now what I want to know is: Could not such a drawing be photoengraved on a book-stamp so as to reproduce exactly the artist's line?"

Answer.— The proof that it can be done is found in the fact that some of the best bookbinders' stamps are photoengraved. Die-sinkers frequently have an arrangement with a photoengraver whereby the latter photographs the design on the brass block and etches it to a certain depth, leaving the die-sinker to finish it. Book-stamps are also made entirely by the photoengraver in the following manner: The pen-and-ink design is photoengraved on zinc and etched by machine as deeply as possible and then turned over to the electrotyper to make a "binder's stamp." For this purpose the electrotyper builds up the mold so as to get the requisite depth. Then he takes time and gets an extra-heavy shell of hard copper, which he afterward backs up with hard metal to one-quarter of an inch in thickness.

The advantage of this method is that duplicates can always be made from the original engraving, and this is necessary in big editions, for some of the modern book cloths wear out a stamp after a run of a few thousand.

Collotype Plates, How to Preserve Them.

What is the average number of runs obtainable from collotype gelatin plates? Is there any way of preserving the plate so as to get an increased number of runs? Also, can any reader give a formula for hardening the gelatin plates before printing? These are the questions that "Old Collotype Printer" answers in *Process Work*, as follows:

The number of runs obtainable from a collotype plate varies considerably, according to the formula used and to the class of negative. A brilliant, or black and white, subject will run longer than a thin and flat one; but, generally speaking, the average run from an ordinary subject should be from 50 to 80 impressions, and the life of the plate from 1,000 to 2,000 impressions. Paper is here an important factor in this respect, as the harder the paper the longer the run, by reason that less moisture is absorbed from the gelatin film at each impression. Again, ink or feeding materially assists running a plate that has been properly exposed. If good solid ink is used it will help keep the high lights clear, whereas a soft or thin ink soon runs a plate to flatness or grayness, making it necessary to constantly stop for dampening. The addition of a few drops of formalin solution will often assist the life of a plate, but this must be used very carefully and removed after several treatments or the action will be too severe. A collotype plate should not require hardening unless soft gelatin has been used or the plate has been underexposed. If so, it could be given a bath of formalin, five per cent in water, for about ten minutes, and afterward washed in running water two hours. The best method is to avoid hardening by correctly exposing the plate, wash away thoroughly all trace of bichromate and allow the plate to stand a few days before using.

Round Dot or Square Dot for Rotary Photogravure.

"Inventor" submitted to this department a long account of the experimenting he has gone through for several years to improve on the Karl Klic method of making rotary photogravure. He has at last hit on the improvement and is now looking for some one to "stake" him while he is securing patents, and to back him with capital later. After a long talk, over a good dinner, he cautiously showed a piece of thin copper on which he tested the etching by his discovery; the printing from it was a mere bagatelle, so he thought. For the information of this "Inventor," for those to whom he may apply for capital, and for every one taking an interest in this marvelous printing method called rotary photogravure, the following is printed: In the first place, "Inventor" has wasted several years in trying to etch a half-tone intaglio instead of in relief. The present writer was in business in New York in 1895 doing that very thing, and a query to this department would have saved "Inventor" those wasted years. A patent can not be secured on it, for it is not a new invention. Secondly, this is not the way to make intaglio engraving for printing from rolls. Dr. Mertens, and others before him, tried it and failed. The secret of rotary photogravure engraving is not to get intaglio dots of different areas, but to have dots of the same area but of different depths. Karl Klic hit on the correct principle, and it would seem impossible to improve on it. The subject of rotary photogravure has been written about in all its developments in this department since December, 1898, so that no constant reader should waste time on useless experimenting. Further, just now there are several promoters offering alleged inventions in engraving methods to capital earned in other lines. A query to this department regarding a new engraving process frequently saves both inventor and capitalist time and money.

Brief Replies to a Few Queries.

W. H. Harris, Salem, New Jersey, will find that ready-coated gelatin dry plates, known as contrast plates, can be used to make zinc etchings as well as collodion wet plates.

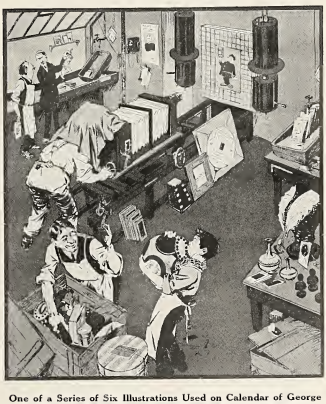
Claude D. Scribner, Oklahoma City, should use a negative varnish purchased from a photographic supply house. This will preserve negatives or positives from injury when filed away.

Fred P. Metzer, Lancaster, Pennsylvania: For affixing frisket paper to drawings for air-brush work use good quality rubber cement, dissolved, so as not to be too fluid, in benzin, and you will find it will not stain the drawing-paper, provided the latter is of good quality.

"Manufacturing Jewelers," Memphis, Tennessee, can have their jewelry reproduced by printing even better in this country than in Europe if they but apply to high-grade engravers and printers to do the work.

"Litho Artist," Baltimore: There are several electric stippling pens in the market which are great time-savers over hand stippling. There is also a pneumatic stippler which is used at the end of a rubber tube and with the same air pressure used in the air brush.

James J. Bell, Toronto, Canada: "Grey process" is the term used when line drawings are greyed by laying the film of a half-tone screen over the line negative before printing on the metal. It is what they call "half-line" in England.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

THE lottery of honest labor, drawn by time, is the only one whose prizes are worth taking up and carrying home. — *Theodore Parker.*

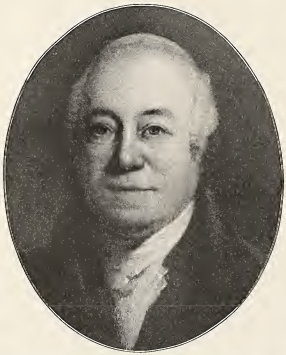
Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXVI.— GREAT BRITAIN — *First Article — Continued.*

BY HENRY LEWIS BULLEN.

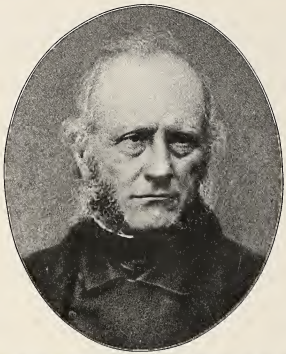
BRITISH book printing is distinguished by correct appreciation of margins and the proportions of pages, good workmanship, dignified use of types, with sparse and judicious use of decorative embellishments. Many of the lower-priced British books, issued in Library editions, are models of good typography, and constitute the most conspicuous proof of the falsity of a prevailing belief that good printing must necessarily be expensive. The true art of the printer should shine forth on the least expensive sorts of printing. If a printer has the knowledge and appreciation of the principles which underlie typographic excellence or art, he can not divorce that knowledge from any work which he does merely because it is done on cheap paper with scant margins and no outlay for special embellishments. The real printer will, without adding anything to the cost, dignify the cheapest work with correct (though narrow) margins; suitable types, simply but well displayed; good proportion in the pages, and clean, clear presswork. I believe that both the prevailing trivial



Charles Whittingham I. (1767-1840), of London; Founder of the Chiswick Press, Still Among the First in Reputation in England.

appearance of cheap printing and the overdoing of expensive printing are due to the ignorant heresy that expensive paper, luxurious margins, decorations and a dash or more of color are essential to Art in typography. Any printer who is actuated by the latter belief is not well grounded in his knowledge of what is beautiful in typography, for the qualities of clarity, harmony and simplicity are applicable to all kinds and conditions of printing, as the beauty of the vase does not primarily depend upon the materials, but upon the shape and workmanship.

The printers of Great Britain are, however, laggards in the quality of their commercial and social printing; that is, all printing that is not book printing. Of many English books written about Art in printing, none condescend to discuss commercial printing. It would seem that before a man reaches the dignity of authorship, he must have acquired a disdain for commercial things, except books, which in his view may be dignified by carrying the messages of the authors. It seems that whenever a man in Great Britain develops artistic ability in decorative drawing or in the use of colors, he must refuse employment by printers who cater to "vulgar" manufacturing

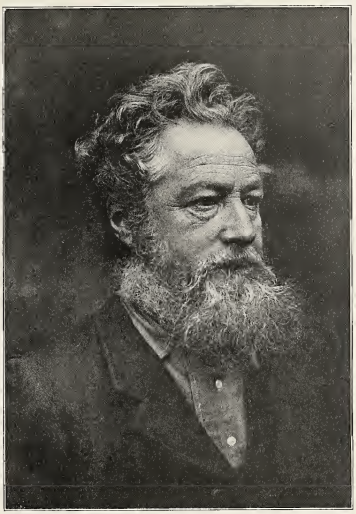


Charles Whittingham II. (1795-1876), of London; Heir of His Uncle, He Increased the Fame of the Chiswick Press and Re-introduced the Use of Old Style Roman Types in 1844.

and merchandising. The exceptions prove the rule. When Millais and Leighton condescended to paint a picture apiece for an eminent soapmaker, the novelty of the act, rather than the pictures themselves, constituted the advertising value of the outlay. Contemporary comment showed that what might be overlooked as an eccentricity of a great master would be unforgivable in a struggling artist. This attitude is based upon pure snobbishness. The men in Great Britain, or anywhere else, who affect to disdain the manufacturers and the merchants and their activities, are fostering the spirit which gives the idle and the warrior classes the power to involve nations in wars which the men who make nations truly great abominate. During the last century printing has become the mainstay of commerce. It keeps millions of wealth-producers in employment. It is now as essential to commerce as in former times it was necessary to those who worked for liberty and education. As the benefits derivable from printed communications have become known to manufacturers and merchants, there has developed a demand for quality which has enlisted the services of artists and masters of typography. Much of commercial printing used for sales purposes in France, the United States and Germany is highly artistic, but very little of such work in Great Britain rises above the commonplace, because the better artists in that country do not "condescend" to making their art useful. In recent years a few printers in Great Britain have done good commercial printing, but the most of the more ambitious efforts of the British printers are far below the average in the United States and Germany. A glaring and typically

British illustration of the backwardness of knowledge of the use of color, type and decorations in commercial printing is an ambitious brochure, in colors, issued in 1913, advertising the printing facilities of Taylor, Garnett, Evans & Co., Ltd., of Manchester, a press which specializes in illustrated catalogue work. It was highly praised in England, but such a typographic amorphism would be unthinkable in any other country. Another illustration of British non-comprehension of the elements of good typography is found in the inferiority of English illustrated periodicals with large circulation. Two or three such periodicals with small circulation are excellently printed. British color printing, except that done with the Baxter process, has at all times been mediocre in quality, whether letterpress or lithographic. The Baxter process came into use in 1829 before chromolithographing was perfected, and disappeared in the sixties. Baxter prints are now sought by collectors, and have almost every merit except economy in the making. They were printed on ordinary lever hand presses, principally from wood blocks, in a manner similar in some respects to Japanese color-block printing, but with oil colors. This interesting development is thoroughly treated in "George Baxter, Colour Printer: his Life and Work," by C. T. Courtney Lewis, London, 1908, 12mo, pp. 276, illustrated. A somewhat similar color process from wood blocks was introduced about 1820 by William Savage, printer, of London. It is described with many elaborate illustrations in color in "Practical Hints on Decorative Printing with Illustrations engraved on Wood and printed in Colours at the Type Press," by William Savage, London, 1822, 4to, 1¼ inches thick. This interesting volume is now rarely to be had in a complete state. It is an ambitious attempt by a leading printer of England to produce a master work. Although some of the color prints are surprisingly good, the whole work exemplifies the limitations of the knowledge of the English typographer at that period. Printers in England have a weakness for striving to produce decorative color printing with a combination of letterpress with lithography. The results are invariably distressing. Another unforgivable weakness of the British printer is his predilection to the use of purple and gold effects. To many the use of these colors seems to represent *ne plus ultra*. I believe that it would be impossible to find a fine piece of commercial letterpress printing of any sort that was done in Great Britain prior to 1890. By fine printing, I mean work that will be approved by persons of good taste ten years after its production. Since 1890 there has been great improvement, largely imitative of German and American work, and to be credited to the good influence of one or two effective English printing-trade periodicals. What the British "commercial" printers need most is frank and friendly criticism.

But inefficient as Great Britain may be in commercial printing, it was reserved for an Englishman to become the greatest printer and the greatest teacher of art in typography of modern times. William Morris, a scholar, poet and artist, turned his abilities and genius to making things beautiful — rugs, curtains, wall-paper, household furniture, etc. When he had become famous as an art craftsman, he turned to printing, and after much study of early typographic masters, established the Kelmscott Press in Hammersmith, near London, in 1889. He was assisted by Emery Walker, an experienced printer, without whom the enterprise would probably have not been so immediately successful, if at all, but the initiative and vision were from Morris, who designed special types and decorative pieces and initials, and gave his personal attention to every detail, in the spirit of the true craftsman who glories in the work of his hands. The Kelmscott Press continued until Morris' death in 1896, issuing fifty-one books and seven pieces of "commercial" printing, each being as unmistakably a work of decorative art as anything done by Whistler or Gaudens. These issues were soon in demand by dilletante, and they gradually came to the attention of printers and typefounders. Before the glorious artisan had passed on to the state in which he became, to use his own words, "though men call me dead, a part and parcel of the living wisdom of all things," his printing began to influence the "commercial" printers of America. As Carlyle and Spencer received their first recognition in America, so Morris the Printer had his first disciples — an army of them — in America. Nothing illustrated the backwardness of "commercial" printers in Great Britain so well as their utter inappreciation of Morris' printing. What benefits they have derived from his leadership came to them via America. Within ten years American "commercial" printers, under the influence of Morris' printing, had made obsolete hundreds of the "ornamental" type-faces which had been our chief pride. Now, by comparison, how tawdry and unusable they became. There was, in fine, an astonishingly quick reformation. Whatever merit there now is in commercial printing is traceable to this great Englishman,



William Morris (1834-1896), of London; the Greatest Printer of Modern Times; He Made Things Beautiful for Humble Uses.

although the majority of those so influenced may be in ignorance of his existence.

To be able to associate for a while with any of Morris' books is an educational experience to any one who has conceived in some appreciative degree the possibilities of printing as an art. Following Morris, several so-called private printing presses were established in England and America. There was a decided effort toward fine printing. It is not too much to say that all kinds of printing, book and commercial, were improved through these attempts to emulate the Kelmscott Press. In England there were, among others, the Vale Press, the Essex House Press, the Eragny Press, the Hacon & Ricketts Press, the Ashendene Press, the Riccardi Press, the Doves Press, all of which printed with special types, but none of them equaled the work of Morris. In America there were also many emulators. Among them we have the Roycroft Press, in East Aurora, whose printing ideal is to "do a stunt," a sort of achievement hateful to Morris. I think it is characteristic of America to have the worst and best of everything — the best and worst hotels, for example — so, if we have the worst, we also have the best of the printers inspired by Morris' work. D. B. Updike of the Merrymount Press, Bruce Rogers of the Riverside Press, and Frederic W. Goudy and Bertha Goudy of the Village Press are followers but in no sense imitators of Morris. They are masters of the typographic art; but I believe that if Morris had not glorified printing in England, they would not have glorified printing in America.

The foregoing is largely a résumé of the contents of the books which are listed below, with explanatory comment: an interesting group, all of which should be in a printer's library; none of them very expensive; containing the experiences of printers successful in winning fame, some of them founding great printing-houses, all finding pleasure as well as profit in their studies. No painter, sculptor, orator, architect or soldier ever found more that was stimulating and intellectually satisfactory in their work than these printers found in the practice of the "Art and Mystery of Printing." That is a happy expression: "Mystery," provocative of smiles, until one finds that there is a mystery in printing that is unveiled only to the initiate. The men of this group were within the veil:

Foulis (Robert and Andrew) and the Glasgow Press, with some account of the Glasgow Academy of Fine Arts, by David Murray. Glasgow, 1913, 4to, illus., pp. 144. Commencing life as barber, Robert Foulis attended classes in the University in his spare time, became a bookseller, then a printer — the first to do fine printing in Great Britain — founded the Glasgow Academy of Fine Arts.

Baskerville (John), a Memoir by Ralph Straus and Robert K. Dent. Cambridge, printed at the University Press for Chatto and Windus, London, 1907, 4to, illus., pp. 114, with 14 plates, specimens of types, etc.; a good example of English book printing.

Baskerville (John), Typefounder and Printer, 1706-1775, by Josiah Henry Benton. Boston, privately printed by the Merrymount Press, 1914, portrait, 8vo, pp. 78; a good example of American book printing.

Caslon (William) and Baskerville (John) and Wilson (Alexander) and Fry (Edmund). See Chapters XI, XII, XIII, and XV in "A History of the Old English Letter Foundries, with notes historical and biographical on the Rise and Progress of English Typography," by Talbot Baines Reed. London, 1887, 4to, illus., pp. 379. The authoritative history of typefounding in Great Britain.

Bewick (Thomas), a Memoir written by himself, embellished by numerous wood engravings designed and engraved by the author. Newcastle-on-Tyne, 1862, 8vo, pp. 344. An intimate, entertaining narrative by the "Reviver of the Art of Wood Engraving."

(Oxford University Press.) A brief account of the University Press at Oxford, with illustrations, together with a Chart of Oxford Printing, by Falconer Madan. Oxford, printed at the Clarendon Press, 1908, 8vo, pp. 40, 25 plates. Inexpensive and interesting.

(Oxford University Press.) Notes on a Century of Typography at the University Press, Oxford, 1693-1794, by Horace Hart, Printer to the University and Controller of the University Press. Oxford, 1900, 4to, pp. 172. Relates chiefly to the type-faces made and used by this press in its first century and still in use.

Charles Whittinghams (The), Printers, by Arthur Warren. New York, the Grolier Club of New York, 1896, 8vo, illus., pp. 344. A fine example of Mr. De Vinne's work, with many specimens; very interesting story of the celebrated Chiswick Press.

Ballantyne Press (The) and its Founders, 1796-1908. Edinburgh, Ballantyne, Hanson & Co., 1909, 8vo, illus., pp. 192. Interesting history of a historic printing-house of which Sir Walter Scott was an original partner.

(McCreery, John.) The Press, a Poem published as a specimen of typography by John McCreery. Liverpool, 1803, 4to, illus., pp. 50. The printer was also the author of this well-known poem. The typography is good, patterned after Bulmer's, who as a special favor permitted McCreery to use types designed specially for the Shakspeare Press. The preface and poem eulogize the great printers. Very desirable addition to a printer's library.

(Morris, William.) The Life of William Morris, by J. W. MacKail. London, 1899, 8vo, 2 vols., illus., pp. 375, 364. Printed by the Chiswick Press. The story of the many-sided Morris is full of interest to all who can differentiate between spurious (though popular) greatness and the reality.

(Morris, William.) The Books of William Morris Described with some Account of his doings in Literature and in the Allied Crafts, by H. Buston Forman. Chicago, 1897, 8vo, illus., pp. 224. Printed in England; contains bibliography of the works printed at Kelmscott Press; relates mainly to Morris' authorship.

(Morris, William.) The Influence of William Morris and the Kelmscott Press, by Margaret Bingham Stillwell. Providence, 1912, 16mo, pp. 16. A discriminative essay in pamphlet form.

(Morris, William.) Printing, an essay by William Morris and Emery Walker. Park Ridge, Ill., the Village Press (Fred W. and Bertha Goudy), 1903, sm. 4to, pp. 16. Set in Goudy's Village types; here is the true gospel of good printing.

(Morris, William.) Note by William Morris on his Aim in Founding the Kelmscott Press, and a Short History and Description of the Kelmscott Press. Hammersmith, the Kelmscott Press, 1898, sold by the trustees of the late William Morris, sm. 4to, pp. 70. This was the last book issued from the Kelmscott Press, which ceased by the will of Morris, who bequeathed his punches and matrices to the British Museum. It contains a descriptive list of all Kelmscott Press imprints, with specimens of the three Morris type-faces; a book to be treasured by every lover of fine printing. Hear Morris: "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye or trouble the intellect of the reader by eccentricity of form in the letters. . . . It was only natural that I, a decorator by profession, should attempt to ornament my books suitably; about this matter, I will only say that I have always tried to keep in mind the necessity for making my decoration a part of the page of type." Here also Morris gives his views on types, paper, inks, spacing, etc.

(Morris, William.) Art and its Producers and the Arts and Crafts of Today: two addresses delivered before the National Association for the Advancement of Art, by William Morris. London, printed at the Chiswick Press with the Golden Type designed by William Morris for the Kelmscott Press, 1901, 8vo, pp. 47. Here we have the true gospel of art applied to every-day uses — art descending from museum walls and locked showcases to live with us in our homes, humble or luxurious; very illuminative and inspiring.

(Revival of Printing, a bibliographical catalogue of works issued by the chief modern English presses, with an introduction by Robert Steele. London, 1912. Printed by the Chiswick Press with the types of the Riccardi Press, and containing specimens of the types employed by other presses; very useful to the student of fine printing.

(Ashbee, C. R., the Essex House Press.) An Endeavour towards the Teachings of John Ruskin and William Morris, by C. R. Ashbee, the Essex House Press. London, 8vo, pp. 52. This is printed in the Endeavour Types designed by Ashbee, which with its larger size, the Prayer Types, are probably the least satisfactory from every point of view that have ever been made. Morris worked toward beauty and dignity, while most of those who started private presses seemed to feel the need of being "original." In type-designing it is now impossible to combine "originality" in a strict sense with anything that is not ugly or eccentric. Most of these private presses have run their little spans of life, and their short lives seem to prove the wisdom of Morris' aim, not to "trouble the intellect of the reader by eccentricity of form in the letters."

The next article will relate to the history of printing in Great Britain as an Influence.

MIND is the great lever of all things; human thought is the process by which human ends are answered.— *Daniel Webster.*

The Printer and His Business

No. 3—By Louis H. Grieve

The writer of this series of articles is a printing-office manager, who has been, and is, successful in that department of the printing trade. In giving him an opportunity to express his experiences and views we believe we are laying the groundwork of a very profitable discussion in which we trust our readers in every department of the business will take a personal interest and participate by expressing their own views and experiences, either in corroboration of the writer's experiences and views, or modifying them or contradicting them outright. Here is an opportunity that should be developed, remembering at the same time that brevity is desirable in order that as many expressions of opinion as possible may be given in each issue.—Editor.

THE nearer the printer gets to actual manufacturing and merchandising, the more stable his business. Having something to sell and a knowledge of the rules that govern — and the exceptions — is what will get him there. How many printers have something to sell? Count them yourself and you will find that all have something to sell or that they specialize in some line of work that has a direct or special value to a certain or general class of stable business.

Printers' Ideas of Sales Vague.

Now, the average printer's idea of sales is a sort of order-taking system of securing business on a purely competitive basis, being unable to offer his customer any other inducement except price and an average quality of output.

Surely, the printing business on this basis is a "big gamble," as one large prominent "job printer" has stated.

If the printer would only do a little investigating and study business conditions and requirements of general business of all classes, he would realize and see the necessity of organized sales.

Printing, alone, is only half a business, especially in these present times, and if he expects to manufacture a class of goods or a commodity that is a necessity to stable business concerns, he must add a wider scope or more departments to his business. In other words, he must create something that can be sold, something that will help the general business-getting or sales of his customers.

The printer may not be a designer, an artist, advertisement writer or advertising man, but he can hire them, and he can graduate from craftsman printer to business builder and organizer.

Andrew Carnegie was not a steelmaker, but he was a great organizer and surrounded himself with able lieutenants, creating a wonderful manufacturing and sales organization — and considerable more.

Printer Prejudiced to His Own Disadvantage.

In discussing with the printer the conditions bearing upon the welfare of his business or sales, we find he is prejudiced to his own disadvantage; that is, instead of attempting to solve the problems that every business man is called upon to solve, he offers excuses and makes very little effort in this respect.

And a proof of this condition is the fact that there exists the large number of so-called "trade printers," which is a disgrace to the printer as a business man.

The initial work of a sales department is to see and make the most of conditions that make sales possible and turn existing demands of concerns requiring and using its product to advantage and profit.

First — The printer must determine that a demand exists for printing and its extent.

Second — Study the requirements of his customers and their business, and how to create and supply them.

Third — Post and acquaint himself regarding his competitors' methods and product — and improve upon same.

Fourth — An article of real merit can always be sold through the medium of real salesmanship, and there are thousands of methods for selling any product.

Fifth — Always remember he is a business man and not a craftsman, and that no stability of sales can be secured or organized without intelligent, continued effort and some expense.

Sixth — The control of sales must always be through and by the organization. This can only be accomplished, as we have mentioned before, by a high degree of efficiency, service and quality of product.

"Do some one thing better than any one else — and let those people that require that thing know about it," and the balance of competition is in your favor.

Methods of Sales Are Legion.

The ways, means and methods of sales are legion, but it seems impossible for the printer to apply any method of sales to his business except the everlasting "solicitor."

A "solicitor" is not a salesman, he is an "order-taker," which has nothing to do with sales or salesmanship.

A commodity of real merit is of greater benefit and profit to the business of the buyer than the seller. Salesmanship is the profession of convincing the buyer of this fact.

Friendship in business, that the average printer believes he has to contend against and which he considers a certain form of competition, is simply a grade of salesmanship made possible by the efficiency, service and quality of the commodity that he sells and its value to the buyer.

How long do you think business friendship would last between the buyer and the salesman if his goods were of little or no value to the buyer?

The selling strength of the salesman, based on friendship, comes to naught if there is little value in his goods

to the buyer, and the buyer can not afford to jeopardize his business or his position for the sake of friendship.

And again it is up to the printer as a business man — he must have something to sell.

The selling of goods through the medium of graft is not to be considered. It is, in the end, or before the end, always disastrous to both seller and buyer.

Office of Salesman to Sell Goods.

The office of the salesman is to sell goods or whatever he offers that requires selling ability, not the soliciting of orders.

He must have a technical knowledge of his goods, and a complete and thorough understanding of the uses to which they can be applied.

The progressive business man is always anxious and on the alert to learn and know of articles, etc., that will in any way help his business.

The true salesman should know as much about his customer's business, or more, than the customer himself, along the lines that his product covers, that he may be able to convince him.

What is the method of the average order-taker or solicitor that we meet every day? Let us digress to the extent of citing an instance that illustrates the methods of the solicitor:

He calls, hands you his card, and you see that he represents So-and-So; asks if you need a list of articles that he names over, with a line of conversation added. You advise him you are not in the market to-day. He offers you a cigar, bids you good-day, and walks out.

Now, this man is not selling goods, he is asking you to buy his goods as a favor. Neither he nor his goods appeal to a busy printer in any great measure.

Contrast a real salesman: He walks into your office and hands you his card much in the same manner as the "order-taker," which you read as before. He does not ask you for an order, but pushes over the counter an article and explains to you that your business demands same and tells you why; and you, knowing the needs of your business, and he knowing his business and your business as well, has a mighty good chance of convincing you.

Favors Persistency of Attack.

Persistency of attack by a salesman, who has the conviction of the competitive strength of his goods and knows he can give his customers the positive assurance of unchanging quality and perfect service, is a feature of salesmanship that is found to land orders.

It is not the lowest price that will always secure the order, but a consistent combination of quality, service and price.

The buyer of a large, reputable concern must consider more than mere price. He has a reputation to maintain for his firm which is often more of an issue than he cares to admit, and we repeat, the one thing that will promote the success of your business more than anything else, is the degree of value of your commodity to your customer's business, and is yours and your customer's competitive strength. For this reason price is not always to be considered a competitive feature.

The salesman should always make every effort to establish in the mind of his customer a feeling of confidence in him as a salesman. He should be able to answer promptly all questions that the customer may ask regarding the article he is selling.

Prove to him definitely without exaggeration just how and why it will help to sell his product. *Your customer wants to be assured of this more than anything else.*

Goods well presented or displayed are half sold.

Salesman Should Never Substitute.

A salesman should never substitute. The truth is always better than inferior goods or false representations. If a substitution is necessary, always give a better article at the same price, for it is cheaper in the end, and, further, you can never tell but what the customer will be so well pleased with a better grade that he will order it in the future and gladly pay the extra cost.

The hardest thing for a salesman to do is to "explain" to a customer who has been the victim of a careless mistake, no matter who is responsible, or has had an inferior article "unloaded upon" him when the standard goods were not in stock, or those not available at the time of requested shipment.

Customers are hard enough to get, without taking chances in delivering inferior goods under any conditions.

A dissatisfied customer is your competitor's opportunity and makes a condition that tends to break down sales efficiency.

Why do firms employ advertising men and experts to prepare and create printed matter to further the sale of their product and the advancement of their business?

Because they have something to sell that a class or the majority of the people require, and they must be told and made to know this, that they may buy.

If the printer would use the same methods and tactics as other business concerns to boost the sale of his product, he would have less to complain about and more business or "orders."

Printer Wants to Know How to Get "Orders."

What the printer desires to know more than anything else is how to get "orders," and his greatest barrier to this knowledge is the fact that he is a "printer all the time" and very little of a business man at any time.

The answer is ever before him, definitely evident and manifested by the successful methods of other lines of business.

First — Manufacturing efficiency through the medium of definite cost-determining and plant organization.

Second — Sales organization and development.

Third — Greater mutual strength of affiliation and alliances of allied trades.

Fourth — Price standardization and concentration of purchasing power.

And it is to the lack of these last two features, in the printing trade generally, that can be traced the wasted energy of the whole printing industry.

The printer can only emancipate himself and his business through everlasting effort along these lines, which will establish success for him and create a new standard for "the art preservative of all arts."

Get out of the rut, for just so long as the printer sticks to the printing business as a jobbing business, just so long will he be a "job printer."

LACKED MODERN CONVENIENCES.

The Teacher — Now, children, listen to this: Thomas Campbell, the famous poet, once walked six miles to a printing-office to have a comma in one of his poems changed to a semicolon. Why did he take all that trouble?

Bright Boy — 'Cause he didn't have no tellyphone.— *Selected.*

Menus



LUNCHEON

GIVEN BY

VICTORIA CLUB

VICTORIA, B. C.

THURSDAY, DECEMBER 12, 1914



MENU

Grapefruit
Maraschino Cherries
Celery Almonds Olives
Cream of Tomato

Punch

Broiled Bluefish, with Butter
Broiled Milk Fed Chicken

French Peas
Baked Potatoes
Fruit Salad on Lettuce Leaf

Champagne

Chocolate and Vanilla Ice Cream
Assorted Fancy Cakes
Coffee



BANQUET

GIVEN BY MEMBERS
OF THE

Ben Franklin Club

MENU

Chicken Salad
Potato Salad
Crab Salad

Cold Roast Turkey, *with Jelly*
Cold Roast Chicken
Cold Roast Spring Lamb
Cold Roast Veal

Assorted Fruit
Assorted Cake
Imported Swiss Cheese
Wine
Cigars

MENU



SATURDAY
JANUARY 21

MORTON'S OYSTER HOUSE

DINNER

BLUE POINTS
GREEN SEA TURTLE
BROILED LOBSTER
ROAST TURKEY
LETTUCE SALAD
ICE CREAM
BRIE CRACKERS
CAFE NOIR

BANQUET

OF THE

PRESSMEN'S CLUB

TOKYO

TUESDAY, MAY 17

KAISERHOFF HOTEL



MENU

OLYMPIA OYSTER COCKTAIL

CREME PORTUGAISE

FILET OF BEEF ROTI

HARICOTS VERTS

POMMES FONDANTES

SALADE PANACHÉ

MERINGUE GLACE

CAKES CAFE

M. KRAMER

Speaker

ODD, INTERESTING SHAPES ARE OFTEN RESPONSIBLE TO A GREAT EXTENT FOR ATTRACTIVENESS IN MENU DESIGNS



MENU

Oyster Cocktail
Creme Portugaise
Filet of Beef Roti
Haricots Verts
Pommes Fondantes
Salade Panaché
Meringue Glace
Assorted Cakes

Havana Cigars

Banquet

GIVEN BY
THE

CLARION
MUSICAL
SOCIETY

IN HONOR
OF

JEAN STAUTER
Prima Donna

COSMOPOLITAN
OPERA
COMPANY



HANDEL HALL
DECEMBER 25, 1913
8 P. M.



The Menu

GRAPEFRUIT

CELERY OLIVES

OYSTER PATTIES, A LA REINE

Imperial Punch

FILLET OF BEEF, MUSHROOM SAUCE

PARISIAN POTATOES FRENCH BEANS

WALDORF SALAD

VANILLA ICE-CREAM ASSORTED CAKE

SWISS CHEESE AND CRACKERS

COFFEE

APOLLINARIS WATER

HAVANA JUDGE AND DUKE OF MAYA CIGARS

Donated by Andy Dehner Cigar Co.


MENU
BLUE POINTS
GREEN-SEA-TURTLE
BROILED LOBSTER
ROAST TURKEY
LETTUCE SALAD
ICE CREAM
BRIE-CRACKERS
CAFE NOIR

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

MARGINS.

To be pleasing, a book or magazine page depends on other things than an attractive type-face and reasonably correct composition. The most beautiful type-face imaginable, composed in a faultless manner as regards uniform spacing and tone, falls short of the requirements for a pleasing page if margins are inadequate or otherwise not in proportion to the type-matter.

On a simple page of straight text-matter, without border, a safe plan to follow in allowing margins, the unprinted part of the page, is to make them at least equivalent to the space occupied by the type. If a variation either way is made from the rule, it should be in favor of the margins, reducing the size of the type-page rather than increasing it — but only to a reasonable extent. Margins can be too large as well as too small. When the unprinted portion of the paper-page is so great the type-page is almost "lost," so to speak, it is time to call a halt. Those compositors who feel uncertain as to their ability to distinguish the limit-line where increasing the unprinted space causes the page to give a displeasing effect should adhere closely to the rule which specifies that the marginal spaces shall equal in area the area of the type-pages. Rules in this regard are made more especially for the purpose of developing one's taste so he can have a basis for his individual thought

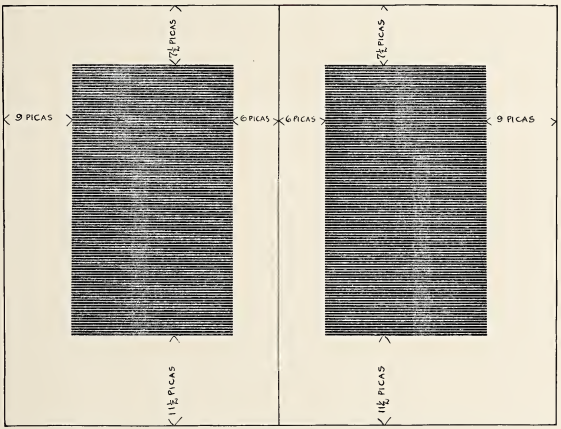
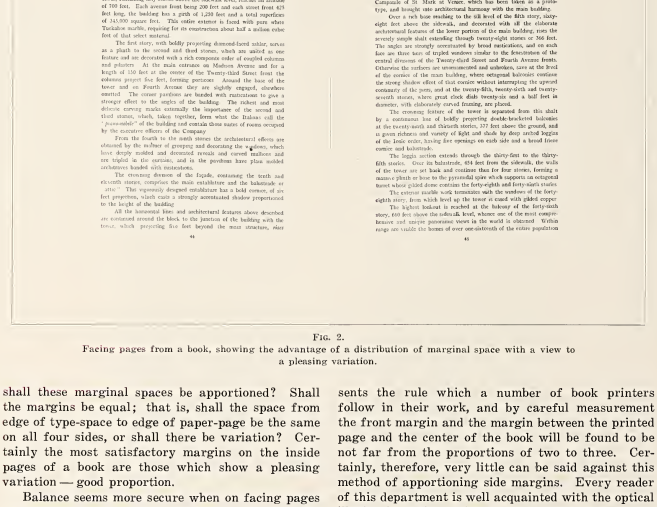


FIG. 1.
Diagram illustrating the principle of progressive margins, the variation being on the basis of two to three.

rather than as arbitrary directions. It is only too true that the very things we often admire in printed designs are subtle violations of well-grounded rules or principles, which make for distinctive effects. But it is only those who are blessed with that desirable perspicacity for knowing "just how far to go" who can afford to depart from rules which guarantee certain results.

The question then arises, and it is a question which sorely puzzles an accomplished printer: How the inside margin, while the head and foot margins are practically in the same proportions. Fig. 2 shows facing pages printed from type, the distribution of margins being along the same lines, though not in the exact proportion.

This exhibit (Fig. 2) brings up still another point with regard to facing pages of books, folders, etc. Our readers will note that the two back margins are equal to one front margin, making the three perpendicular marginal spaces equal in width. It repre-



entire block bounded by Madison and Fourth Avenues and Twenty-third and Twenty-fourth Streets, and the Annex, on the north side of Twenty-fourth Street, connected with the main building by a subterranean passage.

The main building contains eleven stories and is 164 feet high; the tower, containing fifty stories above the sidewalk level, reaches an altitude of 700 feet. Each avenue front being 200 feet and each street front 425 feet long, the building has a grith of 1,250 feet and a total superficies of 343,000 square feet. This entire exterior is faced with pure white Tuckahoe marble, requiring for its construction about half a million cubic feet of that select material.

The first story, with boldly projecting diamond-faced rubble, serves as a plinth to the second and third stories, which are united in one feature and are decorated with a rich composite order of coupled columns and pilasters. At the main entrances on Madison Avenue and for a length of 150 feet at the centre of the Twenty-third Street front the columns project five feet, forming porticoes. Around the base of the tower and on Fourth Avenue they are slightly engaged, elsewhere omitted. The corner porticoes are banded with entablature to give a stronger effect to the angles of the building. The robust and most delicate carving marks externally the importance of the second and third stories, which, taken together, form what the Italians call the "piano-nobile" of the building and contain those suites of rooms occupied by the executive officers of the Company.

From the fourth to the ninth stories the architectural effects are obtained by the re-lieve of grouping and decorating the windows, which have deeply molded and decorated reveals and carved mullions and are united in the cartouche, and in the pyrdrum have plain molded architraves banded with imitations.

The crowning dymeon of the fagade, containing the tenth and eleventh stories, comprises the main establishes and the habitacule or attic. The supremely designed entablature has a bold cornice, of six feet proportion, which casts a strongly accentuated shadow proportioned to the height of the building.

All the horizontal lines and architectural features above described are continued around the block to the junction of the building with the tower, which projecting five feet beyond the main structures, rises

directly from the street level, bolted emphasis and value being thereby given to its sheer height.

The dimensions of this tower are seventy-five feet on Madison Avenue and eighty-five feet on Twenty-fourth Street. Its total height is 700 feet. In its general design and outline it is affiliated to the famous Campanile of St Mark at Venice, which has been taken as a prototype, and brought into architectural harmony with the main building.

Over a rich base reaching to the till level of the fifth story, sixty-eight feet above the sidewalk, and decorated with all the elaborate architectural features of the lower portion of the main building, rises the severely simple shaft extending through sixty-eight stories or 568 feet. The angles are strongly accentuated by broad rustication, and on each face are three bays of tripled windows similar to the fenestration of the central dymeon of the Twenty-third Street and Fourth Avenue fronts. Otherwise the surfaces are unornamented and unbroken, save at the level of the cornice of the main building, where octagonal balconies continue the strong shadow effect of that cornice without interrupting the upward continuity of the pyre, and at the twenty-fifth, twenty-sixth and twenty-seventh stories, where great clock dials twenty-six and a half feet in diameter, with elaborately carved framing, are placed.

The crowning feature of the tower is separated from this shaft by a continuous line of boldly projecting double-bracketed balconies at the twenty-ninth and thirtieth stories, 237 feet above the ground, and is given richness and variety of light and shade by deep arched loggias of the Ionic order, having five openings on each side and a broad frieze cornice and balustrade.

The loggia section extends through the thirty-first to the thirty-fifth stories. Over its balustrade, 494 feet from the sidewalk, the walls of the tower are set back and continue thus for four stories, forming a massive plinth or base to the pyramidal spire which supports an octagonal turret whose gilded dome contains the forty-eighth and forty-ninth stories.

The exterior marble work terminates with the windows of the forty-eighth story, from which level up the tower is eased with gilded copper.

The highest lookout is reached at the balcony of the forty-ninth story, 660 feet above the sidewalk level, whence one of the most comprehensive and unique panoramic views in the world is obtained. Within range are visible the homes of over one-sixteenth of the entire population

FIG. 2.
Facing pages from a book, showing the advantage of a distribution of marginal space with a view to a pleasing variation.

shall these marginal spaces be apportioned? Shall the margins be equal; that is, shall the space from edge of type-space to edge of paper-page be the same on all four sides, or shall there be variation? Certainly the most satisfactory margins on the inside pages of a book are those which show a pleasing variation — good proportion.

Balance seems more secure when on facing pages the greatest margins are at the bottom, throwing the type-pages slightly toward the top of the paper-pages. The same holds true with regard to front or outside margins, and back or inside margins, and we find the most pleasing distribution of margins when the bottom, or foot, margin is greatest, the front next greatest, the top next and the back smallest. Fig. 1 is a diagram showing an allotment of margins along the line of good proportion from the printer's point of view, a variation of two to three, or practically three to five, the proportions lacking but one-fifteenth of being the same. As will be noticed, the outside margin is one and one-half times as wide as sents the rule which a number of book printers follow in their work, and by careful measurement the front margin and the margin between the printed page and the center of the book will be found to be not far from the proportions of two to three. Certainly, therefore, very little can be said against this method of apportioning side margins. Every reader of this department is well acquainted with the optical illusion by which a line of type placed in the exact center of a page from top to bottom appears to be below center. It is the eye which must be pleased in matters such as these, and that very thing, as mentioned earlier in this article, is one of the reasons for making the foot margin one and one-half times greater than the head margin. There is, however, no optical illusion apparent in margins at ends of horizontal lines, and for that reason the width of these three spaces in the perpendicular margins, which are seen simultaneously, can be equal.

So much for pages of plain type. We must next take up pages about the type-matter of which there

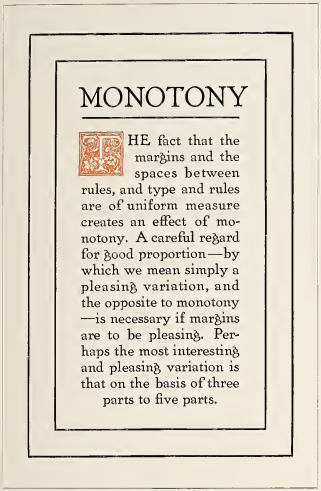


FIG. 3.
The rules here divide the space between edge of type and edge of paper into equal spaces, and an effect of monotony is given.

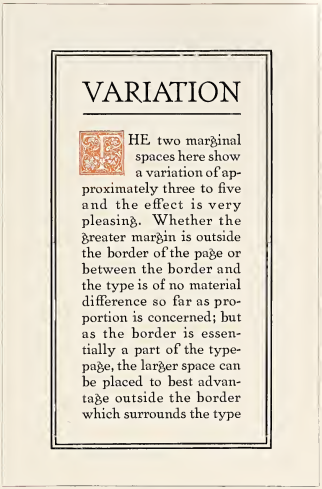


FIG. 4.
In this rearrangement of the border rules the space inside the rules represents two parts to a corresponding three outside.

is a border. Here we must take into consideration not only the space outside the border, but that between the border and the type as well. It is in this way we are enabled to show most clearly the advantage of variation as against monotony. In Fig. 3, the rules used for the border divide the space between the edge of the type-page and the edge of the paper, indicated by a hair-line rule, into three equal parts. In it the ill effect of monotony is readily apparent. Alongside (Fig. 4), a similar page is shown with the marginal spaces in good proportion, the space from border to edge of paper being approximately three parts to the two parts represented by the space from edge of type to border. While good proportion is as apparent when the greater space is between type and border, the fact that the border is essentially a part of the type-page makes it desirable to place the greater space outside the border. In such cases we have often seen adequate margins outside the border with perhaps not more than six or eight points space between the type and border. This is not satisfactory, for the variation is too great, and the border, instead of allowing the type-matter to stand out prominently, rather hampers it, causing an apparent loss of effectiveness.

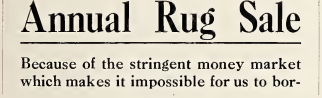


FIG. 5.
The space between the words of the large display line is greater than the space between the ends of that line and the edge of the paper, and the unity of the line is lost.

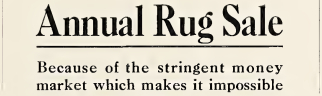


FIG. 6.
Here the spaces at the ends of the display line are greater than the space between words and the line is made more readable, unity being plainly manifest.

Margins should be greater than the space between any words on the page, or in the advertisement. One does not have to search far to see advertisements or circulars in which the space between words, especially of large display lines, is greater than the space

between the ends of those lines and the enclosing border, or the edge of the paper stock. The result in such cases is to break up the line, giving to it the

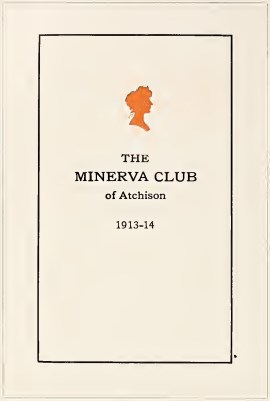


Fig. 7.

When the type-page is proportionately large, compared to the paper-page, it should be centered. If placed on a two-to-three basis, the margins at top and back here would be too narrow.

appearance of separate items instead of one and the same thing. Fig. 5 is an illustration of the heading of such a circular, and Fig. 6, opposite, is a rearrangement of the same copy with a view to illustrating the point made above.

The discussion thus far has been with regard to book pages, the inside pages, or facing pages. What then, of single pages such as covers for booklets, which are always seen singly, and of circulars. Relative to booklet and brochure cover-pages, and folder title-pages, we will state that as a general rule we prefer to see such centered unless the type-page is considerably smaller than the paper-page, when the three-to-five rule of proportion should be invoked. We show herewith (Figs. 7 and 8) booklet-covers which illustrate our point. In the first the paper-page is not very much larger than the type-page and the design has been centered, whereas in the second the type group is very small compared to the paper-page and has been placed on the three-to-five basis of proportion. If not placed on this basis, the latter design would have to be centered horizontally but placed perpendicularly on the same ratio of proportion, for to center it both ways would make it appear low.

While not margins according to the strictest definition of the word, the space between type-matter and border, or rules, in paneled letter-heads, cards, etc., should be treated under the same head. This space should be the same if small in amount, and similar if extensive on all four sides. We have all seen small advertisements, the matter enclosed in the borders of

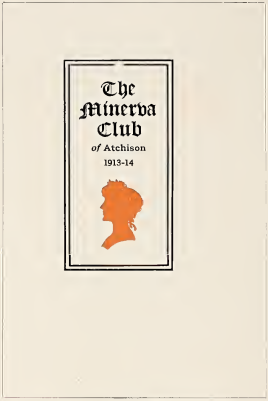


Fig. 8.

If the type-page is considerably smaller than the paper-page, the most pleasing placement is along the line of good proportion. The margins here show a variation of about two to three.

which crowded the top and bottom, but which, owing to the short length of the lines, left large, gaping white spaces at the sides. Such invariably give an ill effect, and the highest efficiency from the standpoint of publicity can not be attained when type-lines are hampered by the enclosing rules at top and bottom. The type should be given breathing-room, but on all four sides.

The subject of margins is practically limitless in its various phases, but it has been our purpose merely to present only the salient features, leaving to our readers the application of the points brought out as best suits the work in hand.

UNCONSCIOUS HUMOR.

Some of the finest jokes extant come through the fact that the printer's finger slips. Here are some which, like all others, are funny a long, long, long time afterward — never at the time.

A Chicago paper reported that the propeller Alaska was leaving port with a cargo of 40,000 bushels of cats.

A Buffalo paper, in describing the scene when Roosevelt took the oath of office as President, said it was a spectacle never to be forgotten when Roosevelt, before the Chief Justice of the Supreme Court and a few witnesses, took his simple bath.— *Associated Advertising.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Borders About Cover-Designs.

While it can not be denied that there are times when a border around, or as a part of, a cover-design is not necessary, in the majority of cases it is, and for that reason "Put a border around your cover-designs" is practically an infallible rule. Certainly

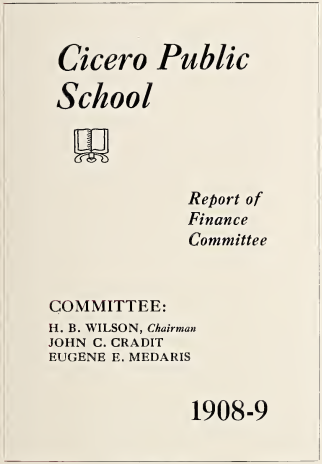


Fig. 1.
A border here would have helped materially in unifying the several groups of type-matter.

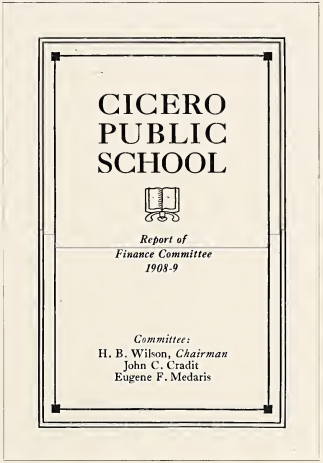
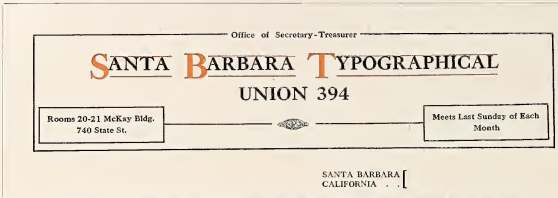


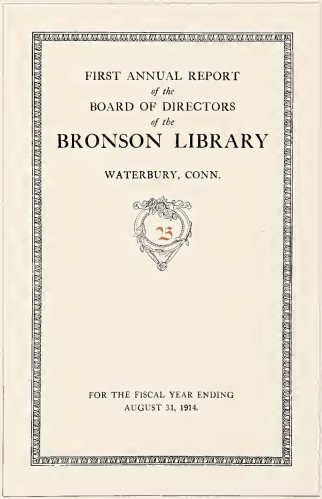
Fig. 2.
Illustrating not only the advantage of a symmetrical arrangement, but that of a border as well.

two, or three words, which can with propriety be set in large sizes of type, a border surrounding this type is not absolutely necessary and, we will state further, in some instances would cause a decided loss of effectiveness. On the other hand, the great majority of booklet, brochure, catalogue and folder cover designs which the compositor is called upon to set in type are made up of a number of words, the nature of which necessitates an arrangement in groups, in varying sizes of type, according to the demands of display. It is in such cases as these that the use of a border the use of a border when not strictly necessary is not productive of so displeasing and unsatisfactory results as is the omission of a border where the titular matter, or its arrangement, demands the use of one. When the cover-design is made up of but one,

is necessary to hold the design together. It acts as a sort of frame to set apart, hold, give strength to and unify that which is contained within. As an illustration of this idea we call attention to Fig. 1, a booklet-cover design, around the type-matter of which no border has been used. Note the apparent lack of unity due to the scattered arrangement of the groups. In reality it appears as four distinct, unrelated groups rather than one cover-design. There is no character or interest in the design, and, in addition to being displeasing and disorderly, it gives the effect of weakness, which brings up still another point.



Letter-head in which rules are used without purpose and in which main display line is improperly broken up.



Attractive folder-cover design by Wm. F. Harvey, Waterbury, Connecticut.

We naturally use for cover-stock a paper which is stronger and more durable than that used for the inside pages, and very often it is of a dark color. The design printed on this stock should suggest the strength demanded in a cover and should have the strength to stand out satisfactorily on the dark stock frequently used. A border around the design will go far toward adding this strength and stability to the page.

As an illustration of the desirability of a border on a cover-page design, both for its value in adding color and strength and in holding the design together, we are showing Fig. 2, which is a resetting of the identical copy used for Fig. 1. A comparison of the two should make the truth of assertions here made readily apparent.

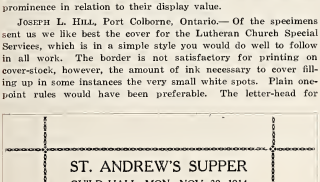
A comparison of these examples illustrates also the desirability of symmetrical arrangements—those designs in which all the type-lines are centered on a perpendicular axis. This is not to be considered as an argument that satisfactory results can not be attained by other means, for they can; but a keen sense of the requirements for good balance is necessary if one is to be successful with out-of-center arrangements. The practice of centering all lines in cover-designs is best because it is more certain of satisfactory results. This being the case, it is obviously a waste of energy to experiment with other forms merely for the sake of originality. The selection of borders, of course, would come under another head — that of harmony; but a general statement on the subject should not prove amiss. In framing a picture we do not select so attractive a frame that, on seeing it, one exclaims, "What a handsome frame!" forgetting all about the picture itself. In like manner, in selecting borders we should select those which strengthen and cause the type-matter to stand out, rather than borders so striking as to overshadow the text.

Perhaps one of the most successful designers of what might be termed pure typographic covers — covers made up of type or lettering and conventional design but without illustration — is F. W. Goudy, of New York city. We fail to recall one of his covers in the design of which a border was not a part. Furthermore, his work in this respect is characterized by the symmetric style attained by a careful centering of all lines.

Review of Specimens.

WILLIAM BAILEY, Center Hall, Pennsylvania.— You crowd the top of the sheet too closely with the type-matter of your letter-heads. For example, in your heading for the Penn Carbonating Works, one pica additional space between the six-point line at the top and the main display line, throwing the type-group, with the exception of the six-point line, one pica lower, would have improved greatly the appearance of the heading. Do not use panels, as in the case of the Henney letter-head, when copy is insufficient to comfortably fill them, with margins uniform between type and border on all four sides. You show a very good understanding of the subject of display, giving the lines prominence in relation to their display value.

JOSEPH L. HILL, Port Colborne, Ontario.— Of the specimens sent us we like best the cover for the Lutheran Church Special Services, which is in a simple style you would do well to follow in all work. The border is not satisfactory for printing on cover-stock, however, the amount of ink necessary to cover filling up in some instances the very small white spots. Plain one-point rules would have been preferable. The letter-head for



Interesting use of border in ticket arrangement by Joseph L. Hill, Port Colborne, Ontario.

Matthew Webster & Co. is overdone in the matter of ornamentation, and a simple arrangement without the decorative border units would have been preferable. We show herewith one of your ticket arrangements, which is quite pleasing, but the space at the ends of the lines in the upper panel should be equal to that above and below.

WALTER WALLICK, Cerro Gordo, Illinois.— Do not crowd letter-head copy so near to the top edge of the sheet as is the case in the heading for F. A. Bowdle, for the tendency in such cases is to give an overbalanced effect. A placement of this group eighteen points lower would make a vast improvement. Do not use decorative borders in combination with Engravers Bold, the design of the letter being adaptable to use with plain rule only, and with it the effect is not so pleasing as when the type only is used. The reason for this is that it is an imitation of engravers' lettering, and to get the best use of the letter the style of the engravers' work should be approximated as nearly as possible by the compositor.

J. HORACE BYRD, Macon, Georgia.— You made a great improvement over the original in your rearrangement of the Hardison letter-head, and we regret the presswork on the original is so poor as to make impossible securing a satisfactory etching from it. Our only suggestion for the improvement of your design is to do away with the long display line giving the firm's items of business. The main group should be pendant, if possible, the length of the lines tapering down from the main display lines, which should be near the top of that group.

Office of SECRETARY-TREASURER

SANTA BARBARA TYPOGRAPHICAL UNION

Room 20-21, McKay Bldg. 740 State St. — 394 — Meets Last Sunday of Each Month

SANTA BARBARA, CALIF.,

A rearrangement along more simple lines, where the type, unhampered by rule, gives a far more pleasing result.

MARIO D'ANDREA, Santa Barbara, California.— You do well for one of your limited experience, but at the outset allow us to caution you against a too free use of panels. When copy is adequate and suited to panel design such can often be made very attractive; but to cut up the design into groups, or parts, unnecessarily and without purpose is a mistake. Do not use rule except when absolutely necessary. We are showing on the opposite page a reproduction of your heading for Santa Barbara Union which fails because of a needless use of rule, and on this page we show a rearrangement of the copy in a style after which you should model your own work.

WM. F. HARVEY, Waterbury, Connecticut.— Your work is quite pleasing and shows constant improvement. There is not enough contrast in type-sizes on your ticket for the Foremen's Banquet. The feature lines could have been made slightly larger and the subordinate lines somewhat smaller to excellent advantage. We feel that in the headings for programs and on folder-cover title-pages, such as that for the Timekeepers' Banquet, you use larger type than necessary. We are showing herewith one of your program-covers.

GEO. HERZING, Nazareth, Pennsylvania.— Your page advertisement for the Unangst Furniture Store is nicely arranged, but a plain six-point rule border would have been preferable to the gray linotype border used.

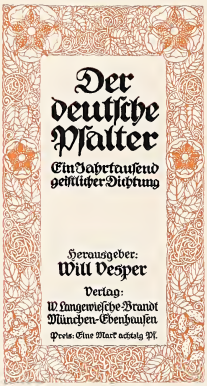
RAY NICHOLSON, Shreveport, Louisiana.— Your type arrangements are very attractive, but we feel that you use italics for too many lines. For example, in the letter-head for A. D. Johns, an improvement would be apparent if the words "The Price Maker" and "Route 1" were the only lines set in italics, the line "General Merchandise" to be set in Caslon capitals and the address-line in capitals and small capitals. You show great promise, and we look forward to your future work with great interest.

FRANZ HEERKAMP, Neosho, Missouri.— The card is satisfactorily arranged, but you should have used one-point rule for the border. The rules used in a job should be of about the same thickness, or strength, as the heavy elements of the display type, unless the elements are very heavy, when the rules can be lighter.

WALTER WALLICK, Cerro Gordo, Illinois.— Your specimens are interesting and in good taste. On the letter-head, however, for the *Cerro Gordo News* the blue used is rather too dark and strong for use in combination with the black. The use of a lighter, but brighter, blue would decidedly improve the appearance of the work.

ROBERT B. GREEN, Vancouver, British Columbia.— The first fault apparent in your letter-head for the Technical Press, Limited, is that it takes up too much space on the paper, more than one-third of the sheet being occupied by printing. A safe rule to follow in this respect is to restrict the type-group in depth to one-fourth the depth of the stock. We doubt, furthermore, whether anything is gained by the band in tint back of the main display line, and we are certain one rule at top and one at bottom edge of this band would have been better than the three. Rules used to excess often subordinate by their prominence matters of importance. Lines are spaced farther apart than necessary throughout the heading.







From *Archiv fur Buchgewerbe*, Leipsic, Germany.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

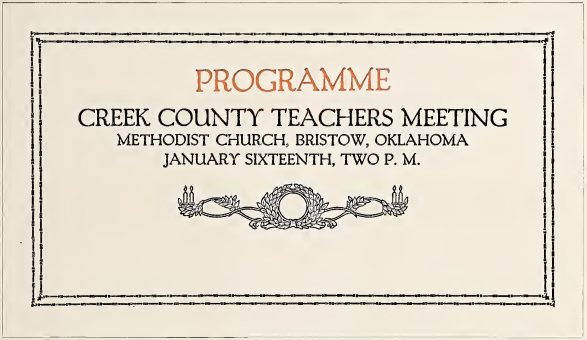
N. P. EBY, Fresno, California.— The envelope-stuffers are interestingly arranged and printed in an attractive manner.

THE FUHR PRINTING WORKS, Williamsburg, Ohio.— Your blotter is very satisfactory and we admire your letter-head as well.

STYLES & CASH, New York city.— Your poster stamp is interesting, and in its simple, attractive form should prove highly efficacious in an advertising way.

LLOYD W. JOSSELYN, Jacksonville, Florida.— The booklet, "The Story Hour, 1915," printed for the Jacksonville Public Library, is very attractive and speaks well for the printers, the Arnold Printing Company. The cover-page is particularly pleasing.

E. G. MILLER, Ord, Nebraska.— We feel that both your letter-head and bank check lose much in effectiveness because of the manner in which your name is used. The shape of the cut is such



Here, by simple means, Claude W. Harmony has arranged a very attractive booklet-cover, but in the original the use of antique stock made it appear much more effective.

THE HUGH STEVENS PRINTING COMPANY, Jefferson City, Missouri.— Both the invitation and the envelope issued for the Order of Red Men are very attractive.

CHARLES FRANCIS PRESS, New York city.— Your folder, "In Time of War," is pertinently written and attractively printed, the use of the illustration being apt indeed.

THE STERLING PRESS, New York city.— The form letters issued by you are very cleverly written, and the attractive manner in which they are issued further increases their effectiveness.

THEODORE THOMAS MOORE, Lodi, California.— The greeting-folder is quite pleasing in arrangement, but in printing the impression was not heavy enough for the hard linen-finished stock used.

THE DAVIS PRESS, Worcester, Massachusetts.— We are certain your blotter for March would be much improved if those lines printed in light green were printed in black along with the border and illustration, leaving the red as you have used it.

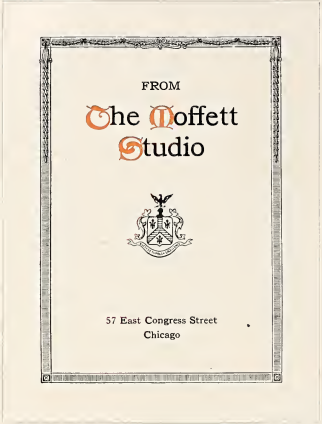
that it is next to impossible to balance nicely the type-matter used therewith.

H. STEWART SMITH, Colorado Springs, Colorado.— The tickets are interesting, that one for the Improvement Society's ball being particularly so. Gold used for printing initial letters in lines which are printed in light brown is not satisfactory, there being insufficient contrast between the two. Gold, moreover, is not well suited to the printing of type, owing to the fact that it is difficult to read unless held at a certain angle.

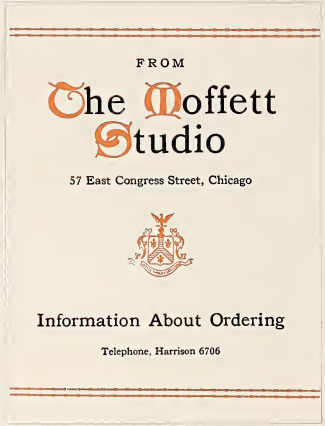
CLAUDE W. HARMONY, Sapulpa, Oklahoma.— The dignity of simplicity which characterizes your work makes it very pleasing, and a consideration for harmony in the association of type, borders and ornaments is an additional pleasing feature. We admire especially your letter-head for the Motor Fuel Company, also the cover for the program of the teachers' meeting, herewith reproduced. The poster stamp executed by you from typefounders' material is indeed clever.

THE MARCHBANKS PRESS, New York city.— Your card, herewith reproduced, is both unique and interesting. It should provoke much favorable comment.

THE BORDEN PRESS, Newark, New Jersey.— We always expect something new and original from you and are seldom, if ever, disappointed. Both the wall-card and the folder, "A Modern Fable," by Robert Seaver, are interesting as well as being well executed mechanically.



Attractive folder title-page by Axel Edward Sahlin, with The Royerofters, East Aurora, New York.



Another arrangement of practically the same copy and which represents a popular style with The Royerofters.

WILLIAM KNUDSEN, Chicago, Illinois.— The samples sent us are satisfactory, but we dislike to see border corners used elsewhere in a border than at the corners. When used so often, as in the title-page for "The Happy Man," they offer a rather distracting effect.



Unique business-card by The Marchbanks Press, New York city.

BROWN PRINTING COMPANY, Camden, Arkansas.— The blotter would be greatly improved by the use of a brighter, stronger red. Composition is satisfactory, but the cut-off rules should be of one-point thickness and one em long. Your cut-offs are longer than the main display line, which is improper.

The Gibson Courier, Gibson City, Illinois.— The circulars and folders issued to advertise your paper among advertisers are very good indeed, containing some very convincing argument. On the folder "rate-card" we should much prefer plain rule to the linotype border used, which does not harmonize with the type.

O. R. CONKLIN, Richmond, Virginia.— In your cover-design for the city of Richmond you have attained a very classic effect in the use of roman capitals without rules or border of any kind. The blind-embossed seal of the city forms a pleasing spot of decoration. The lower group should be raised about thirty points.

B. W. RADCLIFFE, Macon, Georgia.— The folder for the Georgia Berkshire Association is the most pleasing example of such work we have seen in some time. You show excellent taste in selection of type, stock and colors, and with pleasing composition the invariable result is fine work. We regret certain of the examples sent us are not suited to reproduction.

EARL F. MCGINNIS, Lewiston, Montana.— While your work is quite pleasing, the red you use does not harmonize as pleasingly with green or black as would a good vermillion. We would not break a border to admit a display line if there was any possible way to avoid it. Your letter-heads represent your best work and are of a high order, but we do not admire the decorative border used beneath the names in the letter-head for the Lewistown Trades and Labor Council.

AXEL EDWARD SAHLIN, East Aurora, New York.— We are always interested in your contributions, the individual style apparent in the greater number of them enabling us to select your work from any number of specimens. The use of hand-made papers helps give your work a distinctive appearance. Some of your designs, however, show forced arrangements, particularly the ticket for the Royeroft Fire Company's 1915 dance, where you have given the date much more prominence than necessary, and in the ticket for that company's 1914 dance where a condensed type-face is widely spaced. The incentive in both cases was a desire to attain squared groups. We do not believe the attainment of any desired arrangement is worth sacrificing proper display. The brown is too strong and the blue too weak on the card, "A Tribute to Mother." To attain a uniform tone when breaking up a job for two-color printing, the heavy units should always be printed in the weaker color, and vice versa. We admire the two attractive folders, arranged and printed for the Moffett Studio and show reproductions of these herewith.

Some examples of attractive lettering and design have been received from the artist, Harvey Hopkins Dunn, of Philadelphia, two of which, a letter-head and an advertisement, are shown on this page. The clever handling of these should prove both instructive and inspirative to all readers of this department, whether compositors or commercial artists.

M. E. Sloan, Washington, D. C.— The egg-and-dart border is too light in tone to harmonize with the Cheltenham Bold as used in the cover-page sent us, but is very satisfactory in combination with the Caslon or Cheltenham old style. The arrangement of the page is quite pleasing, but the decorative device is entirely too small, considering the size of both type and page.

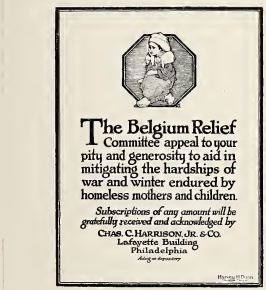


Hand-lettered and designed letter-head by Harvey Hopkins Dunn, Philadelphia, Pennsylvania.

Western States Envelope Company, Milwaukee, Wisconsin. — Your Service Book and the envelope, through a cut-out in which a portion of the book's cover-design could be seen in transit, are admirable examples of effective advertising. All deserve praise who had a hand in the production of these items. The envelope is reproduced in half-tone herewith.

Dan Wood, Falls City, Oregon.— Do not use condensed and extended type-faces in the same small job as you have done in the envelope corner-card for Stevens & Teal. The letter-head for this firm could be greatly improved by gathering the lines of the main group more compactly, the position of the main display line to be about six points lower than it is now.

We are indebted to Wright, Electric Printer, North Tonawanda, New York, for a bag of New York sand, which came via mail attached to a large shipping-tag, on the back of which is pertinent advertising matter relative to the necessity for sand in the business life of the community. Such an idea should prove effective, for its novelty will demand attention.



Harmonious lettering and drawing, an advertisement by Harvey H. Dunn, decorative designer, Philadelphia, Pennsylvania.

W. C. Wood, Ringling, Oklahoma.— The letter-heads you have sent us are very neat. We would caution you, however, against allowing the main lines of letter-heads to crowd too closely the top of the stock on which they are printed, as is the case in your heading for T. D. Wagner & Son. In such, the heading has the effect of being top-heavy — overbalanced as it were.



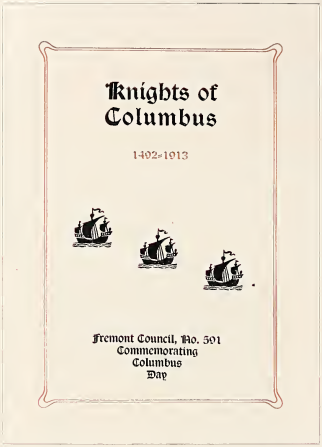
Effective cut-out envelope carrying handsome Service-Book of Western States Envelope Co., Milwaukee, Wisconsin.

A. C. Mitchell, Dillon, Montana.— We admire your letter-head with one exception, and that is in the handling of the phrase, "Particular Work for Particular People," in acrostic style, all the words being set alongside a large initial "P." These words set in one or two lines in italic, either in the center or at the left side, would have improved the heading very much indeed.

The Blackburn Press, Tacoma, Washington.— While we admire your good work and are much interested in your folder,

"About a New Print-Shop," we feel that the rulework on this particular job overshadows to some extent the type-matter. Rule should be used as cut-offs, border, etc., to strengthen the type-matter of a page and should not be used to such an extent as to impair legibility. The letter-heads are particularly good.

FULTON-JOHNSON COMPANY, Ogden, Utah.— The extent of the tint background on your letter-head makes the heading as a whole somewhat confusing, and the big features, second to the firm-



The placement of the upper group is so high margins are unsatisfactory, and the lower group should be raised slightly in order to attain good balance. (See review of Sterling Printing Company on this page.)

name, have been set in the smallest type used on the heading and placed in the upper corners of the panel, a rather subordinate position. Practice simple arrangements, such as you see shown in these columns, and much time and labor will be saved and better results attained at the same time.

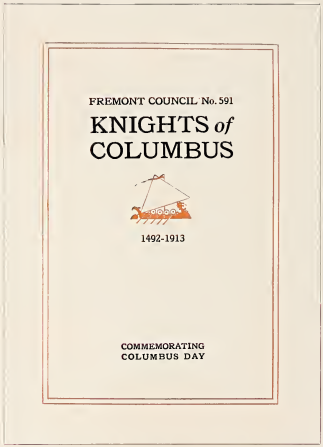
WALTER DEVANTIER, Detroit, Michigan.— Although the majority of your specimens are satisfactory, we note a tendency on your part to fill out short lines with colons, small ornaments, border units, etc. This is a practice which should be rigidly avoided,



Attractive business-card arrangement by The Sterling Company, Fremont, Ohio.

for the detracting effect of such is marked, the variation from the remainder of the line of which such are a part attracting attention from the important type-matter. The blotter for the West Warren Cleaning & Dyeing Company is the best specimen sent us.

LOUIS SILVERS, Bronx, New York.— The ticket for the Athletic Association is pleasing in arrangement, although the rules seem a trifle strong in comparison to the type even when printed in



A rearrangement of the copy opposite, which not only illustrates a more pleasing placement of groups, but in the use of a single ornament the ill effect of the diagonal arrangement opposite is eliminated.

color. A tint of blue instead of the orange would have had a weakening effect on these rules. As to design, the only change we consider necessary is to omit the letter-spacing in the line giving the principal's name. With the top line full measure, as well as the lower ones, one short line would not be so displeasing as such wide letter-spacing.

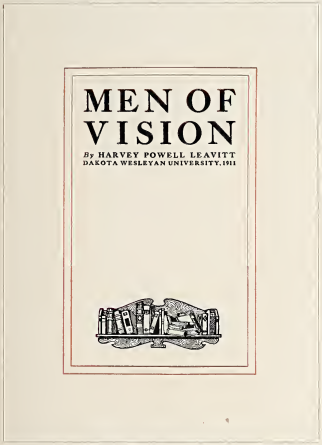
STERLING PRINTING COMPANY, Fremont, Ohio.— Your work is quite satisfactory in design, and we admire especially your bill-head and business-card, a reproduction of the latter being herewith shown. The cover for the Knights of Columbus program-booklet could be improved by lowering the upper group to a position where margins between type and border at top and sides would be more nearly uniform, the use of but one ship in the center horizontally and nearer the top group than the lower by a ratio of two to three. The lower group would then have to be raised somewhat in order to attain good balance. We are showing a reproduction of this cover-page herewith, together with a rearrangement along the lines suggested above. When cuts are printed in a second color as a background to type-matter, they should be printed in a very light color, perhaps a tint, in order not to make the design confusing as is the case in your Knights of Columbus ticket.

E. GLENN RALPH, Benkelman, Nebraska.— The ticket for the A. O. U. W. Grand Ball could be greatly improved by the use of a conventional, appropriate ornament in place of the illustrative cut which is not at all suggestive of a dance. We would suggest that you read the article on conventionalized decoration on page 801 of the March issue of THE INLAND PRINTER. The card for The

Saint Joseph Church is marred because of the fact that an inferior grade of ink was used in printing, and because of the ornaments needlessly placed at either end of the word "program."

"THREE RISKS," a booklet advertising the storage vaults of The Cleveland Trust Company, is cleverly written and executed in a thoroughly satisfactory manner. The cover, printed in black and brown on rough, brown cover-stock, is especially interesting and a half-tone reproduction of it is shown on this page. The inside pages are printed in black and a bright violet on india tint mellecoated stock, the effect throughout being very pleasing.

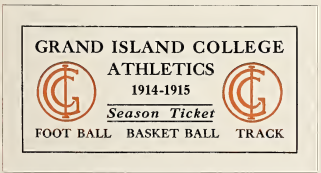
JOSEPH A. MCGOWAN, Grand Island, Nebraska.— You show excellent taste in the arrangement of your typographic designs, and no serious violations of the principles involved are noted in their construction, but the red on the Royal Menu folder should



Booklet-cover by Joseph A. McGowan, Grand Island, Nebraska.

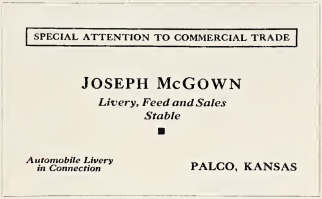
have been brighter. In addition, lines should not be letter-spaced so widely as on the supper ticket for the Catholic Church. The work will, nevertheless, stand comparison with the very best coming to this department. Several of your designs are reproduced herewith.

WILLIAM DODD, New Brunswick, New Jersey.— In your booklet, "Michelin Advertising Helps," we believe the lines occupied



Pleasing use of monograms in ticket by Joseph A. McGowan, Grand Island, Nebraska.

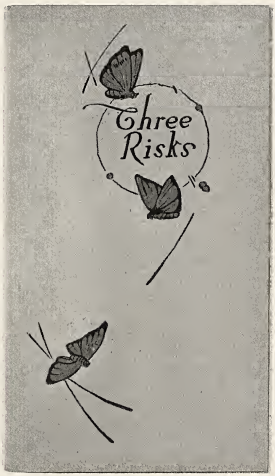
by the words "advertising" and "helps" should be grouped closer together, inasmuch as the words are dependent for complete sense, whereas the word "Michelin" specifies the particular kind of advertising helps and should not be spaced uniformly with the other lines, especially when it is set in a larger size of type of contrasting form. The rules below the running-heads are too



Another of McGowan's attractive business-cards.

heavy. In this connection rules should have been of one-point thickness to match in strength the type above.

WALTER E. MILLER, Fairmont, West Virginia.— Your work is very good indeed and minor faults, only, demand correction. Do not separate words dependent upon each other for sequence as you have in the display line "Stunt Night," where an ornament



Clever, interesting booklet-cover issued by The Cleveland Trust Company, Cleveland, Ohio.

is placed between the two words. Avoid the use of geometric squares as arranged in your folder for the Logan Coal Mining Corporation, and in all cases where they are to be printed in a strong color with type which is comparatively weak. From the

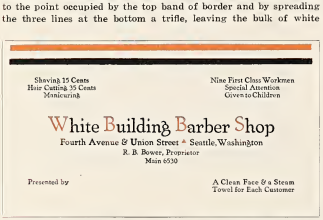
standpoint of design, the best specimen sent us is the menu-cover for the Marietta Hotel, but we fail to see an apparent reason for the use of the flag border.

PHELPS PRINTING COMPANY, Jacksonville, Florida.— While the letter-head designed with the holiday decorators would be satis-



Folder-cover for a dry-goods firm, the basis of the design being an embroidered piece of cloth. From Haywood H. Hunt, Seattle, Washington.

factory for use during the week or two previous to Christmas, it would of course be inappropriate for year-around use. The light green used for printing rules is not bright enough, some black between the disks of the job press apparently becoming mixed with the green. The bill-head could be improved greatly by eliminating the litho-tone border units, raising the line printed in red to the point occupied by the top band of border and by spreading the three lines at the bottom a trifle, leaving the bulk of white

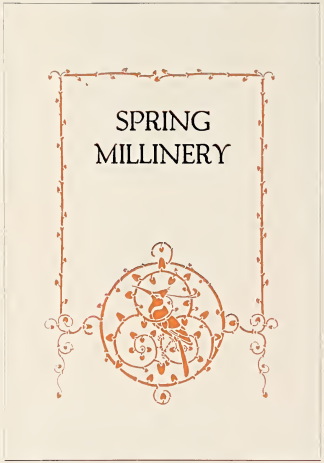


Clever business-card for a barber. In the original, printed in red and blue, the rules at the top were highly suggestive of a barber's pole. By Haywood H. Hunt, Seattle, Washington.

space above the main display line, which should be about one pica lower than it now is.

GEORGE A. MCCARTNEY, Munising, Michigan.— The letter-head arranged by you for *The Munising News* is well handled, considering the large amount of matter, but we do not believe there is need for so much detail on any firm's letter-head. Further, we do not believe it will often be read. A simple statement of the firm's name, business and address, and, if a newspaper's heading, a notation of its circulation if such is large enough to be of service in securing advertising, is all that is necessary. We feel, also, in spite of the fact that it is printed in a subordinate color, the band of border and rule across the sheet below the main part of the type-group rather affects balance, throwing too much weight toward the bottom.

HAYWOOD H. HUNT, Seattle, Washington.— Perhaps the most interesting and attractive consignment of specimens received this month is that one coming from you. First of all, we admire the advertisements in the two issues of "Kuay," the pleasing uni-



Page from *Our Hobby*, house-organ of The Borden Press, Newark, New Jersey.

formity of the pages, composed almost entirely in old-style types of light tone, being very much above the average for such work. The presswork on these issues, however, is not up to the standard set by the typography. Your personal cards and those for "Doc" Feeny are humorous, and we enjoyed them very much. We regret, of course, the fact that these are not suited for reproduction, the rough stock used making good proofs from small type-faces impossible. On the title-page of Frederick & Nelson's glove folder we should much prefer the group below the cut placed above, and that above placed below. We do not admire the rectangles placed here and there on the booklet-cover, "Creosoted Douglas for Paving Blocks." Two of your specimens are shown herewith, the barber's card, originally printed in blue and red in imitation of a barber's sign, being highly effective.

JOSEPH A. WEIS, Springfield, Illinois.— The blue is not strong enough on the cover of the Fraternal Order of Eagles' booklet, causing the red to stand out too prominently. Unless the colors of the Order are thus represented, we would suggest the use of

black instead of blue when printing on white stock. We do not admire the placement of the emblem on the cover of the booklet for the Daughters of Isabella. The proper handling would be to extend the border so that margins at top and bottom would be uniform with the side margins, and then place the emblem in the

BYRD PRINTING COMPANY, Atlanta, Georgia.— Your admirable brochure, "An Exposition of Efficiency," is one of the best printing-plant advertisements it has ever been our pleasure to see, the pages showing views in the plant and the Thanksgiving Menu page being particularly pleasing. The restraint in color



Attractive blotter issued by E. L. Steck, printer, Austin, Texas.

relative position now used by the other ornament, using but the one. The heavy squares used as cut-offs on the inside pages overshadow to a marked extent the light-face type used.

E. L. STECK, Austin, Texas.— We can find no fault whatever with your blotters, which are both written and printed in an effective manner. We are showing herewith in half-tone one of these handsome blotters.

N. P. EBY, Fresno, California.— Two of your interesting tickets are herewith shown, and illustrate the attractive style in which the majority of your work is done. Personally, we believe the rules beneath the line which is set in text type on the Lady Maccabees' ticket are superfluous, and on the ticket for the annual



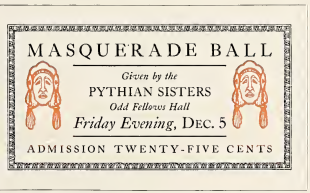
An interesting ticket by N. P. Eby, Fresno, California.

picnic of the Christian Church we would have preferred a simpler arrangement in which the type-matter was gathered into a fewer number of groups.

FRANK M. INGALLS, Morris Park, Long Island.— The folder, "Millinery and Gowns," printed in full tone and tint of brown on antique brown cover-stock, is an artistic piece of work and you deserve credit both for the pleasing color selections and the good lettering. On the musical program we should prefer a tint of blue rather than the gold. Inasmuch as so many items are printed in the gold, the work has a glaring effect which is not pleasing. Then too, the use of text type on the title-page with so much text matter is not altogether satisfactory, for one feature of this letter is its illegibility. A good plan, when text type is desirable in a job, is to use it for the one big display line, where its illegibility is reduced to a minimum, and to set the subordinate matter in much smaller sizes of a more legible face. Caslon Old Style type or Bookman Old Style capitals in smaller sizes harmonize nicely with the text type in the larger sizes. The inside pages are more pleasing, but in these we dislike the close association of modern and old-style faces.

treatment gives the work an appearance of dignity and refinement which should appeal strongly to printing buyers of taste and discernment. With a work already so good, we marvel at what it could have been made with few slight changes. It is our personal opinion that so much gold on the cover gives it too striking an effect, which is not so effective and will not appeal to so many as would a less bizarre, more artistic combination. It is our opinion, therefore, that on the figure, at least, no color should have been used, and, if any, some tint closely related to the color of the stock. The black ink used on those inside pages which are printed on antique stock does not cover well. The book should prove highly efficacious in an advertising way.

THE COLLIER COMPANY, Los Angeles, California.— While the composition on the blotters sent us is very satisfactory, yellow-orange for printing display lines on buff or blue stock is lacking in sufficient strength and carrying power. For printing rules or other decoration on paper of these two colors the yellow-orange would be quite satisfactory. As a matter of advertising rather than pure typographic design, we feel that there is too much copy on these blotters — in fact, more than the average business man and buyer of printing is going to read.



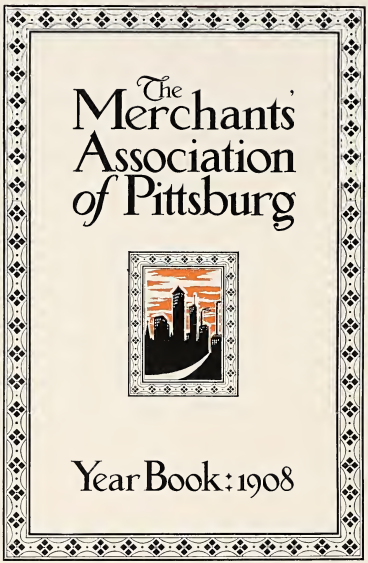
Another of N. P. Eby's attractive ticket arrangements.

The Index, West Liberty, Iowa.— The City Directory printed by you is an excellent piece of work. The orderly arrangement of the advertisements, composed throughout in Cheltenham, is a pleasing sight to one who appreciates harmony. A printer can not go wrong in this respect if he confines his work to one series. The average newspaper office would be better off, both from the financial standpoint and the standard of its product, with but one series of type if that one series was in large fonts. To be more specific, five different series of sixty-point are not nearly as serviceable as an equal number of letters in one series. As an example of this truth: The compositor wants a sixty-point dis-

play line in which there are three lower-case e's. In not one of the cases are there such letters, but one or two only in each. The compositor is therefore up against it, so to speak. But with all the sixty-point cases of one series, the difficulty would not be experienced.

placed slightly above the center, rather than in the exact mechanical center.

HERALD PRESS, Newton, New Jersey.— On the bill-head for Wm. H. Nicholls, the brown ink used for the second color is too dark. In fact, there is so little contrast it was hardly worth



Attractive cover-page arrangement, part of one lesson of the I. T. U. Course of Instruction in Printing, by Wm. Hendel, a New York city student.

The Sun, Christchurch, New Zealand.— The annual report of the Canterbury Typographical Association is satisfactory in all respects, and we admire the cover very much. For the benefit of our readers, we will state that this design is made up of a scroll panel, in the top corners and at the bottom of which a composing-stick, a linotype matrix and a hand roller, respectively, are worked in. The outline of these ornaments, the scroll and the type are printed in black. Inside the panel a solid white background causes the type-matter to stand out prominently, and a bright-orange background inside the ornaments adds embellishment to the dark-brown stock. The title-page should have been

while to run the job in two colors. If the second color on a job of printing is not a tint of the first color, it should be a bright, decided contrast, and in this instance nothing would have been more acceptable than an orange, inasmuch as it is the complement of blue, the other color used. The rules are too light in tone and the ornament too heavy to be used satisfactorily in connection with the type-face used. One-point rules would have been about the correct thickness. The dance poster is satisfactorily displayed and printed, although we regret the necessity for using so many faces of type which, being unrelated, give an inharmonious effect.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Punctuation with Quote-marks.

W. G. E., Toronto, Canada, asks: "What is the best practice in the order of punctuation-marks with quotation-marks? I find much disagreement in print, sometimes the points being inside and sometimes outside."

Answer.— Comma and period should always be inside, semicolon outside, and the other points inside when actually part of the matter quoted, but outside of the quotation-marks when the quotation is only part of a sentence or clause. I would always place comma and period as stated because of looks, not that there is any logical difference. Practice varies as much as is possible.

Needn't Go Back to School.

H. T. H., Port Antonio, Jamaica, writes: "In recent print I find the sentence, 'A la carte or table d'hote are the two best known methods of dining." Is that sentence correct, or even proper? I am not asking an answer to settle any argument, but for information. If the sentence is correct as printed it is up to me to go back to school."

Answer.— Here is no cause for worry, and nothing to indicate need for return to school. It is simply one instance of a blundering use of " or " instead of " and," which is certainly very incorrect and very improper. The two subjects are united in coördination, which can only be done properly by using " and." I suppose some people will use the wrong word occasionally, and they may even insist that their way is correct, but all their persistence can never make it right.

On the Use of "Stet."

H. E. P., Jersey City, New Jersey, sent us a long letter, asking for private reply, from which we quote: "A reader having queried insertion of a word, the editor crossed it off and wrote directly under it 'stet.' Would not the compositor be justified in inserting the word suggested? Does not the 'stet' reinstate the word crossed off? Is not the word 'stet' unnecessary if the editor's intention is only to negative the query?"

Answer.— In such a case the " stet " is clearly unnecessary, and placed where this editor put it is dangerous. I do not think the compositor would be wise in acting as suggested, though some printers might hold him justified. His safest action when in doubt would be to ask the foreman or the reader. If the editor feels insecure as to the printers' understanding, and thinks " stet " is necessary, the proper place for it is opposite the text where change is suggested, or he might write " stet as in type," or " stet as now." But mere crossing out of the word suggested is sufficient. " Stet " is properly used in the margin to mean " let it stand," as applying to something crossed out in the body of the matter, in which case the intention is more fully indicated by dots under the words restored. Some editors answer queries by writing " Yes " or " No," but the best way is to cross out the query-mark only for acceptance or the whole writing for rejection.

Another question asked in this letter refers to an instance just like that of our paragraph about a verb, to which we refer the writer.

A False Plural.

V. A. L., Fremont, Nebraska, writes: "A question arose as to whether certain automobiles should be called six's or sixes. I contended that the former is correct, as six in this case meant a certain type of car, and the plural of it would be formed by apostrophe s."

Answer.— I can not conceive any occasion for question in such a case, but it is evident that my power of conception is limited. The word six should be pluralized only in the form sixes. Regular English plurals are made by adding s or es. Apostrophe and s is the sign of the possessive case, not a sign of the plural, although De Vinne stated a fact of usage when he wrote: " The apostrophe is sometimes written in copy to make a plural for letters and figures, as in 'Mind your p's and q's,' 'Make 7's and 3's more distinct.' The apostrophe is not a proper mark for the expression of plurality." Six's as plural of six is abominable.

Good Once, Potentially Good Now.

E. B. M., New York, asks: "Is 'He's a frantic' correct English?"

Answer.— My first impulse was that this must be an error for fanatic. But then I thought there was probably no reason why the word frantic might not be used as a noun, to mean a frantic person, just as fanatic is used for a fanatic person. Fanatic is originally an adjective, and so is fantastic, and so are all words like them, and a frantic is potentially as correct as a fanatic, a fantastic, a lunatic. And a little research reveals the fact that seventeenth-century writers did speak of a frantic in such sense. So that once upon a time " He's a frantic " was correct English, though the dictionaries now call it obsolete, or dead. Notwithstanding the fact that it is not recorded as current in correct usage, it is potentially as good as many other old words that had long been considered dead, but were revived; and the only cogent reason for thinking that frantic will not again become good as a noun is in the fact that it is not needed in such use, and probably never will be needed. It might, however, be used by a poet whenever a poet chose to use it, to meet the exigencies of rhyme, without exposure to legitimate faultfinding.

Written for THE INLAND PRINTER.

"GO-AS-YOU-PLEASE" ENGLISH.

BY F. HORACE TEALL.

FROM the beginning written English has varied in details of form of all kinds, including many matters that might be placed on a basis of general agreement with much resulting comfort. Our special attention is called to one class of these details by a letter from one who finds perplexity in the fact that the dictionaries and the books and papers do not agree. The use or non-use of hyphens is the point in question. The letter shows a trouble that is undoubtedly felt commonly enough to be worthy of an earnest attempt at amelioration. Here it (the letter) is:

"Does the Standard Dictionary contain all the rules and all the words given in your 'English Compound Words and Phrases'? There are many words used by the men in machinist and mining trades that I do not find in the dictionary. Is there any published list of technical terms or shop names? For instance, I do not see 'hacksaw' included in the dictionary, and yet I have seen the word in trade papers, whether right or wrong. Why is it that Murray's, Century, Webster's, and other dictionaries give 'house-boat' as the spelling, and almost all newspapers and magazines print it as one word? What authority do they follow, if not yours? What other printed authority is there? Again, I find in trade papers such words as setscrew, hotwell, eyebolt, and piledriver, while the dictionaries either make them two words or use a hyphen. This practice is so general that there must be some rule for it. Where may I find it and by whose authority? It is surprising to find practice in newspapers and authoritative trade papers differing on so many points from the dictionaries."

The same kind of perplexity led me, thirty years ago, to search for all that could be found in books as to the making of compound words, and I found the same conflict between teaching and practice, and found it even within the same book in many if not most instances. Then the research extended to close examination of innumerable books by the best authors, with the result that they were found to show general agreement enough to prove certain principles. Periodicals were not considered. The results of my study were published in a book entitled "The Compounding of English Words," which embodied a complete review of established principles, and absolutely nothing of mere personal opinion of something that should be, but a little systematizing according to principles. That work led to my engagement with Funk & Wagnalls Company, where my first concern was the making of a list, afterward enlarged and published as "English Compound Words and Phrases," now out of print. Thus the first question is answered in the negative; that is, not all its words are in the dictionary, but the rules are.

As to the first question about a particular term, an answer is valuable here only as the term is similar to many others and subject to the same reasoning. In the Standard Dictionary "hack-saw" is given in a subordinate paragraph with other compounds and phrases under the word hack. So that the failure to find it is personal, as are many other failures of this kind. Webster's International gave "hack saw" in similar subordinate position, and Webster's New International gives in regular order "hacksaw or hack saw." According to my decision (not mere personal choice, however) the hyphened form is best, as conforming to the only distinction of principles that I think practicable.

A much more important question comes after the next one as to a certain word, What authority do they follow? And the only honest answer I can make is, I do not know of any. The only way I know of accounting for such one-word forms as hacksaw, setscrew, eyebolt, and piledriver is by stating the fact that somebody started the practice because of a whimsical distaste for hyphens, and the notion struck home, as fantastic fads are so apt to do. No authority could be cited for it, and no rule was ever made for it, though some rules have been suggested that might uphold some part of the practice, notably two by Goold Brown. These are to the effect that permanent compounds should be continuous and temporary compounds hyphened.

Nobody ever attempted to show how to distinguish between temporary and permanent compounds so that one person might always know the difference, much less so clearly that two persons might always agree in their decisions. Goold Brown himself wrote to-day, to-morrow, and to-night, three as permanent compounds as any in the language, and properly preserved in the hyphened form even now, notwithstanding the fast-spreading fad of leaving out the hyphen.

Such rules, moreover, do not tell when words are to be joined and when to be left separate. Of course, it is supposed by their makers that every one knows that there is no occasion for uniting pairs of words in their regular syntactic uses, but not every one does know. For instance, it is not uncommon to see in print the one word livestock instead of the obviously correct live stock. And the fashion is rapidly growing of printing anyone, everyone, and someone, although the correct separation must be preserved in the corresponding no one.

I know no stronger evidence of frequent hyphened compounds in the best usage than any one can see in a cursory glance at the quotations in the dictionary which our correspondent calls Murray's, but which is better known as the Oxford English Dictionary. It may be found in most public libraries. It is a very large work, still incomplete, in which innumerable quotations are printed exactly as found in the original.

Dictionaries are usually the authorities referred to for such matters of form, and why such conflict exists between them and the commonest practice is impossible to tell. They are authorities as to matters of form only because they are the only full records of what is in the language. As to compound words especially they must record a selection only, and some one man must control the selection. At any rate, such control was a fact in the making of all our dictionaries. On the Century Dictionary the decision rested with B. E. Smith, on the Standard with F. H. Teall, and on the New International with F. S. Allen, except that of the three Teall was the only one with absolute personal control, and the only one who studied closely to get the truest record of actual best usage, and even he had to use oneself instead of the correct one's self.

It would take a good-sized book to tell all about this subject, and more work than any one will ever pay for. One thing is very evident, however. The only rule that will command general compliance at present is for authors and editors, and is simply "Go as you please." The only sure one for proofreaders is "Do as your copy does."

THE commerce of intellect loves distant shores. The small retail dealer trades only with his neighbor; when the great merchant trades he links the four quarters of the globe.— *Bulwer.*

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. VIII.—EARLIER ENGLISH AND IRISH ALPHABETS.

BY WALLACE RICE.

WHEREVER Norsemen settled in ancient times, articles or monuments have been found inscribed with characters which are called runes, from an ancient word which means primarily whisper, and so mystery or counsel, with something of the idea of witchcraft in it. These runes form a well-defined alphabet of great antiquity, a massive torque of gold found at Buzeo in Wallachia, which had been dedicated in runes to the temple of the Goths, dating back to the third century before Christ. The same letters had been used on ornaments and articles of war discovered in an ancient cemetery near Augsburg.

In Scandinavia itself relics of this sort are numerous, in Jutland and Norway more particularly. Kent in England, settled by Jutes, has a number. The Isle of Man, Dumfriesshire in Scotland, and even a stone on the Potomac River in the United States, left by the Vinlanders of about 1000 A. D., show examples of runic writing. The collected inscriptions number into thousands, and are in every case connected with the Scandinavian peoples, no examples occurring in countries where they are not known to have settled or fought.

There are three varieties of runes, showing many more points of resemblance throughout than of difference, the oldest of which goes back to the first settlements of the Goths from northeastern Europe, before they dispersed in so many directions, and is the manifest parent of the other two, the Scandinavian and the Anglian. As they began their westward pilgrimage before the second century preceding our era, their letters must have been received previously. They could not well have come from Rome, for the Teutonic tribes with whom the Roman armies came into abrupt contact during the reign of Augustus were without them. They show no marks of being an early adaptation of the Phenician alphabet, though the oldest of them read from right to left, and some alternately from right to left and back again or boustrophedon. The most reasonable explanation of their derivation must come from Greece, whose traders were active along the lines of the rivers which led to their ancient territory south of the Baltic and east of the Vistula.

Here they were in possession of no small part of the great trade route running up the Euxine Sea toward the Baltic, whence came the amber beloved of the ancients as well as the hardly less precious furs of the northern forests to be exchanged for the numerous manufactures of the Greeks, successors through all that region to the older trade of the men of Tyre and Sidon. Greek coins have been found on the lower Vistula and near Riga, and even objects from Assyria were discovered on the Dnieper, near Kiev.

The character of the runic letters themselves fixes the date of their origin about the fifth century before our era; but it must be borne in mind that their salient features have been largely determined, as in so many other cases, by the materials used for their transcription. In their essence they were designed to be cut on beechwood slabs, and from the beech, bóc in Anglo-Saxon, comes our own word — book. To this end, as will be noted by examination of the characters, they avoid all horizontal lines, which would either splinter the wood or be confused with its grain, and permit only those that run obliquely or at right angles to it.

Some of the runes, in spite of this peculiarity, show that they were taken directly from the Greek letters of the fifth century B. C. The Æsc rune (short a) is plainly Alpha, with the horizontal crossbar carried down diagonally. The Beorc rune is Beta, our B. The older form of the Cen (K) rune is the old Gamma. The double triangles of the Daeg rune are those of a doubled Delta of the Chalcidian type. The Eh (E) rune shows close resemblance to the minuscule Eta. Vau or Digamma is the Feoh rune (F). The Hægel rune is another form of Eta (H). The Is rune (I) is Iota, as always the smallest and most easily made letter of all. The Hægel rune having taken on the aspect of Nu, that character was simplified for the Néd (N) rune. The Peorth rune (P) is an adaptation of Beta, the sound of which is closely akin. The Ræd rune (R) is the western Greek letter. The Sigel rune is Sigma (S) and the Tír rune Tau (T), with the horizontal lines transformed. Other runes are sufficiently obvious.

The arrangement of the letters, however, differs greatly from that of the Phenician and Greek alphabets, and the explanation for these changes is so long and complicated that it may be dispensed with here. It was divided into three Ætts, so called, each of eight signs. These were called from the names of words whose initials began them, Frey's, Hagl's, and Tyr's, and their order was F, U, TH, O, R, C, G, W; H, N, I, Y, EO, P, A, S; T, B, E, M, L, NG, D, O. From the seven first letters they were also termed Futhorcs.

The tendency in all languages that live is to shift and change the sounds of their letters, both vowels and consonants. Consequently the value of these signs varied from century to century and from place to place. The twenty-four letters of the Gothic signary were reduced to sixteen in Scandinavian, while the Anglo-Saxons added a number to meet their needs, changing and adapting a number of the older letters to make new ones, until they had one of the most complete phonetic alphabets in history, made up of nearly forty characters.

The magical character of the runes was shown by their use on divining sticks and rods used for casting lots, and its identification with the northern religion is manifest from the names assigned the three Ætts which composed it. Throughout the lands of its use, when they were brought into contact with the Christian missionaries, there was immediate conflict between them and the letters of the Roman alphabet, which could have but one end. Nevertheless they succeeded in implanting three runes in the Anglo-Saxon alphabet, as will be seen presently, and it would have been better if the early English missionaries had been able to view their suiting of sign to sound with scholarly comprehension instead of visiting a purely priestly displeasure upon the entire scheme, regardless of its phonetic value. The rune Ing, for example, which stands for the nasal guttural heard alone in sing and singer, in combination with k in ink and thinker and with hard g in anger, finger, stands for an elementary sound in English and should have a character of its own. It is not a combination of n and g, and when a speaker pronounces strength as strenth, or running as runnin, he does not "drop the g," as the phrase is, but substitutes the dental nasal n for the guttural nasal ng, for which the rune Ing did service in the ancient language.

In modifying the old Greek symbols to do duty in a Teutonic language the old Goths followed the example set by Phenicians in adapting the Egyptian hieroglyphs to their own Semitic speech, by assigning significant names to each letter; but they did not attempt, as their predecessors had, to make these signs descriptive of the form of the character. In fact, by using abstract nouns in several

instances they made reconciliation between name and shape impossible, though their names were acrological enough — that is, each name began with the sound for which the character stood. Feoh (F), the first rune, survives in the word fee to this day, meaning property or land held in fee. The Néd rune (N) also survives in the word need, signifying necessity. The Thorn rune (TH) and the Wœn rune (W), which were taken over by the Anglo-Saxons, are pronounced to-day very much as they were pronounced in the forests of the north thousands of years ago and preserve their old significance, of thorn and wain, or wagon. But no imagination can trace any picture of any thorn-bearing plant or any sort of vehicle in the two signs.

Something of the haunts and habits of the people is disclosed in the names they gave their letters. That they were forest dwellers is evident from the Thorn (TH), Beorc (B,) Æsc (short A), and Ac (Italian A) runes, which mean, respectively, thorn, birch, ash, and oak trees. That the climate was cold is shown by the Is (I) rune, meaning ice. And that they were warlike proves itself from several runes, among them the Yr or bow rune and the Gar or spear rune (G).

Their use in divination and in the services of the ancient heathen gods made them displeasing to the Christian missionaries, and with the adoption of Christianity came the adoption of the Roman letters, though they, as well as the runes, derived from ancient Chalcis. The first missionaries to the north of England after the Anglo-Saxon invasion were from Ireland, and it was the form they had given the Roman letters which largely dictated the signary of the early English. This mode of writing originating in Ireland is of even broader interest, for it went a long way in dictating the present Roman alphabet of all Europe.

In the sixth century after Christ, when the uncials of continental Europe had assumed more of a cursive character, the Irish so-called semiuncials suddenly appeared as the most beautiful book-hand known. For many centuries its appearance in a distant isle, far removed from the reputed higher civilzation of Gaul and Italy, was unaccounted for. It now seems clear that St. Patrick gave the Irish not only their religion, but this superior means of preserving their records of it, for it bears a marked resemblance to the mode of writing used in Gaul when he received his elevation to the priesthood there. Once introduced into the Irish monasteries, it was slowly brought into artistic perfection during the century following; the old and difficulty legible Roman cursives under their skillful fingers turned again to uncials, or at least something as well formed and distinct.

The century of formation ended, Irish monks began preaching the Gospel to the heathen of the continent. At the beginning of the seventh century they had founded monasteries in Italy itself and in Gaul, as well as in Switzerland and Germany. From that time onward theirs was the dominant influence on the book-hand of all Europe, an influence quickened by the reforms made by Charlemagne, due to the influence of the English Alcuin through the great abbey at Tours, which took the name of the Caroline minuscule, and was based directly upon the Irish semiuncials.

The reformation was not enduring throughout the territory of its practice. The character was at its best in the twelfth century, and then began to be supplanted by the barbarous Gothic or black-letter, more particularly in the north. In Italy the difficulty in reading it forced the writers of taste back to the minuscule of the eleventh century. Thus it was that black-letter was first used in printing by Gutenberg at Mayence. But when the German monks of Subiaco carried the first movable types of that form into Italy, they speedily had reason to know that the Italians preferred a more readable and more graceful letter, and the rounded forms appear in a book published by them in 1465, a form of letter greatly improved on two years later by Sweinheim in Rome itself, whence their present name. In 1470 they were taken to Paris and used by the Sorbonne there. England was at first committed to the black-letter through types brought by Caxton from Bruges; but Pynson is probably responsible for bringing the Roman type from Paris half a century later, when it was used for printing the treatise against Luther's doctrines by Henry VIII., which earned him the title of Defender of the Faith from Pope Leo X.

Selected for that purpose because the Pope to whom it was addressed was an Italian, the type used in the treatise was given all the prestige of royal favor, and since that time the eleventh century minuscules, derived through the Caroline letters from the Irish semiuncials of the sixth century, have been the dominant letters of western civilization, and are certain to find still wider use as time goes on.

Two other interesting alphabets were in use in Irish books, both derived from the Roman characters. There is no doubt that Ireland was in possession of Christianity in several of the counties of the ancient kingdom before the coming of Patrick, and there has long been a tendency on the part of Irish historians to assert an antiquity for their learning far back into Pagan times. The Bethluisnon alphabet seems to have been invented to bear out this assertion, the names of its letters being Celtic names for trees. The letters are simple, but their derivation from Latin and from the runes is quite evident. Even more curious is the so-called Bobeloth alphabet, the characters of which are derived from several sources, their names being those of scripture history.

Much more ancient than these were the Ogham characters in which the Irish and Welsh have preserved their most ancient records, though it was invariably the deeds of the conquering men from the north which were originally thus written. They are found only in those parts of the kingdom and principality as were settled by Scandinavians, and in the places where the Oghams are discovered there are no runes. As might be expected, they are simply another form of rune, and go back farther than the eighth century. They present themselves in something the form of a tree with branches, and bear a definite relation to the futhorc; the Irish in adopting them later called the several characters trees and the cross-strokes which compose them branches.

The Anglo-Saxon letters, which were far better adapted to the needs of present-day English than the Norman French characters which superseded them, began to wane with the conquest of William I., and, passing out of fashion with a French-speaking court, were never able to regain favor. It is to the Normans that we owe the nuisance of the meaningless letters C, Q, and X, which perform no function that can not be done by other signs, and it is to them also that we lack the character Eth and the Thorn and Ing runes, though the Christian Saxons themselves neglected this last. The various alphabets of the British Isles have little but historic interest to-day. The Irish in reviving interest in their own language have set some little store on preserving the identical forms used in the early centuries, but even they are succumbing to the greater beauty and far greater legibility of Roman characters.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

SOME SUBSCRIPTION SUGGESTIONS.

"I would like to have some information," writes R. R. Bowman, of the *Riverside Enterprise*, Riverside, California, "regarding the working up of circulation. The *Enterprise* is a lively evening paper, and this is a conservative and prosperous community, in the heart of the orange belt. Two years ago the paper conducted some very expensive contests, but we want no more of them — at least not at this time."

On looking up the *Enterprise* in the newspaper directory, I found that the paper had a very good circulation for the city and county in which it is published, and I hazarded the guess that the publisher is just now experiencing the reaction from the contests of two years ago, and that the publisher was beginning to feel that the circulation of the paper was suffering an unwarranted dropping off. If such be the case, it only means that this publisher is having the same experience as every publisher who has had the circulation of his newspaper inflated by a contest. Under such circumstances, there is nothing for the publisher to do except to have another contest or rely on the old, conservative methods of building circulation.

No Royal Road to Circulation.

Some years ago the contest was touted as the one royal road by which newspaper publishers might attain affluence, but it has now become so discredited that many newspaper men do not like to confess that they ever had one.

Nevertheless, some papers are still using contests to boost circulation, and some remarks on contests for the benefit of those who may still wish to use them may not be out of place. Let me say first of all, however, that I congratulate those publishers who are able to say with a pardonable touch of pride that they have never had a contest nor given a premium nor offered any other inducement than the worth of the paper itself. For such, these few following suggestions are not intended. They are intended only for those to whom they may be of value in keeping them out of the dangers which beset a contest.

There is no denying the fact that a properly conducted contest will increase the circulation of a newspaper, and if the paper has merit the subscribers thus obtained will continue to subscribe. Whatever standing the contest has among newspaper men is due to this fact, and not because any newspaper man in these days is deceived into thinking that a contest is the royal road to wealth. Here, then, in its results as a circulation-builder, is the sole justification for a contest, and a large share of the scorn which has been heaped upon contests has been due to those features which do not serve that one central idea of circulation-building.

The schedule of votes must be arranged to serve circulation-building instead of being made to favor the contestant who puts in money without building circulation. The schedule of votes should also be arranged to favor the contestant who brings in subscribers from the local field rather than the one who sends in the names of relatives residing in every State of the Union.

No one should be permitted to subscribe for more than three years, or, at the very most, five years in advance, and no premium should be paid for these long-term subscriptions. Extra votes should be given for subscriptions secured within the county, or whatever district the paper covers.

Circulation-Building Should Be the Object.

The usual "contest manager" has interests which run counter to those of the publisher, and wishes to arrange the conditions of the contest in such a way as to bring in as much money as possible. The publisher should keep circulation-building, and that only, as his lode-star.

I want to repeat that these remarks are not made for the purpose of encouraging any publisher to undertake a contest, but only as a suggestion to those publishers who find that circumstances justify some high-speed method of building circulation. The businesslike way to build circulation is to get out a good newspaper and then send out solicitors to sell it, but many a publisher who is getting out a good paper does not have the time himself and can not get a solicitor of any kind. We can not satisfy this kind of a publisher by telling him "Don't have a contest," "Don't give away premiums," "Don't use clubbing offers." We would say, however, "Don't" use any of these methods if you can possibly use the better methods of building circulation, but don't allow yourself to be guided too much by the successful publisher who did not have your problems to meet.

I recall a half-a-dozen years ago discussing circulation problems informally with a number of publishers gathered for a convention. One publisher stated that the next summer he was going to take a horse and buggy and visit every house in the county soliciting subscriptions, and he ventured the opinion that that was the proper method to get subscriptions. All present agreed that it was just the proper plan. A year later, at another informal gathering, he again brought up this method of getting subscriptions, and said he was going to use it the next summer. Still a year later, he was asked as to his success in driving over his county soliciting subscriptions, and was only prevented from again expounding his plan by the smiles on the faces of those present. Reduced to simple terms, this little anecdote teaches the futility of sticking to some subscription-getting plan which one will never be able to

put into effect. This publisher was already doing the work of reporter, editor, bookkeeper, collector, advertising solicitor, ad. and job compositor, and Simplex operator, and for him to cherish the thought that he could also be subscription solicitor and be away from his office four days a week was folly.

Many a publisher finds himself so loaded with duties that he can not undertake to be subscription solicitor, nor



Well-balanced, symmetrical first-page make-up. By Warren W. Graham, Durant, Oklahoma.

can he find a suitable solicitor to do the work. Others may advise such a one not to attempt to solve his problem with a subscription contest, but I will not. My advice is limited to keeping in mind the only justification there is for a contest — the building of circulation — and to conduct it with that in view.

Some More Don't.

Another favorite "don't" is "Don't use premiums." Some publishers will give this advice without stopping to think that several of the best known national publications have built up their circulations by the use of premiums. Most country publishers, however, have discontinued the use of premiums, and it is well, because the giving of a premium one year is almost sure to mean that a premium must be given the next year, and the expense for premiums soon becomes a burden without any compensating advantage. My advice on premiums is much the same as that concerning contests — not "don't," but "better not."

With clubbing offers, however, I have no sympathy. They are expensive because of the advertising and other incidentals which the publisher must pay for. They are troublesome because the country publisher is the one whom the subscriber expects to remedy any laches on the part of the clubbed publication, and the publisher usually has troubles enough getting his own publication to subscribers regularly. The clubbing proposition also has a tendency to get the subscriber into the habit of looking for a bargain the same as premiums do, and this is undesirable. The fact that the clubbed publication, whatever it is, is to a certain extent a competitor with the publisher's own publication is also not to be overlooked. It is a competitor not only with the reader, but especially with the general advertiser, and to whatever extent the country publisher assists in the building up of the circulations of the larger periodicals — especially cheap farm papers — he is helping keep the national advertisers out of the local newspapers.

The inhibition against clubbing offers need not extend, however, to the matter of a publisher accepting orders for other publications from some of his regular customers. This small service to regular subscribers is appreciated and helps keep the friendly relationship between subscriber and publisher.

Study the Field.

It is easy enough to give the "don't" of a subscription campaign, but the affirmative suggestions are much more difficult. Circulation depends in the last analysis on getting out a good newspaper, and in studying the field to find out what especial kind of a good newspaper will



Effective advertisement composition by Chas. MacLeonhardt, Elkhart, Indiana.

impress people to such a degree that they will part with good money for it. What I mean by studying the field can best be shown by illustration. A publisher found that much of the land in his county was owned by people living at a distance. These people were interested in knowing each week just what crop conditions were, so the publisher printed an item each week on crop conditions and always put it in the same spot in the paper. Absent land-

owners became interested and took that paper, and in due time many moved to the county where they owned the land and of course continued to take the same paper. Again, a publisher noted the fact that there were many farmers' clubs in his vicinity, but that the doings of these clubs were inadequately handled. So he set about it to get a good report of each meeting of these clubs, and ere long built up a department which was a wonderful subscription-builder. Again, one section of the county, one nationality, one church, may be neglected in the news service, or in the kind of news service which it wants. Study it out. Serve the whole field, not only part of it. Many papers have what appears to be good news service, but still do officials, why the town board did this or the county board did that, and of having some item of this kind every week. If the paper had any influence, such a policy could not be permanently successful, for the supply of bad public officials would become exhausted, but in so far as the policy agrees with making the paper useful to the whole community and fills a need in that particular field, I agree with it.

A Real Subscription Scheme.

The real subscription scheme is to get out a good newspaper. Contests and premiums are pretty much out of date, and no genius has yet announced any other high-



Well-balanced two-page spread, representing a symmetrical arrangement of cuts. By *The Pilot Review*, Clark, South Dakota.

not have the circulation. To "Plow a little deeper" is the best advice that can be given. Perhaps it need be only a very little bit deeper also — just some thing like catching the new settlers before they come to the county, or really reporting the proceedings of some farm clubs which would otherwise have been dismissed by the country correspondent with "The Farm Club met with John Jones Monday evening. A good time was had."

The country correspondent has been praised as the great circulation-builder for the country weekly, and while I would not detract from the praises which have been heaped upon him (or her), yet the editor must remember that the country correspondent is not trained to see news from the editor's viewpoint, and the editor who turns his journalistic attention solely to the city or village and leaves the country news to be mishandled by the country correspondent is making a mistake.

Another editor claims he has built up a good circulation by giving special attention to the misdeeds of public speed plan. Discussions as to what constitutes a good newspaper are endless, because conditions differ in every field, and the problems of each particular field are only to be settled by study. I have attempted to give above a few things that publishers found out by study.

After the publisher has produced a paper worth selling, then the accepted method of selling it is by canvasser, circular letters, sample copies and advertising. The publisher himself is the best canvasser if he can afford the time, but the next best is one who can write up matters of interest about the portions of the field which he visits while soliciting for subscriptions. Circular letters with coin-carriers enclosed are good, and sample copies mailed regularly to the non-subscriber, especially about the first of the year, are good. The publisher should always have a complete mailing-list of his county on file, with the names of subscribers and non-subscribers indicated, and to this list of non-subscribers he should give systematic attention.

REVIEW OF NEWSPAPERS AND SPECIMENS.

BY J. L. FRAZIER.

CHARLES W. HODSON, Manhattan, Kansas.— The advertisement sent us is very satisfactory, although we should prefer to see a stronger heading.

CHARLES MACLEONHARDT, Elkhart, Indiana.— Your advertisements are invariably effective in arrangement, a characteristic example being shown on page 86.

Mansfield Mirror, Mansfield, Missouri.— More impression, with the possible use of a better grade of ink, would decidedly improve the appearance of your otherwise attractive paper.

The Seward Gateway, Seward, Alaska.— We admire your paper very much, but regret a better balanced make-up is not possible on four pages with so many advertisements, which are, however, very attractively composed.

EUGENE BOETHER, Lodi, California.— To arrange display lines on the bias, as you have done in the advertisement for Black's Garage, is a mistake, for nothing is gained in this unusual arrangement except an unsatisfactory effect.

WARREN W. GRAHAM, Durant, Oklahoma.— We have no fault whatever to find with the mechanical work on *The Southeastern Gazette*, February issue is admirable, considering the large amount of matter. Presswork is maintained at a high standard in all issues. The advertisement for the corn carnival, made up of the cut of a large ear of corn, printed in yellow, and two small lines is highly effective and is shown herewith.

F. D. LAMB, Manhattan, Kansas.— The magnitude of your paper shows enterprise, and the equipment which enables you to have sixteen pages in type at one time is the means of saving you much expense. The advertisements could be improved by the use throughout of plain rule for borders rather than the spotty linotype border. Avoid makeshifts such as the handling of the words " will never " in the heading for the Purcell advertisement in your issue of February 12. The Forrester advertisement is commendable.

Lead Daily Call, Lead, South Dakota.— Some of your advertisements are highly satisfactory, but others show a tendency on the part of the compositors to endeavor to bring out too many features. Some of your advertisements illustrate a nice breaking up into panels and show how certain items can be made to stand out by being enclosed in a panel made up of heavier rules than ordinarily used, or by a border that is distinctive from anything used elsewhere in the advertisement. Some of the headings, however, crowd the top of the enclosing panel too closely, considering the large amount of space at the ends of the lines.

The Weekly Review, Kaysville, Utah.— Your special edition is comprehensive in its scope and the editorial department deserves commendation


THE APPLETON PRESS

A Real Good Newspaper in a Real Good Community

VOL. XXXVI APPLETON, SWIFT COUNTY, MINNESOTA, THURSDAY, OCTOBER 1, 1914—TEN PAGES. No 31

KING CORN—A MEMBER OF A ROYAL FAMILY AGAINST WHICH NO ONE HAS THE LEAST ILL FEELING

OUR ONE YELLOW STREAK—THAT WILL BE VERY EVIDENT IN THE BIG CELEBRATION NEXT WEEK

Advertisement advertising Appleton Corn Carnival. In the original the ear of corn was effectively printed in yellow.

make-up and presswork being particularly satisfactory. One of the first pages is shown herewith.

The Pilot Review, Clark, South Dakota.— We admire very much the clever arrangement of the two-page advertisement, herewith reproduced, but regret the necessity of using the old-fashioned type-face for the main display line. The rules forming the various panels are too light in tone and we would suggest rules of one point thickness.

The Lost Nation Press, Lost Nation, Iowa.— Your paper is an admirable one, the advertisements being strong and effectively displayed. We are certain, however, that the appearance of the paper as a whole would be greatly improved by the use of plain rule around the advertisements rather than the variety of decorative borders used.

The Weekly Record, East Grand Forks, Minnesota.— None but words of praise do justice to the energy and intelligence necessary to the successful execution of such a pretentious issue as your " Special Industrial and Agricultural Edition." We regret that the copy sent us shows evidence of an unsatisfactory setting of the fountain when printing some of the pages.

ORVAL RICKETTS, Farmington, New Mexico.— You publish an interesting paper, but we regret your display type is rather antique, worn, and in a variety of faces which mars the artistic appearance. One or two series in large fonts make a harmonious paper a matter of course. The variety of borders, too, is a rather displeasing feature, and we would suggest discarding them all for plain rule.

THEODORE T. MOORE, Lodi, California.— Of the two advertisements, we prefer the one in which the heading is set in Cheltenham Bold Condensed. Although the heading in the other advertisement is set in larger type it has not so much prominence because of the manner in which it is broken up into lines, and also because it does not have a pleasing background of ample white space as does the one set in Cheltenham.

The Appleton Press, Appleton, Minnesota.— You publish an admirable paper, the handling of the editorial work being all that could be expected. The arrangement of the Leader advertisement in the February issue is admirable, considering the large amount of matter. Presswork is maintained at a high standard in all issues. The advertisement for the corn carnival, made up of the cut of a large ear of corn, printed in yellow, and two small lines is highly effective and is shown herewith.

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The Weekly Review, Kaysville, Utah.— Your special edition is comprehensive in its scope and the editorial department deserves commendation for its work, but the advertisements could be improved very much by the use of display type of regular proportions. Condensed type-faces are satisfactory when the space they occupy shows their use was necessary, but to use them in lines considerably shorter than the measure of the advertisements in question gives an unsatisfactory effect, besides much in possible strength is lost. Presswork on the issue is not as satisfactory as it could have been made by more thorough make-ready and the use of a better grade of ink.

The DeKalb Review and *The Malta Mail*, both published by H. W. Fay, of DeKalb, Illinois, are all that a country newspaper should be. Their editor caters to the farmers, something all country editors should do, for the farmers are more loyal to their paper — the paper which publishes the neighborhood notes — than are the townspeople. Merchants naturally favor the paper which has the largest country circulation for the reason that there is invariably a fight on between towns for the farm trade, while the town trade is a certainty. Several halftones showing local scenes and individuals are seen in each issue, which is a feature more country papers could use to excellent advantage. Both presswork and advertisement composition on the papers are maintained at a high standard.

CHARLES L. TRUESDELL, Newton, New Jersey.— We admire the clean first page of *The New Jersey Herald*, which publication is very neat and attractive. We believe, however, the paper could be made to appear more interesting if top-heads were used in the first, third, fifth and seventh columns, giving four rather than three such headings. Then, too, some secondary headings could be used to good advantage in the lower part of the page on some of the larger items. A paper can be chock-full of good, live news, but if good headings do not proclaim the fact, the appearance of the page is uninteresting, even though highly satisfactory from an artistic standpoint. While the advertisements are better than the average, we note a tendency on the part of your compositors to bring out too many points in display. The big display points are given greater prominence when competing emphasis is reduced to a minimum. Then, too, we would avoid using condensed and extended type-faces in the same advertisement.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Relative Pressure on Large and Small Forms.

(1684) "Kindly answer the following question: If it requires 500 pounds pressure to secure a satisfactory print from a form of solid matter, 6 by 6 inches in size, how much pressure will be required to obtain similar results if the form is 24 by 24 inches?"

Answer.— The small form has 36 square inches of surface to print from. The large form has 576 square inches of surface, or sixteen times that of the small form. If 500 pounds gives adequate pressure for the smaller form, it will require 8,000 pounds pressure for the larger to give equally as good results, providing all other conditions are equal.

Glossy Effect of Half-Tone Plates.

(1691) Submits a folder printed in black, with small half-tone plates. Each half-tone is printed with a tint-block, giving a glossy appearance to the plate. The printer asks the following question: "What is the nature of the varnish which is used to give the highly finished and glossy effect to the plates in the enclosed circular? How is it applied?"

Answer.— Any ink-dealer will supply you with a tint body which is neutral in color, and in which the desired color of ink may be mixed. The resulting print will be glossy. Send a section of the circular to your ink-dealer and ask for a tint medium which will give the glossy finish. This is a better way than to try for the effect with the black. If you examine closely, you will note that the glossy effect is wholly in the tint. The tint is printed in the same manner as the black.

Slurring of Plate Mounted for Final Bed.

(1680) "If possible, will you kindly explain the reason for the following rather peculiar fact: In running work from plates mounted for final beds, we find a slur on the edge of the plates even though they measure, with the base, exactly type-high, and have found that we can only overcome this defect by underlaying the plates with a sheet of draw-sheet manila paper, bringing the plates to that much more than type-high. Our presses have been thoroughly tried out and we find them to be perfectly adjusted and the packing is exactly of the right thickness."

Answer.— We are at a loss to ascribe the trouble to any certain cause, for you state that the press is perfectly adjusted and the packing of the proper thickness. If the trouble was one the writer was dealing with he would (1) micrometer the bed bearers, and (2) see if the cylinder bearers had a perfect contact therewith when under strain of a heavy form, and (3) that the packing did not exceed the height of the cylinder bearers more than about .005 inch. If the foregoing test showed a normal result, he would examine the plates to see if they were in perfect contact with the supporting beds, so that there could be no yielding under pressure. Further than the above, we could not suggest any cause without an examination of parts. We judge a close scrutiny of the various parts affected will reveal the real cause, which now appears rather obscure.

Unsuitable Ink Used.

(1685) Submits a specimen of half-tone work on a fair grade of enamel stock. The plate does not print clearly. In the middle tones the white dots are filled, and in other places the continuity of the tone is broken by spots, which, under the glass, show that the print is weak. The printer asks that we advise him how to overcome the fuzzy appearance in the plate. Owing to the possibility of a combination of abnormal conditions, our advice must be general. The first point to call attention to will be the condition of the rollers. For a half-tone plate, where a good half-tone ink can be used, the rollers should be smooth and fairly firm. The ideal roller for this work will have the resiliency and surface such as engravers' proving rollers have. They are fairly firm and have a smooth surface that is well adapted to the breaking up of stiff inks. Such rollers will lay a proper film of ink on a plate, and where the make-ready is approximately correct, the printing will be quite acceptable. The second condition relates to the use of inks. For a medium grade of enamel stock the ink may be a soft half-tone grade. With this ink, combined with good rollers and a reasonably careful make-ready, the work can scarcely fail to satisfy. Of course it will be necessary to carry the color just right. This latter condition being quite as important for clean printing-plates as any of the foregoing. It is also, perhaps, the most difficult in executing, as there is no guide except the keenness of discernment of the pressman.

Printing Consecutive Numbers.

(1686) A Kansas printer writes: "Some time ago an article appeared in your valuable journal explaining how to arrange figures so that the consecutive numbers are produced without using a numbering machine. We would like to use that information now, as a city club liquor law requires the printing of numerous coupons that are numbered in various ways. Any information will be appreciated."

Answer.— The article you refer to appeared in the April, 1912, issue of THE INLAND PRINTER, on page 64. The following is the pith of the article:

"A customer wanted a large figure at the top of a check. The numbers were to run from 1 to 200. The problem was to print the job without lifting the form 199 times. I used a 48-point Cheltenham Bold figure and set the form complete, using the character 0 to begin with. I printed twenty cards with 0, twenty with 1, and so on to 9, inclusive. Then I gathered 1 to 9 and laid them aside complete.

Next I locked up 1, printed it to the left of first figures, making two of each, followed up with 2, 3, 4, etc., to 0, where only eleven were needed, ten for 100 to 109, and one for 200, completing the job with only twenty changes."

We would advise our correspondent to secure a typographic numbering machine, as they can be used economically on both long and short runs. The wide range of adaptability of these machines is marvelous.

Electricity in Stock Affects Folding.

(1687) A country publisher writes "What remedy would you suggest for the following trouble: We use 30 by 44, 50-pound news sheet. After this has been run through the press we feed it through a Mentges folder. After the stock passes through the press it seems to be charged with electricity and we can hardly get the sheets to go through the folder; in fact, we spoil a great many sheets during the run. Will thank you for suggestions."

Answer.— If you can not install a mechanical device for removing the electricity from the stock, would advise that you put a new tympan on the press, consisting of the stock you generally use. All of the sheets in the tympan are to be greased on both sides with a mixture of one-half machine oil and one-half paraffin. This mixture may be compounded by gently heating the machine oil and adding a lump of paraffin, which you can procure from a grocery or drug store. It is comparatively cheap. The tympan will then consist wholly of stock which is well oiled. The second part of the operation will consist in removing the stock from the bundles as soon as received from the freight-house and piling it on a table or other place which will be near a stove or steam coils. The last part of the operation is that after one side has been printed, the stock should be kept near some source of heat, providing the previously mentioned operations fail to remedy the trouble. The foregoing procedure usually prevents trouble, but if it does not give you any relief, you may find it necessary to install an attachment for your press to dissipate the electric fluid that accumulates in the stock. This trouble usually arises in cold stock, or in dry, frosty weather. When the air is warm or moist it is rarely present, except in abnormally dry pressrooms. Where the ventilation in a pressroom is what it should be, there is seldom any trouble from electricity in stock if it receives proper seasoning.

Overpacking of Cylinders.

(1688) An Indiana pressman writes: "Some time ago you recommended paraffin and kerosene to me as an offset mixture on a rotary magazine press, and requested a report of its merits. I found it satisfactory, but in my opinion the addition of a little heavy machine oil improves its working qualities. While looking through a copy of Kelly's "Presswork" I found a statement which seems contradictory. It is to the effect that the surface of an overpacked cylinder travels farther and slower than the bed. Now it seems to me that the greater the circumference of a cylinder, traveling at a given speed, the farther and faster it will travel. Would not an overpacked cylinder, if the statement were true, tear off a draw-sheet at the rear instead of the head?"



Stehekin Valley, at the Head of Lake Chelan, Washington, Showing Glacier in the Background.
Photograph by C. R. Herrand.

Answer.— Our experience with overpacked cylinders always has been that the tympan pulls out from the clamps under the grippers. As the radius of the cylinder surface is increased, it appears that the printing surface will have to travel relatively farther than if it were normal, or equal to the length of the cylinder bearers. Still, this question is one that is possible to discuss from several viewpoints, and to argue the point properly there should be a fixed basis to begin with. So the question may be put as follows: If a cylinder is overpacked, and the draw-sheet pulls out from the clamps, what is the direct cause? Our readers may give their views on this matter after making an analysis of the causes.

PERSIAN-ORANGE INK FADES.

(1692) "What can I add to Persian-orange ink to prevent it fading, as I often use it on hangers?"

Answer.— There is no remedy for fugitive colors. They should not be used for work that must be exposed to sunlight. Have your inkmaker mix an ink from colors that will not fade in sunlight.

FROM PAPER-MILL TO PRESSROOM.

NO. IV.—THE CONSTITUENTS OF PAPER.

BY WILLIAM BOND WHEELWRIGHT.

THE technique of paper-making varies greatly in accordance with each particular product. In fact, so wide is the range of paper products, that the different branches of paper-making severally require knowledge so special that an artisan in one branch might be as useless in another as if it were an entirely different industry. The coating of paper, for example, is an absolutely different trade from that of paper-making.

This remarkable diversification is entirely the development of a century, and principally the evolution of the past thirty years consequent to the discovery of wood cellulose. To-day the products of the paper-mill are no longer confined to the use of pen or press. We ride on car wheels made in part of paper; sit in paper-seated chairs; drink from paper cups; eat from paper plates; use paper napkins; wrap our food in parchment paper; sheath our buildings with paper without, and wall paper or wall board within; keep out the rain with roofing paper if we please. Our shoes, even, contain a paper part, said to be more durable than leather. Millions of packages, mailing-tubes and boxes are made of paper. It is even spun into a kind of yarn and woven into imitation cloth, while in Germany a surprising imitation silk necktie is produced from wood-pulp. In electrical engineering, paper as an insulator is almost indispensable.

All these paper commodities, and more too numerous to mention, require special machinery and treatment. To give an exhaustive treatment of the subject would require volumes, but for the purpose of this series of articles we are principally concerned with printing and writing papers.

Broadly speaking, there are five steps in the manufacture of paper:

1. The isolation of the paper-making fiber from the raw material.
2. The conversion of the fiber into pulp.
3. The beating and refining of the fiber, and the admixture of non-fibrous components.
4. The manufacture of the mixture into paper.
5. The finishing of the paper and its preparation for the market.

Cotton and linen rags, hemp, woods and plants, each require their peculiar treatments. Cotton and linen, being the original paper-making fibers, will be considered first.

Rag Stock.

Rag papers may be made from all sorts and conditions of rags, so the fineness of the finished product depends upon the newness and quality of the rags. New white cuttings from textile factories are the best, as their strength is unimpaired by previous use, and they may be prepared for manufacture with a minimum use of chemicals.

From this high standard, rags are graded down in accordance with their color, cleanliness and condition. The first sortings are made by stock-dealers, and the paper-maker orders whatever grades are suitable to his purpose. After their receipt at the mill, the bales of rags are opened, dusted by machine and distributed to girls, who sort them, open up the seams so as to release hidden dirt, remove buttons and other foreign material.

In the making of the highest grades, the new white rags are cut by hand into small pieces of uniform size, but ordinarily they are fed into a mechanical rag cutter. After this they are passed through a dusting machine to rid them as far as possible from dirt and foreign matter, which might otherwise appear as specks in the paper.



RAGROOM, PIONEER MILL, CRANE & CO.

The two girls in the foreground are sorting the rags. Those beyond are cutting them into suitable sizes preparatory to boiling.

Boiling.— Fatty and greasy matters are associated with the fibers, and in order to obtain the pure cellulose fiber the rags are cooked, under steam pressure, in rotary boilers with caustic soda. This saponifies and dissolves the non-cellulose compounds, and the soda in combination with these soluble materials is subsequently washed out. The amount of steam pressure, the quantity of chemicals, and the duration of the cooking, are subject to variation under different conditions. At the conclusion of the process the manholes in the boilers are opened, and the contents are deposited on the floor, later to be transferred to the washer room.

Washing.— A washing engine consists of an oval tub about four feet high. It is divided longitudinally by a partition or "mid-feather," with a passage left at either end for the circulation of the stock. On one side is located a large roll, having a continuous parallel series of knives horizontally inserted in its surface. The floor of the engine slopes gently up to a point under the roll, where a bed plate is set. Behind the roll is an abrupt drop back to the general level of the floor of the tub. This is known as the "back-fall," and assists in the circulation. The roll may be raised or lowered over the bed plate, and by this means the breaking of the stock is regulated.

Affixed to the tub is one or more washing cylinders, so arranged that they may be lowered into the stock. These are constructed in such a way that during the process of washing the water passes through their wire-covered surfaces and is drained into the hollow axle of the roll by an interior arrangement, called buckets. The axle, being open at one end, permits the wash water to escape.

At first the engine is partly filled with water, then the rags are gradually thrown in until the tub is full. The revolving roll keeps the mass in circulation, while the rags are broken and shredded as they pass beneath it. A continuous stream of fresh water runs into the tub, and in running out through the revolving washer drums carries off the dirt, but the fibers themselves can not pass through the wire coverings, so remain until cleansed. Necessarily the water used must be free from sediment or mineral impurities, such as iron, otherwise it would fill the stock with specks. Therefore, a filter plant is usually maintained.

Bleaching.— After the washing has been completed the drums are raised clear of the stock and bleaching liquor is introduced. This is an important step, and if not carefully managed may impair the stock. For instance, if bleaching is carried on at too high a temperature, the white color obtained will not be permanent, and discoloration will occur after the paper is made. Much of the paper, which at first displays a brilliant white color, will afterward take on a yellowish tinge, especially if it is exposed to light. A comparison between the century-old hand-made papers and modern "fine writings," makes the old papers appear a "natural" shade, but place both for a few hours in the sunlight and often the modern paper will fade, whereas the old sun-bleached papers remain unaltered. The high artificial bleaching does not yield permanent results.



BOILER ROOM, CRANE & CO.

The contents of the rotary boiler have been emptied upon the floor. The next step is to wash and bleach the rags.

After the bleach liquor has been thoroughly mixed in, the stock is discharged into drainers and allowed to stand for a week or more, until no traces of chlorin remain. In this state the pulp is known as "half-stock."

The treatment of hemp is so similar to that of rags that a description here of the process is superfluous.

Wood-Pulps.

Wood-pulps are of two classes, mechanical and chemical. In the lay mind there often appears to be some confusion between the two, leading to an unreasonable prejudice against papers made from either class. The fact is so generally known that news-print, the cheapest

and poorest of paper, is made from wood, that the partially informed person is prone to think that all wood papers are of low quality, whereas paper of permanence and excellent quality may be made from the high grades of wood cellulose chemically prepared.

Ground Wood.— The mechanical, or ground wood, as its name implies, is made by grinding logs from which the bark has been removed. The logs are shipped, or floated, from the lumber camps to the mills, where they are cut to convenient length, and the bark is removed. Next they are taken to the grinders. One type of grinder consists of a vertical grindstone encased in an iron jacket. There are three pockets over its circumference into which the logs are placed. They are held by hydraulic pressure against the revolving stone, over which flows a stream of water, and are rapidly reduced to fibers. These fibers are carried by the flowing water into a chamber below the grinders, passing through a screen which catches the coarser bits, the fibers of suitable size thus being separated from the rest. This pulp is still not sufficiently fine or uniform, so it is pumped into screens and forced through the finely perforated plates. The fibers are carried through with a large quantity of water, and are formed into thick sheets by means of a so-called "wet machine."

Wet Machine.— The wet machine consists of a vat, in which a partially submerged hollow drum rotates. The surface is covered by a wire cloth, and the hollow axle of the drum acts as a drain for the fiber-laden water, which, in passing through the drum, deposits a film of fibers upon the revolving surface. This soft-pulp film, continuously forming, is removed from the top of the drum by an endless felt running tangent to it, and held in close contact with it by a couch roll, the pressure of which causes the web of pulp to adhere to the felt.

The felt passes between two squeeze rolls, and the pulp adhering to the upper roll is wound up until a certain number of layers have accumulated, when it is cut across by a knife and removed as a thick sheet.

The sheets, folded to a convenient size, separated by alternate pieces of sacking, are put in a hydraulic press and squeezed to remove the water. The pulp is taken from the press about fifty per cent moist; the sheets are separated from the sacking and are now ready for use or for shipment.

This pulp contains practically all the constituents of the original wood; has little strength, inferior felting properties, and is not of permanent character. Its utility results largely from its cheapness. When made into paper with a suitable admixture of sulphite pulp, for strength's sake, it proves to be admirably adapted for the fast-running newspaper presses, as ink dries upon it almost instantly.

It is also used in the making of boxboards, cheap cardboards, pie plates, wall papers, etc. It should, however, be strictly excluded from all papers of more than ephemeral purposes, because of its lack of permanence. The appearance of a paper containing much ground wood is inferior, as the color is poor and small shives of wood may be discerned on the surface. An easy and reliable way to ascertain the presence of ground wood is to moisten the paper with a drop of strong nitric acid, which develops a dark-brown stain if ground wood is present. The quantity of ground wood is roughly indicated by the intensity of the stain.

(To be continued.)



CYLINDER MACHINE FOR DRYING PULP, BURGESS PLANT.

The web of pulp is shown as it passes from the cylinder mold over the couch roll toward the driers.

If you want to succeed in the world you must make your own opportunities as you go on. The man who waits for some seventh wave to toss him on dry land will find that the seventh wave is a long time a coming. You can commit no greater folly than to sit by the roadside until some one comes along and invites you to ride with him to wealth or influence.— *John B. Gough.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Estimator Seeks Opening.

(3105) Seeks position as estimator, cost expert or accountant; has executive ability and is thoroughly experienced. Best of references.

Advertising Solicitor Seeks Position.

(3106) Young man, twenty-one years of age, desires to connect with advertising agency or advertising department of a good Republican newspaper in small city. Four years' experience in newspaper and advertising business; two years as advertising manager and solicitor on small daily. Best of references.

Linotype Operator Seeks Opening.

(3107) Linotype operator, twenty-five years of age, with five years' experience on machines, seeks permanent position. Has worked on all single-magazine models and Model No. 8. Gets good proofs and has average speed. Union. Can help on floor and care for machine. Best of references.

All-Around Printer Desires Position.

(3108) Desires to get in touch with some one needing the services of a good all-around printer. Can do advertisement and job work. Can also operate linotype, and would like an opportunity to advance in this branch. Twenty years' experience in the business. Has worked on stonework, lock-up, imposition and make-up, both newspaper and job.

Printer and Musician Seeks Work.

(3109) A young man, twenty-four years of age, desires to connect with a small job or newspaper office. Has had eight years' actual experience. An I. T. U. graduate, student of the I. C. S. course in advertising. Wants to locate in a town where he can render his services to band or orchestra as a trombone player.

Engraver Seeks Broader Field.

(3110) An artist, thirty years of age, for eleven years connected with a large engraving-house, the past eight years in the capacity of working foreman, desires to connect with a progressive printing and engraving concern where the services of a competent and active workman are appreciated. Can handle all the general engraving-house work, also capable of directing the manipulation of color plates. Best of references.

Seeks Position as Manager or Superintendent of Large Plant.

(3111) Wants a position as manager or superintendent of a large manufacturing plant where possibilities are great and where there is a large volume of business. Has had entire charge of a large Illinois plant producing $300,000 per annum. Will not consider anything paying less than $3,000 a year.

Seeks Connection with Editorial Department or as Proofreader of a Technical Publication.

(3112) A man, editorially connected with a number of small periodicals, who has written many articles and short stories for various periodicals and New York dailies, seeks a position with editorial department or as proofreader of a technical publication, or as advertising-copy writer for an electrical firm. A graduate of Cooper Union in electrical engineering. Twenty-eight years of age.

Linotype Operator Seeks Position.

(3113) Seeks employment as a linotype operator. Has just completed course of instruction at factory of Mergenthaler Linotype Company.

Linotype Operator and Compositor Seeks Position.

(3114) Young man, twenty-one years of age, seeks position in a country town as linotype operator or compositor. Speed, about 1,000 lines of eight-point, 13 ems, in nine hours. Would be willing to work on case also.

Cylinder and Platen Pressman Seeks Position.

(3115) First-class cylinder and platen pressman, ten years' experience on all kinds and grades of commercial printing, would like to take charge of pressroom. Willing to go anywhere. Best of references. Union.

Proofreader and Compositor Seeks Change.

(3116) Man, thirty-six years of age, desires to connect with a newspaper office, preferably in the South or away from the Atlantic coast. Served apprenticeship in a university printing-office. Engaged six years as proofreader in a book, catalogue and general jobbing office; also seven years' experience as proofreader on a morning paper. Best of references.

Seeks Position as Linotype Operator.

(3117) Lady printer-operator desires position as linotype operator.

Compositor-Monotype Operator.

(3118) Young man, twenty-five years of age, nine years' experience on jobwork, make-up, advertisements, etc., just completed factory course on monotype keyboard, desires position in East or Middle West, either as keyboard operator or combination operator and hand compositor. Union.

Opening for All-Around Printer.

(3119) Wanted, about May 1, thoroughly competent printer who can do all kinds of work and at the same time act as foreman. Must understand newspaper and job presses and Omaha folder, and know how to feed and regulate and keep them in order; must be skilled and rapid ad. and job man; must understand make-up and make-ready; though not necessary, an understanding of the standard linotype machine would be an advantage; must be able to estimate jobs and know how to facilitate work and keep an office force busy. First letter must state experience, references and wages wanted.

Partner Wanted.

(3120) Publisher desires a partner with $800 to purchase half interest in official county paper. Will lease second half interest to acceptable party, giving him all of income, provided he assumes the entire management and work, for stated period. Circulation of paper, 300. Town located on Cross-State Automobile Highway, at Missouri River crossing. Summer-resort town. Forty-thousand-dollar government hospital just completed in town.

Compositor Seeks Change.

(3121) A compositor with thirteen years' experience in both ad. and job work seeks a position where he can work part or extra time on a linotype. Has had some experience on the machine and desires to obtain more.

Desires Position as Editor with Privilege of Leasing or Buying Plant.

(3122) Newspaper man, having just sold his interest in a southern plant, desires position as editor of a weekly newspaper, preferably in the South, on salary, or would lease plant with the privilege of buying same. Has had twenty years' experience as editor of the paper just sold.

Linotype Operator Seeks Position.

(3123) Young man seeks position as linotype operator or floorman. No bad habits. Can accept position at once.

Job Plant for Sale.

(3124) A job plant, in first-class condition, with good equipment, including monotype machine, located in Virginia, is for sale. Business amounts to about $10,000 a year at the present time, without any soliciting. A good man can increase the business considerably. Physical condition of owner is the only reason for selling.

Seeks Position as Foreman or Layout Man.

(3125) A practical printer, with a thorough knowledge of good printing, desires position as foreman or assistant foreman in a large, progressive printing-house in southern Ohio or the Middle West. Would consider connection with advertising house or advertising department of mercantile business.

Linotype Machinist-Operator or Foreman-Machinist.

(3126) Permanent position desired by competent man having fifteen years' experience; practical printer, first-class mechanic and fast operator, with clean proofs. Qualified for assuming complete charge of linotype plant, or foreman of newspaper composing-room. Strict disciplinarian and systematizer. Age 38. Married. Union. References furnished as to character and ability.

Written for THE INLAND PRINTER.

THE RIVETT FLONG MACHINE.

BY ALFRED W. BIRDSALL.

AT one time Joseph P. Rivett wrote a history of ranch life in Colorado — and it was a good history, too. He did this as a sort of pleasure venture and to while away the evenings in the Land of the Gods. His little history was put in book form and extensively sold. The author was surprised, because he had simply written for pastime without any idea of getting real money for it. Of course, Joe was gratified at his own versatility, because he is a mechanic and had made no pretense of being a writer.

Encouraged by this first success, he made up his mind to work out a few mechanical problems as soon as opportunity allowed. His head was chock-full of ideas, but how could he ever put them into realization? He advanced theories, only to be halted and requested to postpone action by those who could have materially benefited by his knowledge.

Then he went with the Western Newspaper Union, and here he found M. H. McMillen in charge — a man of courage, tact and knowledge. Mr. McMillen realized that Rivett was a genius and resolved to back him, and he did it — even against the judgment of others in the concern.

Rivett's chance had come, and he was wise enough to realize it. Starting in to do little things better in a new way than they had been done, he soon became a noticeable factor and moneymaker for the concern. He worked quickly, and with an unassuming courage that brought him rapidly to the front.

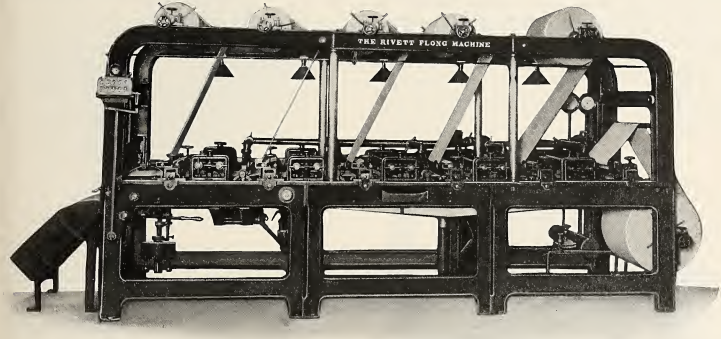
When he realized that his effort was not in vain, he began to patent things. His wax-case warming cabinet for electrotypers was the first of his successes, then followed his backing-up pan lifting device.

The wax-warming case is so arranged that all of the cases are constantly in view, and are kept at an exact temperature by means of an ingenious compressed-air arrangement.

The backing-up pan carrier operates without pulleys, chains or ropes, and has proved a decided success.

Not satisfied with doing things in the electrotype foundry, he sailed into the stereotyping department. Mankilling, heavy-weight, old-fashioned casting-boxes were thrown out and the very latest equipoise flat-casting water-cooled boxes put in. Old methods in matrixmaking were discarded, and a wonderful battery of pneumatic drying-tables were installed, and so arranged that he made a saving of over $13,000 a year in the making of matrices.

Then he made an attack on the ancient method of making matrix flong, with the result that he has produced the mechanical marvel of the matrix-making business — a machine artistically and gracefully constructed for laminating the paper used in the manufacture of the flong, from which matrices are produced, and from which stereotype plates are made.



Side View Rivett Flong Machine.

The machine will automatically laminate, count and deliver 270 finished matrix flongs an hour. The operating expense is about one-fifth as much as the old hand method. The waste is nil.

The keen head of the Western Newspaper Union, G. A. Joslyn, of Omaha, Nebraska, a man many times millionaire, through Mr. McMillen entered into the proposition of handing out twelve thousand dollars to experiment on the automatic making of wet flong. It had been tried many times before, only to result in failure, but Mr. Joslyn had the money, Mr. McMillen the confidence, and Rivett had the nerve — a combination that has always won.

In company with the writer, Victor Lawson, owner of the Chicago *News*, William Field, manager of the Chicago *Tribune*, Irving Stone, the master mind of newspaper machines, Mr. Rogers, manager of the *News*, and Henry Carey, representing the American Newspaper Publishers' Association, examined the machine very closely and also the unique automatic matrix drying and cooling devices, including the one-direction, one-roll, ever-forward process of molding a matrix. In this process the work goes ahead always, and the form is not rolled back and forth as is the present custom in all stereotyping-rooms.

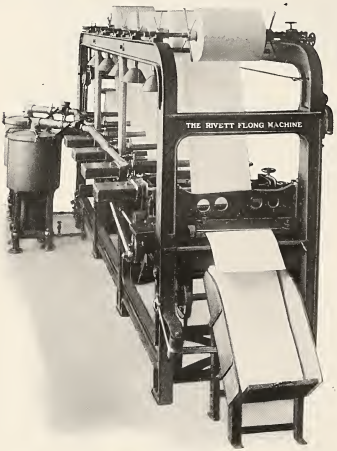
There have been numerous attempts to build flong-making machines, but never have any of them been automatic or practical.

The Rivett machine is a radical departure from previous attempts to construct a successful wet-flong machine, and the main factor of success is the method of applying the paste to the web of paper. Patents have been issued for various wet-flong machines, each of which depended on gravity in applying the paste, or employed feed-rollers or troughs in which the webs were submerged in their course through the machine.

All of these methods have proved deficient, principally for the reason that paste has not the viscosity of glue and will not move in a uniform and unbroken stream unless under pressure.

Recognizing this fact, Mr. Rivett adopted the pressure principle of feeding the paste as being the only method to positively and uniformly apply a fluid of the consistency and ingredients characteristic of wet-flong composition.

The machine is provided with two air-tight tanks, one containing a fairly thick paste for the heavy sheets of blotter, and one containing a thinner paste for the tissues forming the face of the flong. Underneath the paste-tanks are pressure cylinders which force the paste through pipes and into nozzles provided with adjustable blades for governing the flow. The paste is applied to the webs in small streams, or ribbons, and are then spread into the fiber of



End View Rivett Flong Machine.

the paper by brushes moving reciprocally across the webs. The resultant effect is a layer of paste spread absolutely uniform and in any quantity desired. The flow of paste may be governed by the air pressure and by the adjustable blades of the mouthpieces in the nozzles.

There are five units to the machine, each unit consisting of draw and compression rollers, one paste nozzle divided into seven mouthpieces, and two reciprocating brushes extending across the paper. A cutter at the head of the machine severs the continuous flong into suitable lengths, the different sizes being obtained by the operation of a lever, and can be shifted while the machine is operating.



Joseph P. Rivett.

The five paste-nozzles are automatically opened when the power is turned on, and only at a ratio commensurate with the speed of the machine.

The brushes can be turned from the face of the flong while the machine is in motion, and raised and lowered vertically at will.

William Spalckhaver, chief engineer of R. Hoe & Co., the man who built the first electrotype and stereotype machinery in the United States, examined the machine not long ago and wrote Mr. Rivett a very charming letter, congratulating him on its construction and particularly expressing his admiration of Mr. Rivett's conception.

DID HE MEAN IT.

Supper was in progress, and the father was telling about a row which took place in front of his store that morning:

"The first thing I saw was one man deal the other a sounding blow, and then a crowd gathered. The man who was struck ran and grabbed a large shovel he had been using on the street, and rushed back, his eyes blazing fiercely. I thought he'd surely knock the other man's brains out, and I stepped right in between them."

The young son of the family had become so hugely interested in the narrative as it proceeded that he had stopped eating his pudding. So proud was he of his father's valor, his eyes fairly shone, and he cried:

"He couldn't knock any brains out of you, could he, father?"

Father looked at him long and earnestly, but the lad's countenance was frank and open.

Father gasped slightly, and resumed his supper.— *Philadelphia Public Ledger.*

COST AND METHOD

BY BERNARD DANIELS.

A Tender Sympathy for the Customer's Pocket.

It would almost seem that printers are, of all purveyors of merchandise, the most solicitous regarding the effects of their prices upon the pockets and feelings of their customers. Instead of consistently making the correct price for the labor involved, and by regularly quoting it, educating the buyer to a knowledge of true values of the kind of printing he uses, they tenderly look after his feelings and pare off their profits, and sometimes more than the profits, for fear of hurting him. Of course it makes no difference that the printer's family and dependents are grievously hurt by the inconvenience of an unprofitable business and the lack of the luxuries that the customer buys with the savings the printer has so thoughtfully presented him. The following letter is a mild case in point:

I wish to ask how you would estimate the enclosed job of remittance-blank books.

Sheets are to be 15 inches long by 5½ inches wide. The same form is to be printed on the other side at the opposite end, so that when the sheet is folded over, a carbon copy of the original may be secured. Allowing for binding room on the first end, the sheet is to be perforated in the middle so that the original may be torn out and mailed with remittance. Lastly, they are to be bound substantially for office use. Customer desires two books of 100 sheets each.

This job is one that I find hard to estimate on, for the reason that there is such a small quantity wanted. The price will be too high per book to suit the average buyer, and there is always the tendency to shade it down to make it look better.

This job has been estimated as follows, making due allowance for the fact that it must be done as inexpensively as possible and give a good and useful book:

Stock, 3 quires, 17 by 22, 20-pound, at 10 cents	$0.30
Handling and cutting stock	.20
Composition, 2 hours, at $1.20	2.40
Lock-up	.20
Make-ready and press run, 1½ hours, at 80 cents	1.20
Ink	.10
Perforating, round holes, 100 cuts	.20
Binding, 2 books, quarter-bound, turned edges	.50
Total cost	$5.10
Add for profit, 25 per cent	1.28
Selling price	$6.38

Under ordinary conditions, a job figuring up to $6.38 should be sold for $6.50; but if our correspondent feels very tender-hearted he might sell it for $6.25.

The last paragraph of the letter says: "The price will be too high per book to suit the average buyer, and there is a tendency to shade it to make it look better." This is all too true, and many do this as a course of least resistance, taking the loss rather than explain to the buyer the true condition and making a quotation on a larger number of books to show him that the price is a fair one.

The customer should always be told that on such jobs the greater part of the cost is in the preparatory work, and that it costs just as much to get ready to print a hundred sheets as a thousand.

It is sometimes a good plan to quote for one book at a certain price and additional copies at the same time at so much per copy. In this case it would be: One book, $5.50, and additional books, 75 cents each. Such a quotation would always bring an increased order if the customer had any use at all for the additional books.

But the main advantage of such quotations would be that they would educate the public to know that there was a certain amount of preliminary work about printing that must be paid for even if only one copy were needed, and the difficulty of seemingly large price would soon disappear. In many mechanical businesses it is necessary to make patterns and jigs before a number of duplicate articles can be made, and the buyers of those goods do not object when the price is high for a small quantity because of this. Neither should they in the printing business, nor would they had not the printer educated them to it.

How the Cost Is Divided.

Being possessed of the idea that the proper time to find out whether a job of printing is going to contain a profit at a certain price is before the job is taken rather than after it is completed and delivered, we find these discussions of where and how the losses are incurred very much like post-mortem dissections in a morgue and just about as disgusting to the sensibilities of a high-strung sense of business integrity. The necessity for the post mortem on the job, like that of the cadaver, is the result of failure to observe the correct rules of life — business, mental, or moral.

However, our professional interest in the analysis of a term of three years' business of a moderate-sized printing-plant which was about to change hands, leads us to give the readers of this department some of the data in a condensed form in the hope that it may help them to diagnose the trouble with their own businesses and prescribe the proper remedy with the aid of a cost system.

This plant had a paid-up capital of $30,000, of which about one-fourth was taken up by open book accounts against its customers and three-fourths represented by the plant itself, this latter having an invoice value equal to the capitalization, and a present book value of seventy-five per cent of its cost. It had been doing a business of very nearly twice its capital each year, or a total of $172,000 for the three years. During this time it had paid its owner in net profit about ten per cent on the investment, or $3,000 per year.

Nearly a month was spent by the accountants in going over the details of the business, for the reason that the superintendent of the plant claimed that he had consistently added twenty per cent to all costs to provide for profit, and the proprietor felt certain that he was therefore the victim of some sharp practice because the net profit was a shade less than ten per cent.

After a careful post mortem had shown that the books were all correct and that every cent was honestly accounted for, he determined to sell out and put his money into some more profitable investment, making the remark: "Ten per cent is so little more than the interest on a good mortgage that it is only a fool that would accept the worry for the difference." In his State mortgages bring seven and eight per cent.

From the figures obtained by the accountants, we were privileged to make the following excerpts and averages in the interest of our readers:

All work was figured to give a profit of 20 per cent on cost, or 16⅔ per cent on the selling price.

Forty per cent of the actual product showed 15 per cent profit.

Ten per cent of the product showed 13.6 per cent profit.

Twenty per cent of the product showed 12.1 per cent profit.

Ten per cent showed profits of from 6 to 8 per cent, average 7.4.

Seven per cent showed neither profit nor loss.

The remaining 13 per cent showed losses of from 3 to 20 per cent, giving an average of 6.7 per cent loss.

This is interesting as showing how small a percentage of business done at a loss will destroy or greatly reduce profits. In this case eighty per cent of the total business was done at a profit of six to sixteen per cent, and seven per cent split even, yet the result was to drop the total profits to ten per cent. And, incidentally, we will remark that this was an exceedingly economically managed plant.

In endeavoring to dig out just where the losses were incurred, it was found that almost four-fifths of them were in the composing-room; that is to say, that almost all the mistaken estimating had been made in this department by a man who was himself a good printer and who had a very capable foreman in charge. And our experience tells us that this is also true in ninety per cent of the other plants in the country having cost systems or run with home-made systems that give fair data for the pressroom and other mechanical departments.

Among the other instructive data calculated during this analysis were the following details of cost per dollar of sales for the first and most prosperous year of the three:

Cost of material per $1 of sales	$0.275
Cost of wages per $1 of sales	.326
Plant charges, including depreciation	.100
General expense and management	.061
Selling cost and advertising	.120
Profit per $1 of sales	.118
Total	$1.00

There are several things to note in this statement. First, that the amount of material was very low for a general jobbing business of fairly good quality of work, and due to the fact that the greater part of the output was printed in two or more colors and that all ink was bought in quantities. Second, the low cost of general expense and management. This item with the plant charge comprises those things usually considered as the overhead, and with the selling cost often reaches forty per cent of the whole charging value. This shows that the plant was managed on a basis of economy greater than usual. Third, the selling cost was low.

This whole analysis of a plant that was slowly dying because the proprietor could not see his way to embrace modern conditions and work according to modern ideas shows how narrow is the margin of safety between success and failure, and how necessary is the cost system to show, in advance, the probable cost of the work, and, in the end, the real cost of the product.

Had this printer accepted the now generally admitted fact that twenty-five per cent added to the known cost of a job is the lowest safe price to quote or charge he would have made an additional $8,600 during those three years and have been in business yet. In fact, he would have made more, for that additional five per cent would have served to scare away a few of the cheap jobs that he lost money on.

If every printer would make an analysis of his past year's business along these lines, and see just what each dollar's worth of business cost him in the various units into which we have divided the cost, he would be in better frame of mind to make prices for the coming season. It is well worth all the trouble it takes, and to the printer with the Standard cost system it is very little trouble.

Records and Their Use.

In the application of our studies of cost-finding and business methods, there seems to be a great distance between our theory and our practice. In conversation with our fellows, when talking before the local club at luncheon, and in arguments in meetings, we are quite ready to admit that the average of averages is a safe unit to use in figuring, that the average shown by our cost system is absolutely correct so far as our plant is concerned, and that all estimates and prices should be based on that cost, plus a greater or less profit.

But when we sit down to our desks to make an estimate, or check one made by our estimator, we forget all about our former public assertion and say to ourselves, if not aloud, "Well, I know that press ran twelve thousand a day for three consecutive days, and this job will be given out on price, so why should it be estimated on the average production of eleven hundred an hour that the cost system shows for the year when it is possible to get fifteen hundred?" We forget all about the two days last month that the press was in the machinists' hands, the delays last week from soft rollers on sticky, mucky days, or the Monday mornings last winter when the cold weather got in its work over Sunday and it meant a couple of hours before things were running right, or the many days when either the press or the pressman was not quite up to concert pitch. Then, when we take up a lot of dockets to price the finished jobs, we say: "Jones will never stand for that price, I will have to drop ten per cent at least." And we do, and sometimes more, even down to the bare cost or less.

Why is it thus? Why do we not all carry out in our own offices the beautiful theories that we propound in the meetings and in conversation with our fellow printers? Is there a real reason for this seeming hypocrisy?

Yes, there are two reasons that stand out prominently whenever you try to reason with these men on their very unprofessional conduct. The first is that we, the guilty printers, *do not have the real confidence in our cost systems* that we should. Perhaps this is because we know that it is not worthy of such confidence because we have been careless, or did not put the right figures in the inventory, or charged something to the wrong department because we thought it could stand it. In other words, because we were trying to cheat ourselves. The second is that we are *afraid of our customers* and take too much stock in their threats to go somewhere else for a lower price. We forget that it is service and not price that really holds ninety per cent of the desirable business with the printer who is doing the work. If all the printing in any community were placed on

the basis of the lowest bid obtainable, in less than twelve months every printer in that community would either close up his plant or be bankrupt; and if this basis was carried out for the entire continent, it would take only a few months to reduce us to almost a state of barbarism.

Then why do we not make sure that our cost records are correct and use them more confidently? Why not accept them as actual facts to guide us and govern future estimates?

Every record of production of a press or a man or other employee in a plant, and the cost thereof, is just as much a scientific fact as the records of the experiments of a chemist or an electrician; and it is by being guided by these records that we can formulate laws of production and cost that will prove just as infallible as the laws of chemistry and electricity.

Use your records by comparing those of similar jobs and the same operations, and collate them into classes so that you can refer to them when another job of the same kind or another operation of a similar character comes up for estimate, or when you desire to know whether it has been done in the correct time. It is by this method that the sciences that have superseded many old-time handicrafts have been built up.

It requires only a very little extra trouble to separate your records into classes of work that will be really useful for reference, and then by comparison with standard classifications published by the various printers' organizations you can ascertain whether you are ahead of or behind your fellows.

The price-book issued by the printers' organizations is only a collation and averaging of the records of many plants at the time it was made, and the only way to be sure that it is correct at the present time is to make frequent collations and averagings of present conditions.

Unless you use your records, there is no use in keeping them, but unless you do keep them you can have no assurance that you are getting anywhere near average production. If you would succeed you must have a cost system and keep records, but to succeed you must constantly use these records in estimating and price-making.

Three in a Row—All Low.

At the request of one of our readers, this department furnished an estimate on three jobs for one customer which had been bid on as a combination price at $54, and he had been politely informed that he was "away too high." After we had sent him the estimate based upon Chicago prices, we received the following little note of acknowledgment:

> We have received the estimates you were so kind as to favor us with. We sent these in out of curiosity and note that according to the estimates furnished by the "Standard cost system" we were much too low. However, the other shop that bid on this order uses the "Standard cost system" and there wasn't a dollar difference in the two bids.

We shall answer the remark about the Standard system first, by saying that the fact that the other shop had the Standard system in use is not evidence that it used the standard findings as a basis for its bid, though it is possible that through some attempt to adapt the system to the ideas of the owners it may have ceased to be standard. The Standard cost system is only standard when the principles and methods laid down by the Cost Commission are absolutely followed. Any change of rate of depreciation or of method of division of overhead takes it out of the standard class.

Here are these three estimates in full, as made according to Chicago rates:

No. 1.— Five thousand post-cards, printed one side, one color, on government post-card stock, 22 by 28 inches.

Stock:		Cost.
165 sheets, at $1.40 per 100	$2.31	
Handling stock, 10 per cent	.23	
Cutting before printing, ¼ hour, at $1.05	.26	
		$ 2.80
Composition:		
Two hours, at $1.50	$3.00	
Lock-up for foundry	.25	
Lock-up for press, type and electro	.25	
One electrotype	.75	
		4.25
Presswork:		
Make-ready, ½ hour, at 95 cents	$0.48	
Running 2,500 impressions, 2 hours, at 95 cents	1.90	
Ink, ¼ pound black, at 60 cents	.15	
		2.53
Packing and delivery		.25
Total cost		$ 9.83
Add for profit, 25 per cent		2.46
Sell for		$12.29

No. 2 consisted of 2,000 tags, printed one side, on Dennison's P. C. stock, size 2⅝ by 5¼ inches.

This, figured on the same basis, gives the following:

Stock:		Cost.
2,000 Dennison P. C. tags, at $2.60	$5.20	
Handling, 10 per cent	.52	
		$ 5.72
Composition:		
Three-quarter hour, at $1.50	$1.13	
Lock-up, 1-10 hour, at $1.50	.15	
		1.28
Presswork:		
Make-ready, ⅓ hour, at 95 cents	$0.32	
Running 2,000 impressions, 1¾ hours, at 95 cents	1.67	
Ink, 1-10 pound, at 60 cents	.06	
		2.05
Packing and delivery		.25
Total cost		$ 9.30
Add for profit, 25 per cent		2.32
Sell for		$11.62

No. 3 calls for 10,000 Dennison P. tags, 2⅝ by 5¼ inches, printed on both sides in one color.

The figures for this are as follows:

Stock:	Cost, one up.		Cost, two up.	
10,000 tags, at $1.61 net at factory in gangs of four	$16.10			
Freight and hauling on stock	1.50			
Handling stock, 10 per cent	1.76			
		$19.36		$19.36
Composition:				
Two hours, at $1.50	$ 3.00		$ 3.00	
Lock-up for press, one up, two sides	.25			
Lock-up for foundry			.25	
Lock-up for press, two up, four pages			.30	
		3.25		3.55
Electros:				
One set of two, at 35 cents				.70
Presswork:				
Make-ready, one form, two pages, ½ hour	$ 0.48			
Make-ready, one form, four pages, ¾ hour			$ 0.72	
Running 10,000 impressions, 8½ hours	8.08			
Running 5,000 impressions, 4¾ hours			4.52	
		8.56		5.24
Ink, ½ pound, at 60 cents		.30		.30
Tearing apart, packing and delivery		1.50		1.50
Total cost		$32.97		$30.65
Add for profit, 25 per cent		8.25		7.66
Sell for		$41.22		$38.31

According to these estimates the three jobs should sell for $62.30; No. 1 at $12.25, No. 2 at $11.75, and No. 3 at $38.30. This would allow a net profit on the three of $13.03, which is none too much; in fact, such jobs should show a net twenty-five per cent on the selling price, which in this case would be $16 and make the selling price $64.

Our correspondent says that two printers each bid $54 for this order and were told that the price was too high, yet the net cost of production by the most economical method is $49.72. Of course, we can see how they may both have left out the handling of the stock and the pulling apart of the tags after printing on Item No. 3, and perhaps the ink and delivery, and thought they were making a fair profit; but such figuring is not estimating.

Provided that they were correct in their estimates and felt compelled to quote a low price on the work, it would appear that they had overstepped the safe limit when they came down to practically nine per cent on the cost, or seven and three-quarters per cent on the selling price.

That the above estimates are fair ones will, we think, be admitted by all careful estimators, and that they are founded on the Chicago experience as to cost will prove that they are not based on rates that are too high; therefore, it is certain that the printer who took these orders could only get out whole by having electros for the work or having the forms standing from a previous order.

A Financial View of Overequipment.

There is no doubt that printers who think know that overequipment is costing them real money every day, but there is a real doubt in our mind that they realize the true state of the case; for we feel certain that if they did they would unload very quickly and it would be absolutely necessary for the salesman to hypnotize them before he could get an order for any equipment that there was not an almost assured certainty would be kept moving two-thirds of the time.

It is generally admitted by those who have studied the subject that any machine, or material, or labor, must be kept employed productively at least sixty per cent of the time in order to make expenses, or "split even" as they express it in the vernacular. But we do not remember having seen it put into figures in such a way as to show to what extent the overequipment reduces the profits on the hours that are sold of the laborers using the proper amount of equipment.

An ordinary composing-room will require an equipment of about $700 for each compositor, stoneman or other producing employee, provided the plant is evenly equipped with moderately recent material. Now, there are many plants all over the country that are carrying an investment of over $1,200 an employee in the composing-room according to their inventories, much of it rarely used, while a certain smaller portion is being literally worked to death.

What is the result of such a condition when we come to figure up the monthly or annual statement of the cost system? Naturally, it is very bad, but he will take up only the figures that depend absolutely on the amount of investment and try to make our readers who may be so unfortunately fixed realize just where they are.

These figures are the interest on the investment, the depreciation, the taxes, and the insurance, all items that must be met whether we do a big year's business or a small one.

To make it more forcible, we will take the investment and result as of one man; you can multiply it by the number of men you have and get the actual "shock" for your own plant.

Investment per man in composing-room	$700.00	$1,200.00
Interest at 6 per cent per annum	$ 42.00	$ 72.00
Insurance and taxes, 4 per cent	28.00	48.00
Depreciation, 10 per cent per annum	70.00	120.00
Total	$140.00	$ 240.00

Here is a difference of $100 in these three items of fixed expense, even when we have taken the depreciation on the whole composing-room as ten per cent, while it is well known and generally admitted that the depreciation on type is much greater.

The ordinary composing-room employee in a busy shop will give an efficiency of not over seventy-five per cent, but we will put it at eighty per cent of productive or sold hours, that you may not be able to claim that we have forced an issue to prove our contention. As there are 305 working days in the year and eight hours in each day, we have 2,440 hours for a man, if he does not lose any, and eighty per cent of this is 1,952 hours that are actually sold under the best conditions, such as are seldom, if ever, seen in regular practice. The $100 of extra expense divided over 1,952 hours gives an extra cost per hour of 5.125 cents, and if the correct amount of profit is added to this, as it should be to all expenses, we have very close to 7 cents per hour extra to charge for our composition. Or, taking it the other way, if we sell our composition at the same rate as the other fellow without overequipment, we lose 5⅛ cents an hour out of our profits. This means that when we sell composition at $1.60 an hour, based on an average cost of $1.31 an hour, we find that the supposed profit of 29 cents an hour has shrunk to 23¾ cents, and that our profit has been cut almost eighteen per cent, or nearly one-fifth.

And this is not all the extra cost of overequipment. It takes up space and requires a certain amount of care that costs money and which is not included in the above calculation.

Start the new year right by getting rid of all the superfluous type and material in your composing-room, and with what you get for it as junk renew some of the worn faces that are making you pay extra for make-ready, and enlarge some of those fonts that are always set out just when some particular customer insists on having his work set in a certain face of type. You will, perhaps, reduce the value of that part of your plant from twenty-five per cent to thirty-five per cent, and will be able to do more work with what is left at less cost; and as you must sell at market rates this means more profit. Any material in a printing plant to-day that is not used at least once in three months is simply a drag and hold-back on the profits.

January is the month of inventories. Be very careful as you go over yours, and keep this thought ever in mind as you criticize each item: "If this does not earn me more than the cost of keeping it during the year, it is a detriment to the plant and an expense to my pocket." Then you will not be very long in making up your mind what to do.

This same argument applies in all the other departments, but this article has grown so long that we shall leave to our readers the application to them; but if any of you want to ask questions on the subject, we will be glad to answer them in these columns or publish them, so that others can answer if you succeed in sticking the editor.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Delivery Slide Link Disconnects.

A Montana operator writes: "I am working on a new Model K. It has been running just two weeks and everything is going fine with one exception. I have found that when I hang the elevator on this machine the connecting link on the line-delivery transfer slide comes out and leaves the slide in the first-elevator jaws. Sometimes the link does not come clear out, and when that happens the slide goes about a half an inch too far and will not let the first elevator come to normal position. The adjustments seem to be all right. I have found it necessary to change but one adjustment on the machine. The cam-roller arm that returns the delivery slide slipped and would not return the slide over the last notch on the little pawl. I have it adjusted now so that it returns just far enough to hook in the last notch."

Answer.— In regard to the disconnection of the line-delivery link, it is possible that the spring has more stress than is necessary. Would suggest that you detach the spring from the screw hook and turn down on the hook, then close the valve a trifle in the delivery cushion cylinder head. If this does not remedy the trouble, you might increase the stress of the spring that holds the catch. This should remedy it, if the slide does not return too far.

Matrix Lifter Raises Two Thin Matrices.

A Wisconsin operator writes: "I am mailing a matrix herewith, showing the trouble I am having. This happens only to the periods in the eight-point, and I only get one or two of these a day. It is lifting the matrices high enough, and the shifter buffer is clean, so if you can tell me the remedy for this I will be greatly obliged. There were two or three minor troubles which they have been unable to remedy heretofore, but the first day I ran the machine I fixed them at once. I am also having considerable trouble with the gas, but as there is not enough pressure from the main pipe, can not do much with it, although it is working better than when I first took charge. Have opened the valve in the main pressure governor a little, which helped some. This trouble occurs from seven to about eleven o'clock in the morning."

Answer.— An examination of the matrix ear shows that it has been bent by the distributor screws. Doubtless this is due to the lifter raising two at a time. This trouble is due to the combined wear on the top rails and the bar point. To make a test, remove the box and place a period matrix against the ends of the top rails. Note if there is any free play between the bar point and matrix as you cause the lifter to raise it slowly. If you find there is more space than the matrix requires, you may remove the bar and place the bar point flat on a solid surface, and lengthen it by beating it out a trifle. Make the test again, and when you finish see that the bar point centers properly with the bottom rail of the bar and that it allows no greater space than the thickness of an eight-point period. By having a larger feed-pipe, you may be able to overcome the low pressure from the gas mains. The increase in the volume of gas from a larger pipe, when stopped down by passing through the machine pot burners, will tend toward giving an ample supply of gas.

Imperfect Pot Lock-Up.

A Kansas operator writes: "I am writing you for information in regard to some difficulty I am having with the casting mechanism of a rebuilt linotype. I am having trouble with a leak of some kind and can not locate the cause. I have taken out mouthpiece and cleaned crucible throat. After placing in a new mouthpiece, I made a test by coating the back of the mold with bronze-blue ink and taking an impression by lock-up of pot. The transfer to mouthpiece was perfect. Then, when I cast a line it seems to leak, not when the cast is made, but just as the pot breaks away from the mold after cast is complete. I increased the tension of pump-lever spring. That seemed to help some, but did not remedy it entirely, and then it seems to cause the pump to stick badly, so that when it is brought up to normal position it comes up with a slam. I then decreased the tension of pot spring so it is locking up as tight as it should. As it is now, I oil the pump plunger about four times a day. We are running two shifts and used to oil it only once every eight hours, and then it would never bind in the well, as it does now. I use a good hard oil, and have cleaned both pump and well, so that the pump should work smoothly. Will thank you for any information."

Answer.— There is nothing in your statement to indicate with certainty there is a leaky mouthpiece. The trouble may be caused by an accumulation of metal on the mouthpiece, owing to improper temperature. The noise the pot makes when retreating after the cast suggests this condition. You should again increase the stress of the pot-lever spring and then test the pot lock-up. To do this accurately, you may spread a thin, even coating of blue ink over the entire surface of the mold from end to end. Have the mouthpiece clean, and then allow the cams to make one complete revolution. Examine the mouthpiece for contact marks. If the marks show an even contact on the surface of the mouthpiece, your lock-up is correct, otherwise not. The mouthpiece may need dressing with a file, or the pot may need advancing on one or the other side by the pot-leg screws. This is for you to judge by the test you have made. If everything is all right as shown by the

test, you need not alter the pot-lever spring, for it has nothing to do with the withdrawal of the plunger, nor the noise the pot makes when retreating after the slug is cast. This latter difficulty may be corrected by increasing the temperature of the metal a trifle. If the machine stops, or slows up when the plunger is rising, it indicates that the clutch is slipping, possibly due to a greasy pulley surface, or to a weak clutch-spring. An examination will reveal the real cause.

Keyboard Cams Need Cleaning.

A Missouri operator writes: "I have been reading your advice on the linotype for some time, and derived much benefit from it. We have a Model 10 that has been in use about three years, and this is the one thing I can not solve: The lower-case 'y' and 'r' and the cap. 'I' do not always respond to the touch of the key. The keyrods do not work. I put on a new rubber cam roll about two months ago and they worked better for a while; but now they don't work without taking the cover off and running your finger over the cams, which seems to loosen them up and they work for a while. The teeth seem a little dull on some at the cams. What would you advise on the subject? We also have had some trouble with the machine chewing the ears off the matrices, like the one enclosed."

Answer.— We suggest that you remove the cam frames and take out the rollers and all cams and triggers. Place them in a pan of gasoline and let them remain for a while. While the cams and triggers are in the gasoline, the slots in the cam frames may be cleaned with a rag on a piece of wood, and afterward they may be graphited with a brush. When the cams and triggers are removed from the gasoline they may be wiped clean all over with a cloth, and then the cam pivots should be oiled, using clock oil on the end of a fine wire or on a broom straw. When the cams and triggers have been replaced, the rollers may be washed in cold, soapy water, and when dried should be roughened with coarse sandpaper and afterward wiped off, oiling the bearings, and put into the frames. This procedure should remedy the trouble you refer to if it is located in the keyboard. It is not likely that the milled edges of the cams need filing, only as a last resort. When the frames are in position, try out the characters that previously gave you trouble, and if no relief is afforded, remove the magazine and take out the verge of the offending characters. Polish them on the finest flint paper and rub them on a cloth covered with graphite. Replace the verges. Run out all the matrices in the affected channels and remove all having bruises. The badly bruised matrices should be thrown away and new ones ordered. The damaged matrix you sent had its ear pinched when the mold advanced. This is usually the fault of the operator and is caused by sending in lines that are too long. The effect is produced when the elevator descends. The last matrix is held up a trifle by friction with the right vise jaw, and when the mold advances the ear is pinched against the adjusting-plate in the first elevator. In some instances both ears are damaged. Run out all your hyphens and see how many uninjured ones remain. As a usual thing, these characters are the first to be damaged, and where the operator is careless about his lines they are nearly all found to be damaged. Setting the assembling slide about one thin space less than slug length and refraining from sending in tight lines will prevent damage to matrices from this cause.



"Dad's Not the Only Machinist in the Family."
Sara Vivian Derr, five-year-old daughter of Leon E. Derr, secretary Monotype Club of St. Louis, Missouri.

Irregular Trimming of Slugs.

A Michigan operator writes: "Have gained many valuable points from your articles in THE INLAND PRINTER, and would like to ask your advice on a trouble pertaining to the universal knife-block, such as is illustrated on page 49 of the February, 1914, issue of "Suggestions to Linotype Machinists." Under separate cover I am sending you the two slugs — 21 ems, seven-point on eight-point body. By reading the slugs you will note the one that was trimmed with lock-nut closed and the one where it was open. By the lock-nut I mean the locking apparatus that allows the handle to be moved out of the way after the knife has been set to desired size. By using the micrometer you will notice that on the slug on which the knife has been locked, the lower end of ribs trim closer than the top, thereby causing the slugs to be out of true when on the galley. By setting the knife on eight-point and not locking it, you can see the difference. On 13 ems nine-point the slug stands perfectly on the galley, but it appears that any measure below 13 ems, or above on any size other than nine-point, is not trimming right. I thought the front knife needed attention and had it ground, but the result was worse, if

anything. I also took the knife-block apart, cleaned and used a fine grade of clock oil on the parts and reversed the two springs, all to no effect. We have two molds on the machine, one a carbolite, but the action is the same on both. Locking studs and bushings are in good shape, with practically no wear visible, and to all appearances the slug is presented to the knives properly. The knife-block has been in use about five years, but shows no wear, and up to a short time ago has given satisfaction."

Answer.— We can not see why the knife handle, being locked or released, should make any difference with the action of the right knife in trimming the ribs on the slug. We can give no cause except that the knife-banking screws may be loose. This point you have no doubt examined yourself. It may be possible that when the detent pins are in the pointer, the slide and slide bracket are more rigid. Apparently there is some free play in knife, slide or slide bracket which you have overlooked. Perhaps a closer examination may reveal the cause, for on a similar machine that we have examined, there is no difference in slug measurement, no matter what position the knife handle may have.

Distributor.

A Michigan operator writes: "Having derived a great deal of benefit from your advice to other operators in the past, I am venturing in regard to a problem of my own. Have been in this shop but a few weeks. The machine is a Model 5 and has been in use only about three years. I am enclosing a couple of eight-point matrices that rode clear to the end of the distributor bar and then stopped the distributor. The second-elevator bar rails are quite badly battered on the back side, and the combinations on all the matrices appear to me to be quite badly worn. It is a daily occurrence, in fact, many times a day, for the matrices to drop in the wrong channels, not always the same ones, or drop flat into the magazine, or ride clear to the end of the bar and either stick or drop off onto the floor. We have ordered a new bar for the second elevator, but I was afraid this might not entirely obviate the difficulty, hence am asking your advice. I am enclosing an eleven-point matrix, which you will notice has had one ear badly twisted in leaving the distributor box. This also occurs with annoying frequency, sometimes every few lines. Then sometimes the machine will run along for hours with no trouble at all. And when the matrices that have been taken out of the wrong channels are put back on the bar by hand, they usually drop in the right channels. The caps. do not seem to bother in this way at all, and the thinner the matrices, the worse the trouble. About half of the lower-case 'i's' persisted in running in the 'o' channel until I discarded them entirely, and I don't pretend to keep the commas and periods separated. All of the eight-point matrices are much too badly battered for a three-year-old machine, and I do not like to sort them up and order new ones until I find and remove the cause of the trouble."

Answer.— The damaged condition of the second-elevator bar is probably due to striking on the ears of spaceband that remain in the channel. If the spaceband-lever pawl returns to the box and occasionally leaves bands in the channel, you can obtain relief by placing a strip of leather back of the rail that the lower end of the band is astride while shifting. The strip of leather should be thick enough to allow the lower end of the band to have contact so that it will prevent it swinging. In regard to the irregular dropping of the matrices while distributing, you may find that the entrance-guides are deflected toward the left. Advise that you examine these guides and straighten them so that the upper part is in line with the lower piece. When this is done, assemble the matrices in order as the characters occur on the keyboard, which is as follows: e, t, a, o, i and n. Send them in as fast as they are assembled. As each line of matrices is distributed, watch them drop from the distributor bar and note any abnormal movement of dropping characters. Remove and mark all characters that fail to drop properly. If an examination shows that the teeth are damaged in any way (as the one we return to you), discard the matrix, as it is faulty. The bent ear on the "i" appears to have received pressure from the lower distributor screw while it was caught against the lower rail. This may have been due to interference in lifting, and maybe has something to do with the damaging of the combination teeth. We suggest that you send in a line of figures, and while they are lifting observe how far the upper ear clears the perpendicular side of the rail, which is the point at which the matrix begins to ascend the inclined part of the top rails. Observe the space between the matrix and rail when the matrix reaches the highest point in lifting. Adjust the lift if it is found below normal. Another test will show if the space is greater than normal between the bar point and the vertical sides of the top rails. Send in a line of the thinnest characters in your leanest font. While they are being raised by the lifter, observe if two enter the screw threads at the same time. If you find that two are caught up together by the lifter, it shows that the bar point needs replacing. If the bar point now in use has never been spread to compensate for wear, you may safely spread it by pounding with a hammer after the bar has been removed from the distributor box. The spreading of the bar point diminishes the space sufficiently to permit but one thin matrix to be raised by the matrix lifter. The proper method will be to order a new bar point (G 154) and apply it to the distributor-box bar. This will remedy the difficulty so that you will have no further trouble with it for several years to come.



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HOW TO SELL A CATALOGUE.*

BY ROBERT C. FAY.

THE message I bring you to-night is not of myself, the ideas and suggestions are the product of evolution, the climax of three years' service to printers. There has come to my people a vision of a mighty need among you — our friends and customers. We have found this need in the shops of the great city and the small town. The cry of the fighting men in your trade has come to us from the great metropolis in the East, and from the Far West, where the art of printing is just coming into its own. The cry is not of a dying industry, but of the conqueror who has overcome obstacles, who has performed great tasks at the cost of great effort, and from men of action who have shown great power to labor and endure. These are the men who have spent millions to prepare for business, yet face a cruel, grinding competition which permits only of an existence.

I can not look back upon the situation as it has developed during the past years without calling to mind a picture of absorbing interest to every business man. The picture represents a game of chess. In the center is a small table with a chessboard and the pieces arranged in order. To the right sits a young man, his elbows resting on the table, his face the picture of despair—the expression of the "down and out." To a student of chess the reason is evident. He has been checked; the game is over.

On the other side sits the devil — red, horned, cloven-hoofed and forked-tailed. His lips are parted in a smile and a leer is in his eye; one can almost hear his laugh of triumph.

When the picture was first hung, great crowds found it wonderfully interesting. Among them was a young man who came oftener than the rest and appeared to be making a study of the picture.

Master Mind Defeats the Devil.

One day the young man astonished the multitude by throwing up his hands with the exclamation, "I'll take the young man's place — I'll win that game and give the young man another chance." Then Paul Morfet, then chess champion of the world, called for a table, board and men, and they were arranged before the picture in exactly the same position as the game in the picture. Every one was almost breathless — the master mind studied the situation carefully, the move was made and the game was won.

How truly does this picture portray the modern printing situation — the man who is face to face with defeat in the game of business. Every move has been made with care, long days of work and sleepless nights have been invested with the dollars in business, yet the day comes when he is checked by competition — he has exhausted the resources of his brain.

These printers may have bought the latest type, the most improved presses, and hired the most expert workmen, yet they lost yesterday, they are losing to-day, and to-morrow will only add to their failure unless they listen to the story of true salesmanship which is being told by the Paul Morfets of the printing game.

What is needed is a selling brain — a brain that will comprehend the needs, the vanities, the strength and the weaknesses of human nature.

What is needed is an eye developed to analyze — yes, that is far-seeing — and a second pair of hands that can feel the pulse of the community, the city, yes, even the nation, while other hands ply the machinery which needs not the master brain, the keen vision and the physical contact with bigger things which are required of the man who goes out and makes a profit on the investment.

Would Revolutionize the Printing Industry.

The Paul Morfets of the printing business are scarce to-day, but to-morrow the man who survives is going to be of that type; and if one man in every ten here to-night would catch a vision of the wonderful opportunity which lies back of a correct knowledge of the selling game, it would revolutionize the printing industry here in Chicago during the next few years.

This, in picture and story, is the situation as we find it to-night, and now we must bring our knowledge of human nature and sales psychology to bear upon this problem of selling catalogues and advertising literature, for it is a real, vital issue which spells success or failure to us all.

First, we must eliminate the words competition and bidding from our sales plans. Competition can be overcome by having such a hold on the situation that no competitors are called in; and you need not bid if there is no competition.

Your problem, therefore, is to secure a foothold before the buyer is ready to place the order.

To this problem we must bring modern merchandising methods — sales ideas which have made profits for manufacturers in other lines, for yours is a manufacturing business just as surely as the business of your customer who makes shoe-polish or automobiles.

Let us consider for a moment what one of the largest manufacturers considers vital to the successful culmination of a sale.

In the method used by this concern, a sale consists of five important steps, none of which can be omitted.

First — Investigation. A careful study of all the factors which are going to be for or against you in the final showdown.

Second — A careful mental preparation and a written analysis of a business before the actual talk with the prospect.

Third — The approach, having in mind how you can improve the customer's business.

Fourth — A demonstration of your product and facilities.

Fifth — Closing the sale by using strong arguments that will make the man feel he will lose business without your service.

Isn't it reasonable to believe that if a concern rated into the millions and successful beyond anything ever seen before, feels that a sale is such a serious thing, we should consider well before we ask for "a chance to bid"? Bidding is not selling — selling requires brainwork.

Divides Subject into Three Topics.

If we were to consider all the details of these five steps we would be here all night, but for our purpose I will divide the subject into three topics: First, the analysis; second, the preparation; third, the sale.

At your last meeting you were told that an analysis of any proposition was necessary before you could formulate an advertising campaign, but to-night I want to show how such an analysis can be made, where to look for the information and how to apply it to your selling plan which is going to eventually land a catalogue order for you.

* The substance of an address delivered by Robert C. Fay, advertising director of the Chicago Paper Company, before The Ben Franklin Club of Chicago at the Grand Pacific Hotel, on Thursday evening, March 18, 1915.

For the basis of this demonstration I have selected the catalogues and supplementary advertising of the McCray Refrigerator Company, of Kendallville, Indiana, because that company's proposition covers both the consumer and retail trade and its refrigerators are known to all of you.

Every year the McCray Refrigerator Company buys two catalogues. One goes to retail grocers and meat markets, and the other advertises residence refrigerators. The company uses large space in magazines and sends out literature to architects and builders.

If I was a printer and wanted to land these orders I would first secure copies of the old catalogues, advertisements and circulars — as I have done in order to take the first step in my analysis.

Here is the result of my collection. The advertisement was taken from a magazine. The grocers' catalogue was given me by the advertising man down at the factory, and the residence-refrigerator catalogue came as a result of an inquiry suggested by the advertisement in a magazine. Every feature is easy to secure and within reach of any printer.

There is a motive back of every decision, whether made by the woman in her home or the man in his office or store, and every piece of advertising literature must appeal to one or more of these motives:

There is a desire — for more convenience, or for greater profit or economy.

The appeal is personal — to a man's pride, or to his sense of caution; or he is too weak to refuse.

Convenience and Economy Important Factors.

Now, it does not take a professor of psychology to find that a woman buys a refrigerator for convenience and economy, and pages six and seven of the residence catalogue show that these features are an important part of the present advertising, hence we begin our list of talking-points with " convenience."

Economy comes next and refers both to time and money, for refrigerators which are iced from the outside save the time of the housewife in cleaning up, and all refrigerators are money-savers.

The color plate is an appeal to the pride of the housewife, for there are very few women who would not take the utmost pride in having sufficient space to keep all the foodstuffs in a clean, cool place where perfect order could prevail.

The technical features are explained on page ten, and proof is offered both here and on page eleven that the insulation is perfect, and here we add to our list " heat, cold and vermin proof," or the appeal to the housewife's sense of caution under which we have economy again as an agent to reduce ice bills and to reduce the amount of spoiled food.

Page twenty-six is a sample page showing arrangement and standard specifications.

Now let us take up the appeals to grocers, for we are going to sell both of these catalogues at one time and the analysis must be complete for both propositions or one of the catalogues is going to slip and you will lose the order.

The average grocer buys a refrigerator to enable him to cut down his food spoilage and thus make more money.

In the grocer's case it is not called economy but profit, for the spoilage of the housewife may be multiplied to such an extent in the grocery store that it would mean failure if continued for any great length of time.

Page ten shows the appeal to the dealer's pride by suggesting a store arrangement which he would like to imitate. We do not call it pride, however; it is a desire to have a good-looking store to attract business, so we term it advertising value.

Page sixteen illustrates how the refrigerator increases the efficiency of the clerks by having everything easily accessible. Such a refrigerator also increases sales efficiency because fresh foods are made to appear cool and appetizing, which creates a desire among consumers.

The third point in our analysis is the advertisement. The example shown is one of many which are used by the McCray Company.

Checks up Selling-Points.

Let us check up our selling-points. Here is pride (points to picture of women), for the housewife is pleased to show her friends the beautiful refrigerator.

The appeal to the woman's sense of caution is contained in the first line and economy in the second, while convenience radiates from every feature of the illustration.

We are fortunate in having a line which has so many appeals, for an analysis of the average product would reveal only one or two points which could be used in appealing to the prospective purchaser; but it is well that we have such a line because it will help you to recognize the various points when analyzing other propositions where the selling-points are not quite so evident or where you must depend upon one or two in reaching the ultimate buyer.

It is not enough that we analyze the proposition, but we must go a step further and analyze the territory. This is important from the standpoint of direct advertising, because very few houses confine their sales campaigns to the inquiries received from magazine advertising.

We are dealing with three different classes of people in this campaign.

First — The individual consumer.

Second — The architect.

Third — The retail grocer.

Now remember three things:

First — That retail sales in a given section indicate the buying power of the individual consumer.

Second — That the increase or decrease of building permits in various territories indicates the possibilities of working through architects; *but*, and here is a point to remember, if building operations decreased in 1914 it is reasonable to believe that 1915 will show an increase *if* general retail conditions are good during the year that there is a slump in building.

Third — If a certain section shows a material increase in retail grocery sales you can circularize that territory on propositions which increase the efficiency and profit of the grocer, for he has money to pay.

Tells of Preparation Stage.

You must make an analysis record as you go along, so that when you reach the preparation stage you will have the information before you. Briefly let us analyze the requirements of any catalogue:

First — It must attract attention.

Second — It must arouse curiosity.

Third — It must be an argument for the goods.

You can't wait until your prospect gets into the catalogue; you must cover these three points from the front cover to the back page or the argument is not complete.

The advertising analysis developed the fact that convenience, economy, pride and sense of caution were the four cardinal points to be considered in our appeal to women; now, the next question is to incorporate them into a layout

that will measure up to the triangle of sales efficiency which we found was necessary to make the catalogue successful.

Sales Features Are Described.

This brings us to the sale. First telephone for a definite appointment. If you don't, and are known to your prospect, he will kill your proposition the first thing by some such greeting as "We don't need any printing to-day," or if unknown, the opening statement would place your man on his guard so he would not view your proposition with an open mind.

The telephone conversation and appointment places your prospect under obligations to hear your story, and with his close attention you can put your proposition across.

With the hour set and with everything in readiness, the following is a sample of opening talk:

"Mr. McCray, for the past few weeks I have been making a study of your advertising literature and the local and national conditions which count for or against your chances of securing business.

"Your manufacturing and selling problems are so absorbing that I know you would welcome suggestions that will secure more business for you without increasing your cost to any great extent. The basis for my analysis was your magazine advertising and the grocers' and residence refrigerator catalogues. I believe you will agree with me that I have analyzed the reasons for sales to both classes of trade. Here they are."

Follow this with maps showing how conditions affect his business, explaining how he can cash in on the large retail sales last year in the grocery trade and how a lack of building last year means increased activity now because the consumer in the territory has shown he has money because general retail sales did not fall off during 1914. You also show the per capita wealth in each State, explaining how an average income of $1,856 means thousands above the average with money to buy his best refrigerators and others paying average prices.

If possible, have your prospect get out his own sales record to compare with your analysis, both as to the buying power of the consumer and the number of grocery stores sold and the number he has not reached. Now present the concrete evidence of your work.

The arguments for this sales demonstration have all been gone over and require only a strong presentation to bring them home to your prospect.

When bringing your demonstration to a close, try and commit your prospect to your plan. The best way is to get him to sign a service requisition which will bind him to you for the work, even when the actual printing of the catalogue may be several weeks off. Do not, however, wait until plans are matured or go too early so that he can put you off with the statement that he has not given the matter any thought so far.

I believe a service requisition is the best plan when you can not actually approximate the cost of the work.

Gentlemen, your opportunity for profit lies in the application of these correct principles to your business.

It can not come in a day or a year, but it is worth the fight — it is worth the long hours spent in analyzing your customers' businesses.

You have got to fight with the same determination which characterized the upbuilding of nations — you will have to give your time and energy as did the men who fought for high ideal in business, government and religion.

As I look forward a few years hence I see a new standard in the printing business — a generation of men who sell the products of brain and shop at a profit.

NEWS ITEMS FROM HEADQUARTERS OF UNITED TYPOTHETAE AND FRANKLIN CLUBS.

The Price-List Committee recently met at the national office of the United Typothetæ and Franklin Clubs of America, Chicago, to give final approval to the new blank-book and ruling division, and early in March this new division, consisting of eleven pages of tabulated and other data, together with all the necessary instructions for its use, was mailed to the users of the price-list. This latest addition to the Standard Price-List makes possible the easy computation of the selling price of a blank-book of any description, or a ruled job of any combination of down and faint lining, and should receive a hearty welcome from those printers who have heretofore lacked information of such a reliable kind covering this class of work.

In addition to the above mentioned section, several pages have been revised and new matter added. Other revisions are contemplated in the near future. As a most reliable guide to what should be the selling price of the printed product, the Standard Price-List is unique, and that printer who is not now profiting by its use should learn more of it and the other advantages of membership in the United Typothetæ and Franklin Clubs of America. This book is but one of the many helpful features of service of that organization.

The Indianapolis School of Printing will conduct an eight weeks' summer course in printing. The course will specialize on standard methods and operating systems. Instructors in trade schools throughout the country who desire to prepare themselves more thoroughly for instruction in the printing trade will profit by taking this course during the summer months. Any information regarding the proposed course may be secured by addressing the superintendent of the school, T. G. McGrew, 1500 East Michigan street, Indianapolis, Indiana.

All members of the United Typothetæ and Franklin Clubs of America are asked to assist in the work of the compilation of accurate information covering cost of production in bindery work now being carried on by the national office. To make the work as convenient as possible for the members, the Price-List Committee has prepared special blanks for this work, which will be forwarded to each member upon request. Each member having information of this character should bear in mind the responsibility that rests with himself to make the results of these investigations as accurate and reliable as possible.

Several alterations have been made in the style of the *Bulletin*, the official organ of the United Typothetæ and Franklin Clubs of America, and the March issue was the first to reach its readers in the new form. The shape of the *Bulletin* has been changed to a more convenient size, which departure represents the initial step in the adoption of suggestions submitted by members toward making the publication more serviceable to its readers. The policy of the *Bulletin* is, in so far as possible, to convey matters pertaining to organization work to the members of the national association, and especially feature articles on management from an educational standpoint.

During the past month the United Typothetæ and Franklin Clubs of America became a member of the Conference Board of the Training of Apprentices, a body closely related to the Conference Board on Safety and Sanitation, which is composed of a number of national associations. This affiliation will undoubtedly be of much value and assistance to our own Committee on Apprentice Training, for it is the purpose of this Conference Board to deal with the important industrial problem of trade education.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Sprague Electric Works Opens Branch in Cleveland.

The Sprague Electric Works of General Electric Company has recently opened a branch sales office in Cleveland, Ohio. This branch office is located in the Illuminating building and is in charge of Frank H. Hill, manager, who also has charge of the Pittsburgh office.

Ryan & Inman, of Chicago, Western Representatives of New York "Evening Post."

The western office of the New York *Evening Post* is now in charge of Ryan & Inman, a recently organized partnership, formed to act as publishers' representatives, with offices in the McCormick building, Chicago. Both men have had wide experience and are well known in the advertising field.

New Home of Hershey Press Nearing Completion.

Work on the new building for the Hershey Press, of Hershey, Pennsylvania, has been resumed after the suspension of operations due to the unfavorable weather. The new building, which in size will be the second largest erected in the famous chocolate town, will have a frontage of 331 feet along Park avenue and a depth of 90 feet on Chocolate avenue. The building will be in two parts, one of which will be four stories high and the other three stories. It will be of steel, concrete, brick and glass, with every detail of its construction of fire quality.

C. R. Carver Company to Control Sattler-Morand Ink-Saving Attachment.

The C. R. Carver Company, manufacturer of stamping and embossing presses, of Philadelphia, has announced that it has obtained control for the sole manufacture and sale of the Sattler-Morand ink-saving attachment for the life of the patent. The company states that this is a very valuable addition to its machines and enables it to greatly reduce the cost of production, also that it is possible to save from eighty to ninety per cent of the ink used in connection with these presses. Those who are familiar with the operation of these machines will appreciate the value of such an attachment.

Lino-Tabler Officials Re-Elected.

After five years' occupancy of space in The Inland Printer building, the Chicago office of the Lino-Tabler Company was moved to the Majestic Theater building on March 1, 1915.

One-half of the twenty-first floor in the new location is devoted to the sales offices of the Manz Engraving Company, owners of the Hollister Press and the Lino-Tabler Company.

William C. Hollister was reëlected president, treasurer and managing director of the Lino-Tabler Company at the annual election in February. Ashton G. Stevenson was continued as vice-president, as was William C. Hollister, Jr., secretary. T. Q. MacMurtrie was elected assistant secretary and Franklin C. Hollister assistant treasurer.

Louis E. Van Norman to Edit "The Nation's Business."

Louis E. Van Norman, of New York, has been selected as editor of *The Nation's Business*, the official publication of the Chamber of Commerce of the United States. Mr. Van Norman assumes charge with the April issue. He has had a wide editorial experience, formerly being an editor of the *Literary Digest* and afterward for a number of years assistant editor of the *Review of Reviews*.

The Nation's Business is published monthly in Washington, D. C., and goes to practically every commercial organization in the United States. According to Elliot H. Goodwin, general secretary of the National Chamber, several important improvements in the method of the publication of the paper are in contemplation.

Royal Manufacturing Company Launches Extensive Advertising Campaign on Cotton and Wool Waste.

A far-reaching advertising campaign which will involve eighteen publications of nation-wide circulation as well as other forms of publicity, such as folders, letters, etc., is to be carried on by the Royal Manufacturing Company, of Rahway, New Jersey, for the purpose of increasing the market for cotton and wool waste. This campaign is unique in that it is the first time this product has been so extensively advertised.

Three special guarantee clauses are to be featured throughout the campaign. One of these clauses guarantees the purchaser the exact quality of waste ordered. Another is the guarantee of "tare" (wrappings). Royal waste is guaranteed to be packed six per cent "tare," and the company upholds this guarantee by an offer to refund the difference on all bales upon which the "tare" is overweight. The third is the guarantee of actual-weight bales.

The method of packing the bales has been standardized, and consists of clean, light burlap and new steel bands.

"Ben Franklin Monthly" Selling Price-List of Chicago.

The Chicago Selling Price-List, compiled by the Cost Committee of the Ben Franklin Club of Chicago, which has been thoroughly revised and brought up to date, is now ready for distribution. It is vest-pocket size — 3 by 5 inches — and, in spite of the fact that the number of pages has been doubled, compared with the old edition it is not bulky enough to take up too much room in the pocket.

Some interesting new features have been introduced, the principal of which is the square-inch method of estimating composition. Through the courtesy of the Ben

Franklin Club of St. Louis, the publishers were enabled to use its copyrighted method of estimating. Information for the estimator, printer and proofreader has also been added, and special attention has been given to the matter of estimating the quantity of stock required for various jobs. Standard work on letterheads, envelopes, statements, tags, cards, dodgers, and other similar work has been estimated at a fair margin of profit, and so set forth in the price-list that a salesman can not make a mistake when suddenly called upon to make a quick figure by a customer.

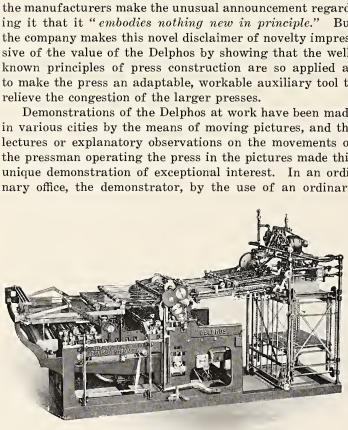
The price-list is published by the *Ben Franklin Monthly*, 308 South Canal street, Chicago.

Demonstrations of the Delphos Printing Press.

The Delphos Printing Press Company is the new name of the Swink Printing Press Company, of Delphos, Ohio, the name of the home town of the new addition to the art, the Delphos press, not only giving a distinctive title, but the location of the company as well. The Delphos press will be the leading product of the company, while the Swink press, which has been extensively advertised in these pages and elsewhere, will maintain its place among the products of the Delphos Printing Company.

Particular interest attaches to the Delphos press in that the manufacturers make the unusual announcement regarding it that it "*embodies nothing new in principle.*" But the company makes this novel disclaimer of novelty impressive of the value of the Delphos by showing that the well-known principles of press construction are so applied as to make the press an adaptable, workable auxiliary tool to relieve the congestion of the larger presses.

Demonstrations of the Delphos at work have been made in various cities by the means of moving pictures, and the lectures or explanatory observations on the movements of the pressman operating the press in the pictures made this unique demonstration of exceptional interest. In an ordinary office, the demonstrator, by the use of an ordinary



The Delphos Press.

electric-light supply, operated the moving-picture machine made by the Maggard-Bradley Company, of Morehead, Kentucky, conveniently and satisfactorily.

The particular claims for the new press submitted by the Delphos Printing Press Company are contained in a booklet and other literature which may be obtained from the company on request, and from which the following abridgment is made:

The Delphos is not an automatic press. It is a good, well-constructed two-revolution press, such as every cylinder pressman is already familiar with — combined with a mechanical feeder that so far surpasses the feeders already on the market that no comparison is possible.

The Delphos was designed, not as a press to supplant the platen press, but as a machine through the use of which the printer is enabled to relieve his larger presses of some of the small work they now do and which permits him to run some of his larger work on smaller sheets, and to produce more and better work at a saving in plates, power, labor, floor-space and operating cost. It will also replace the pony press, as it will handle the same size sheets at a greatly increased speed, and the short run is handled in less time with the mechanical feeding arrangement than on a hand press. It is most useful to the printers who know their costs and who intend to profit by its operation themselves. It prints any form on any kind of paper that can be run on any two-revolution press, on stock from 8½ by 11 up to 19 by 28 inches, at a maximum speed of 3,500 impressions an hour.

The Delphos feeder was constructed especially for this press, and not only does the work positively and accurately, but is very simple, easily handled and quickly changed for size and weight of paper, and one in which adjustments are few and readily made. The change from maximum, 19 by 28, to minimum, 8½ by 11, or to any of the intermediate sizes, requires three operations only, and no tools except the hands. This change is made complete on the Delphos feeder in twenty seconds. The change of the side guide on the press takes no longer than such a change on the hand-fed press.

No adjustment of any kind is necessary for variations of a few points in thickness — 16, 20 and 24 pound bond, and 50, 60 and 70 pound book stock require no adjustment except for size. No adjustment is needed for varying speeds. The Delphos feeds one or sixty sheets a minute without resetting any parts whatever — it permits the feeding of a single sheet mechanically to try impression or register for position. The sheet-advancing mechanism is raised complete in five seconds, and such raising permits free and comfortable access to the type-bed or form. It is replaced in the same length of time, and no resetting of any part is necessary to start the press after it has been raised or lowered. It can not get out of time with the press — in fact, it can be raised or lowered, or both, without stopping the press or the feeder. There is more room for the pressman to work in when making ready than there is on the largest cyinder presses made.

The Delphos mechanical feeder handles all grades of paper positively and to perfect register. The register device is a new invention, easy to understand, positive in its action, and requires positioning only for extreme changes in size of paper, and such changes take no longer than the setting of the guides on a hand-fed press. Every sheet is registered twice to the lower guides, giving the operator of the machine double assurance of its accuracy. It feeds to either the right or the left guide.

Meeting of the Chicago Printing Crafts Association.

The Chicago Printing Crafts Association held its monthly meeting and dinner in the banquet-room of the Planters Hotel on Tuesday evening, March 16, 1915, with seventy-five members present.

The affair was featured by some exceedingly clever cabaret singing on the part of artists furnished by the hotel management, a splendid table d'hote dinner, and general discussions on the following subjects:

What steps to take in giving first aid to the injured.

Should superintendents and foremen be informed on the requirements of the liability laws of the State?

What training best fits a man for manager or superintendent of a printing-plant — office or mechanical?

The discussion on these subjects was general, and revealed the fact that members of the association were close students of these important matters.

The discussion of the first question brought out the fact that many offices in Chicago have a list of questions that must be answered by the man seeking a job ere he is employed. In some cases it appeared these questions had taken very objectionable form, and owing to that fact President McCarthy appointed a committee of five to draw up a suitable list of queries which in the future will be used in the offices represented in the association. The following gentlemen compose the committee: William Bentley, chairman; Arthur R. Wareen, Victor C. Guston, Frank A. Thomas and Harry G. Cantrell.

The question relative to the liability law was made a special order of business for the April meeting.

The officers of the association are as follows: E. J. McCarthy, president; Christen Olsen, vice-president; Harry B. Hillison, secretary; W. F. Barnard, treasurer.

Cleveland Printers and Apprentices Enthusiastic over I. T. U. Course.

Cleveland Typographical Union has set aside $3,000 to be used as an educational fund. Any journeyman or apprentice member can draw on the fund for a scholarship in the I. T. U. Course of Instruction in Printing, and arrange for repayment on his own terms. The union provides accommodation for students to study in classes of twenty. There are now three of these classes, each of which maintains an organization, with a secretary, whose duty it is to keep record of attendants and maintain interest in the class meetings.

Several sessions of each class have been held, and the attendance has averaged more than seventy-five per cent. Officers of the union and the committee in charge are paying heed to the human factor. The classes meet in the Union Printers' Club, and there is a recess, during which there is music, pool, billiards, or some other form of recreation in which students may indulge. This tends to lighten the tedium of study, and offers the students an opportunity to become acquainted in a social way.

M. R. Hughes, a graduate of the I. T. U. Course, exercises supervision of the classes and has aroused an immense amount of interest in the details of the lessons. The discussions and controversies on these points became so numerous that it was decided to hold a mass-meeting of the classes on Sunday, March 14, when they were addressed by F. J. Trezise and W. B. Prescott. Fifty-four of the sixty students were present, and about an equal number of onlookers. When Mr. Trezise volunteered to answer questions, the interrogations came in volleys for more than an hour and a half. He answered queries of every conceivable character bearing on the particular phase of work which is engaging the attention of the classes. Perhaps never before — in the United States at least — has there been so much enthusiastic interest displayed in typography as there was at this meeting of earnest and enthusiastic students of the I. T. U. Course.

Cleveland Typographical Union is being very generally highly commended for its enterprise, the officers having received letters of commendation from employers, one of whom, to show his sincerity, enclosed a check for $25, and remarked, " This is surely education along the proper lines, and while you are unceasingly working for the steady advancement and upbuilding of our craft, may it prove the great benefit it surely must be to us all."

Fred H. French New Manager Sierra Paper Company, of Los Angeles.

The promotion of Fred H. French to the position of manager of the Sierra Paper Company, of Los Angeles, one of the Pacific coast branch houses of the J. W. Butler Paper Company, is but another example of the reward of hard work and close attention to details.



Fred H French.

Mr. French entered the employ of the J. W. Butler Paper Company as mail boy in October, 1891, at the age of fourteen years. After working about a month in this position he was made telephone boy, and had charge of the telephone service for about a year, when he was promoted to the waiting-order department. After working about two years on the waiting orders, he was made assistant manager of the fancy-stationery department and held this position for between three and four years, when he was given a position as outside city salesman. After about five years of saleswork he received another promotion and was made manager of the country-sales department, which position he has held for the past fourteen years.

Mr. French left Chicago to take up his new work early in February, at which time his associates in the J. W. Butler Paper Company presented him with a beautiful thirty-second degree Masonic diamond ring as a token of their love and esteem. He carries with him the prediction of success in his new undertaking, and the best wishes of his many friends.

Annual Convention of the Michigan Press and Printers' Federation.

The annual convention of the Michigan Press and Printers' Federation was held at Grand Rapids on March 11, 12 and 13. It was the fourth meeting of the kind held by the organization and was signalized by much enthusiasm on the part of both delegates and visitors. Daily sessions were held and much business of importance to Michigan journalists and printers was disposed of. One feature that proved very satisfactory was the sessions embracing job press, daily press, weekly press and woman's press topics.

These were enthusiastically patronized by the delegates, who took a lively interest in the discussions.

W. J. Hartman, of the W. J. Hartman Printing Company, of Chicago, addressed a joint session of the convention on Friday, March 12, on the "Solution of the Workingmen's Compensation Insurance Problem."

A complimentary banquet at the Grand Rapids Press Hall was tendered the delegates, their wives and friends by the publishers and printers of Grand Rapids. This was a most successful affair, the speakers of the evening being: Chairman, Grant Goodrich, president Employing Printers' Association of Grand Rapids; Invocation by Rev. Edwin W. Bishop; toastmaster, Roy K. Moulton, *Grand Rapids Daily News;* Harry M. Nimmo, editor *Detroit Saturday Night;* Fred C. Wetmore; Mrs. William F. McKnight; James Keeley, editor *Chicago Herald;* John C. Ketcham, and Edgar A. Guest. An orchestra furnished music during the banquet.

One Organization for the Master Printers of Chicago.

On Wednesday, March 10, at a luncheon held in the German Room at the Grand Pacific Hotel, the committee on one organization for the master printers of Chicago made its final report. After exhaustive labors of many months, the committee, representing the Ben Franklin Club, the Employing Printers' Association, the Machine Composition Club, and the Chicago Typothetæ, had voted unanimously on a basis for the combination, under the name of the Franklin-Typothetæ of Chicago, and so reported to the meeting.

The report of the committee was later made the basis of a prospectus, which, with a copy of proposed constitution and by-laws, was sent to all the members of the above named organizations by Secretary W. T. Leyden for their endorsement.

The prospectus concludes with the statement: "We confidently believe that the Franklin-Typothetæ of Chicago as the one printers' organization, by reason of its large membership and financial resources, will do greater and more effective work, because it will have more members to serve on its committees, thereby increasing the number of minds to originate new thought, and at the same time lessen the work of each, to the end that every printer in Chicago may know the value of coöperation with his fellows in business; may operate his business on the Standard cost-finding system; may make his estimates on the Standard estimating blanks; may know the value of reliable efficiency records; may intelligently sell his product with a fair return for himself; may protect his workmen in case of injury through a policy with the Ben Franklin Mutual Casualty Company; may secure himself in case of loss by fire in his plant with a policy in the Printing Trades Mutual Fire Insurance Company."

Editors of McLean County, Illinois, Form Organization.

At the invitation of C. A. Burner, editor of *The Normalite*, Normal, Illinois, newspaper editors of McLean county gathered in the dining-hall of the Illinois State Normal University on Tuesday, March 16, incidentally to celebrate Mr. Burner's birthday, but primarily for the purpose of forming themselves into an organization. A splendid dinner was served at which Mr. Burner was host, and his wife, mother and sister hostesses.

After dinner, Mayor O. L. Manchester, of Normal, extended to the visitors a hearty welcome to the city; David Felmly, president of the Illinois State Normal University, extended a cordial welcome on behalf of the university and gave a brief historical sketch of the founding and growth of the school; H. Hillman, representing THE INLAND PRINTER, spoke on the subject, "Confidence as an Asset to the Newspaper Man."

The International Association of Manufacturing Photoengravers Votes to Hold Its Convention in Chicago.

The Executive Committee of the International Association of Manufacturing Photoengravers, at its recent meeting in Pittsburgh, voted to hold the nineteenth annual convention of the organization in Chicago, June 17, 18 and 19, 1915.

This decision was reached after a careful consideration of a number of cities, all of which were striving for the honor of the convention. Inasmuch as a large number of the members of the International Association of Manufacturing Photoengravers are also members of the Associated Advertising Clubs of the World, and as a great number of them make it a point to attend the Associated Advertising Clubs' convention, it was deemed advisable to bring the photoengravers' convention to Chicago immediately in advance of the other convention, so that the photoengravers could attend both at a minimum expenditure of time and money.

The photoengravers conducted departmental meetings at the Toronto convention, which from the standpoint of attendance and interest were equal to any departmental meetings held at that time. There is no doubt that similar action will be taken at the Chicago convention. The photoengravers' convention will contain from 250 to 300 delegates and members, most of whom will undoubtedly stay over for the Advertising Clubs' convention and thus add greatly to the attendance and interest of the latter. Plans are under way now for exhibits of the photoengravers' products, and it is the intention of the photoengravers to coöperate in every conceivable manner with the Associated Advertising Clubs of the World to make the next convention of that body an unqualified success.

Short Course in Agricultural Journalism at Iowa State College.

Country newspaper men to the number of one hundred and ten attended the special short course arranged for them at Iowa State College, Ames, March 18, 19 and 20, and when they came to the last session they were enthusiastic in their declarations that it had been eminently worth while.

The short course had two large purposes: First, to give country newspaper men a new and better viewpoint of agriculture and rural life so that they might make their newspapers fit their fields more fully; second, to emphasize the importance of cost accounting in the country printshop and to suggest how income may be increased through agricultural advertising and other business not now generally secured.

The members of the agricultural faculty gave the instruction in agriculture, covering a wide range of subjects in a practical and entertaining way. Howard Rann, of the Manchester *Press*, led the cost-accounting work, seconded by such men as W. F. Parrott, of Waterloo, a veteran in preaching better business methods, and O. J. Benjamin, formerly of the Nevada *Journal*. The two talks by Mr. Benjamin were especially valuable, because he told in detail how the *Journal* had been changed from a money-loser to one of the best paying properties in the corn belt.

The contests in connection with the short course aroused

much interest and brought out keen competition. The awards were as follows:

Best front-page make-up (towns less than 1,000).— Oxford *Mirror*, first; Paullina *Times*, second; Arlington *News*, third.

Best front page (towns over 1,000).— Knoxville *Journal*, first; New Hampton *Tribune*, second; Ida County *Pioneer*, third.

Best booklet-cover design.— Howard M. Mitchell, Storm Lake, first; A. M. Van Horn, Iowa City, second; Carrol Feezer, Oskaloosa, third.

In their final session the newspaper men, by a standing vote, adopted resolutions declaring strongly for a continuation of the short course and commending the college, the faculty, and especially the department of agricultural journalism and its head, F. W. Beckman.

Ben Franklin Club of Chicago in Regular Monthly Meeting.

The Ben Franklin Club of Chicago met at the Grand Pacific Hotel on Thursday evening, March 18. Following an excellent table d'hote dinner, Vice-President Daniel Boyle stated that President T. F. Walton, while much improved in health, was still unable to venture forth at night, and for that reason could not attend the meeting.

Vice-President Daniel Boyle was duly installed into office by W. J. Hartman, following the passage of a motion to that effect.

Mr. Hartman, in a vigorous address, appealed to the members and master printers at large to be more charitable in their attitude to one another. He decried false rumors regarding printing firms, and said it was the duty of every printer to ascertain the truth or falsity of statements regarding his colleagues' affairs before making any comment thereon. He made a strong plea for the "booster" as against the "knocker," declaring none should hesitate in saying good all along the line.

Secretary Leyden reported progress regarding replies anent the combination of all printing-crafts organizations into one association under the title of "The Franklin-Typothetæ of Chicago."

The dominant feature of the evening was the address of Robert C. Fay, advertising director of the Chicago Paper Company, on "How to Sell a Catalogue."

Lewis C. Gandy Now with Randall Company, of St. Paul, Minnesota.

Announcement has been received that on March 1 Lewis C. Gandy resigned the editorship of *The Printing Art*, of Cambridge, Massachusetts, to become connected with the Randall Company, of St. Paul, Minnesota.

While still a young men, Mr. Gandy is one of the best known men in the printing and advertising fields. During the four years Mr. Gandy had charge of *The Printing Art* he made that publication as well known abroad as it is in the United States and Canada, bringing to the task a thorough knowledge of the technicalities of printing as well as of advertising, coupled with a highly developed artistic taste and facile and brilliant pen.

Mr. Gandy has also been conspicuous for the public spirit he has displayed in all matters pertaining to the printing industry. Previous to his connection with *The Printing Art* he for some time had editorial charge of *The Master Printer*, of Philadelphia, and by his forceful writings did much to further the cost movement in the printing industry. He also found time to devote considerable attention to the problem of educating apprentices in printing-offices.

Previous to his entry into the printing-magazine field, Mr. Gandy was connected with the Lanston Monotype Machine Company, of Philadelphia, overseeing the designing of the type-faces for the monotype machine, and later being connected with the selling and advertising departments of that corporation. Before going with the Monotype Company, Mr. Gandy held executive positions with



Lewis C. Gandy.

several high-grade printing-offices in various cities. Mr. Gandy's new connection is with a firm to which his many qualifications are well adapted, the Randall Company being one of the best known high-grade printing establishments in the country. His new duties will not only give him direct charge of all the work passing through this plant, but he will also have the management of a new department, to be known as the Randall Advertising Service Bureau. It is the intention of this department to plan and execute advertising campaigns from the inception of the idea to its completion.

Henry Allen Back at His Desk.

Henry Allen, former secretary of the Ben Franklin Clubs of America, is back at his desk with the W. J. Hartman Printing Company, after a serious illness of five weeks' duration from diphtheria.

Just prior to his sickness, Mr. Allen suffered the distressing misfortune of losing his little daughter, Eleanor Charlotte. She died on the tenth of January from heart failure, due to her weakened condition following a severe attack of diphtheria. Only six and one-half years old, she was the pride and sunshine of the Allen home, and her untimely demise has cast a gloom over that home that it will be exceedingly difficult to dispel. The many friends of Mr. Allen, in and out of the printing trades, commiserate with him and his wife in their great sorrow, while rejoicing that he himself has been spared for many more years of usefulness.

ONE MORE CHANCE.

"Well, we have exhausted reason, logic, common sense, and justice. What more can we do?"

"I guess we'll simply have to go to law."— *Life*.

A NEW ROTARY FOUR-COLOR PRESS DESIGNED AND BUILT IN AUSTRALIA.

From far-off Australia comes the announcement of an entirely new and novel press for simultaneous or "wet" color printing. This press was designed and built by Bell & Valentine, of South Melbourne, Victoria, who have forwarded to THE INLAND PRINTER a number of samples showing the class of work it is capable of doing. Among these samples are a sheet of fifty-eight high-class labels, in seven colors and combinations, a sheet of jam labels, and specimens of three-color work.

The printing was done in one operation at the rate of eighteen hundred perfect sheets an hour. White paper is fed in at the rate of eighteen hundred sheets an hour, and is delivered, by overhead flies, printed in four separate colors and combinations at one operation. The work is perfect in color, registration and impression. The colors are clear, well defined, and without the slightest trace of muddiness or deterioration which the printer would naturally expect to find in "wet" printing.

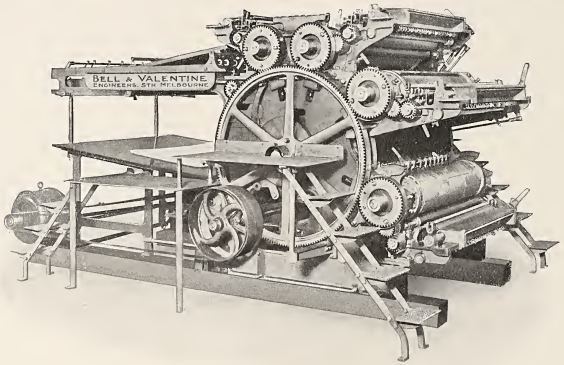
A large central revolving drum carries the sheet through three-fourths of a circle. In its progress, it is presented in turn to receive the various colors. The forms consist of curved zinc plates, or electros, fastened on smaller cylinders placed at convenient intervals around the large central drum. Every revolution of this drum completes one sheet, and as the plate cylinders are smaller and traveling at the same peripheral speed, they make four revolutions to every sheet printed, the form receiving a supply of well-distributed ink at each revolution. The inking is more on the lines of the hand-rolling of the lithographic pressman when transferring. This machine has less than half the number of rollers on the ordinary jobbing flat-bed cylinder, but has more distributing and inking power than the two-revolution machines built for special art printing.

A distributing ink drum revolves eight times under the distributing rollers, but the rollers do not pass twice over the same ground. This has exactly the effect of the frequent lifting action of the pressman. The zinc plate passes four times under the inking-rollers, and no part of the plate comes twice on the same part of the roller.

Another trouble the experienced printer will foresee is that of make-ready. This difficulty is not as serious as would appear at first sight. The zinc plates or electros are attached to the best possible metallic mounts, and rapid means are provided for partly detaching the plate from the mount and inserting interlays between the plate and the mount, thus securing a more permanent and better effect than if an overlay were attached to the tympan in the usual way. For registration purposes, the plate cylinders are provided with a very rapid and fine adjustment. The cog wheel driving the plate cylinder is made in two parts, the central part being keyed to the cylinder spindle, and the outer part having the teeth. The two parts are bolted together by a sliding attachment, so that the cylinder can be moved to any extent when the bolts are slackened, an index showing the distance. The plates can therefore be clamped onto the cylinder, and the cylinder be turned to almost correct position before first trial. Fine adjustment is provided by a small fine-tooth pinion, by which the plate cylinders can be moved one-hundredth of an inch or less. Adjustment is provided for in the other direction — along the length of the cylinders — so that any color can be placed in absolutely correct position in less time than on a flat-bed machine. The floor-space required is about the same as required for a two-revolution machine. All gearing is machine-cut, and the machine, having no reciprocating parts, is capable of the highest speed; the running speed is fixed by the ability of the feeder.

The cylinder trip is automatic, and operates simultaneously on all of the plate cylinders, which are carried in eccentric phosphor-bronze bushings. These are partly rotated, as on the Babcock press.

High ink-distributing and rolling power, ease of maintaining absolute register, accuracy of impression and simplicity of rotary system are the distinctive features of the new machine.



New Rotary Four-Color Press Designed and Built in Australia.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

American Text-Book for Letters.*

This book contains a diagram of the capital script alphabet of twenty-six letters invented and written by N. S. Dearborn, with copious remarks on the various letters now in use, with the most correct method for producing them with the pen, brush, chisel or graver. This book is printed entirely from engraved plates. It is the only book of its class that is not printed from type, and for that reason is a standard with jewelers and engravers, as it undoubtedly is with all those who have a sense for the beautiful in type-faces.

* American Text-Book for Letters. By N. S. Dearborn. Boston: Lothrop, Lee & Shepard Co. Price, $2, postpaid. May be obtained through The Inland Printer Company.

Etching and Other Graphic Arts.*

This little book, by George T. Plowman, is an illustrated treatise on etching, with an original etching frontispiece and twenty-six illustrations. The first part of the volume is devoted to the subjects which are necessary to a complete understanding of etching. They will also serve as a guide to the beginner in his preliminary work. In the second, or technical, part of the book the author has endeavored to omit nothing, no matter how elementary, that might assist the beginner. Even the more experienced may find these chapters of use, at least in saving themselves the trouble of consulting various works for some needed formula. Those who already enjoy the graphic arts will appreciate them more intelligently, and will derive additional pleasure from them by knowing something of the technical side. Much of the contents of this book is derived from notes made during the sojourn of the author in England and on the Continent.

* Etching and Other Graphic Arts. By George T. Plowman. New York and London: John Lane Company. Price, $1.60, postpaid. May be obtained through The Inland Printer Company.

Thought-Building in Composition.*

This is a valuable handbook for men who need to write, whether special articles, advertisements, editorials, or personals; tells how to get a "handle" by which to "swing" the idea. Its author has worked on country weeklies, big dailies, and magazines — knows his business, is specific, clear, helpful; strikes for essentials. Well adapted for desk or for home study — a manual of practical fundamentals; includes a division on simple news-writing. Many topics among the exercises suggest good copy for the home paper or for features. As the preface to the book states: "This manual has been prepared as a manual of practice, not of theory. Purposely, the theory has been limited to bare essentials. . . . The numerous new illustrations and exercises, some of which are planned for the student from the village or farm, others of which refer to contemporary topics or the local environment of the average student, and still others of which involve the discussion of topics of especial interest to women students, render the book available for use in college, university or technical school."

* Thought-Building in Composition. By Robert Wilson Neal, A.M. Price, 80 cents net. New York: The Macmillan Company. May be obtained through The Inland Printer Company.

Advertising, What It Will Do.*

"Advertising, The Social and Economic Problem," by George French, 1915, is a book of 258 pages that one can not put aside until it is read entire. The author knows his subject so thoroughly and writes so fascinatingly that it reads like a romance.

The purpose of the book is to tell what advertising is doing and what it will do. "The study and observation of advertising is one of the more stimulating of the mental exercises this century challenges us with. It leads into the future, though we do not have to go far into the past to lose its trail. Among the sciences advertising is a maverick; it has not been corralled nor branded. Among the arts it is a stray lamb; not considered of consequence. Among the professions it is without place or rating — an intruder without credentials. In business it is a saint or a sinner, according as it has distributed its largess."

That advertising is passing through a purifying process is shown in every one of the seventeen chapters, and the book makes for ethics in advertising by showing boldly that which is bad and suggesting clearly that which is proper. "Caveat Emptor," let the buyer beware, is condemned and the Golden Rule substituted.

Trade-journal advertising is the ideal method, according to this authority, and of this he says in part: "There is a class of advertising mediums that offers a very good illustration of this idea — the trade papers. This class of periodicals is the best existing example of advertising mediums that approach to a sane and commercial ideal. In the first place, the trade papers serve their readers better than any other class of periodicals, not excluding the newspapers. They restrict their circulation to such people as are directly interested in the trade they serve. They do not encourage subscriptions from men who are not actively in the business they represent; the more progressive among them make their subscription lists a very accurate 'Who's who' in their trade. . . .

"As a whole, the trade-paper section of the great periodical family is giving a most valuable and significant demonstration of what the ideal in advertising should be."

* Advertising, the Social and Economic Problem. By George French. New York: The Ronald Press. Price, $2. May be obtained through The Inland Printer Company.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55. APRIL, 1915. No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

FURNISHED on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

PROFITABLE LINOTYPE PLANT FOR SALE—I have the "back-to-the-land" fever and wish to dispose of my Model 5 linotype machine, equipment and business; plenty of work at good prices; good thing for competent man; price, $5,000; terms to responsible party. LINOTYPE, 918 27th st., Milwaukee, Wis.

FOR SALE—Old-established printing business can be bought for $3,000 down; balance to suit; output about $10,000 a year; investigation solicited; no newspaper. Address BOX 486, Pulaski, Va.

WANTED—CAPABLE, ENERGETIC MAN to take charge of Gordon plant (stock company); must be an all-around printer and invest $1,500; good opportunity for the right man. D 838.

FOR SALE—By non-printer owner account other interests, job plant and weekly paper; suburban town; exclusive territory; unlimited possibilities; price approximately cost. D 818.

FOR SALE OR LEASE—Job office, new cabinets, up-to-date monoline machine; live town. Address GEO. STUDMAN, care Standard, Kamloops, B. C.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and lore; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REMOVING! REMOVING!—To save expense of removing, we are reducing prices on the following: Cottrell and Campbell pony cylinder presses, Whitlock two-revolution presses, Cranston, Whitlock, and other drum cylinders, job presses, cutters, perforating and punching machines, and all kinds of machinery appertaining to the trade. Send for illustrated list. RICHARD PRESTON, 167 A Oliver st., Boston.

REBUILT—Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, 3650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE—One Harris 2-color printing-press; will print sheet 28 by 42, and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. C 773.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—156 copies of THE INLAND PRINTER, beginning with Vol. VIII; six volumes are bound; all copies are in good condition. L. B. LACEY, Box 714, Indianapolis, Ind.

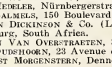
FOR SALE—Latest model, largest size Autopress; used only three weeks; work we had for it discontinued; cost new, $2,750; our price, $1,750 cash. D 830.

FOR SALE—25 by 35 and 43 by 56 Century presses, rebuilt and guaranteed. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

FOR SALE—68-inch and 74-inch Miehles; write for full particulars. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

FOR SALE—53, 65 and 72 inch Miehle presses. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



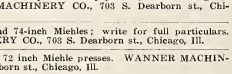
QUICK ON

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

HELP WANTED.

Agents.

THE INSTANTANEOUS SPELLER — Something new and extraordinary; any word instantly; no turning pages; it need not be called a book; it is more than a book; sells on sight to any one. It is not necessary to be a good speller with this book; every printer, linotype operator, stenographer and typist will buy one; you can sell a dozen copies to your acquaintances; startling profits to agents; copyrighted and patent applied for; send for terms and circulars. THE INSTANTANEOUS SPELLER CO., INC., Norfolk, Va.

Bindery.

WANTED — BINDERY FOREMAN who can make prices; practical in all departments, with knowledge of Dexter folder; full particulars, please. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

Collotype Printers.

COLLOTYPE PRINTER WANTED; one used to colorwork and a knowledge of litho. work preferred; able to take full charge of printing end of high-class collotype business; submit samples of work, if possible, which will be returned, and state salary required. D 820.

Composing-room.

WANTED — High-class compositor and layout man, up to the minute on style and originality, who can lay out and execute the very best grades of modern, tasty typography in the way of booklets, catalogues, and other high-grade advertising literature. Satisfactory wages and permanent position to one who proves his ability; state fully past experience and submit, if possible, representative examples of typography you have produced. THE McDONALD PRINTING COMPANY, 107-117 Opera pl., Cincinnati, Ohio.

WANTED — LAYOUT MAN; GOOD DISPLAY COMPOSITOR, capable of planning and preparing copy for composing-room; must be able to lay out copy office style; non-union office, located in Chicago; state fully experience and qualifications; opportunity also for a few good compositors. D 836.

COMPOSITOR — UNION — CHICAGO — A job man of exceptional ability desired; one who is artistic and rapid; better than scale to right man; don't answer unless you know you can make good. Address D 676.

Pressroom.

WANTED — CYLINDER-PRESS FEEDER and caretaker of presses; no booze or cigarettes; state experience and wages asked for 57 hours. THE COLLIER PRINTING CO., Wooster, Ohio.

WANTED — PRESSMEN to take our course in salesmanship, and join our sales organization, and earn big pay while learning to earn more; an extraordinary offer. D 822.

Proofroom.

WANTED — PROOFREADER of wide experience and special ability for a high-grade printing-office in the Middle West; this firm does commercial, periodical and book printing, and wants a proofreader who can take charge of proofroom; non-union. D 768.

Publishers.

WANTED — TO HEAR FROM PUBLISHER with facilities for pushing mail-order book sales. BOX 357, West Park, Ohio.

Salesmen.

WANTED — SALESMAN BY OLD-ESTABLISHED FIRM manufacturing printing-inks to call on the important printers of New York city; must have first-class credentials; unusual opportunity for a man of high caliber. D 823.

WANTED — SALESMEN calling on job printers to sell new appliances as side line; write us fully in confidence, stating experience, territory covered, and name of employer. GOLDING MFG. CO., Franklin, Mass.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "I" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Eight linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; more linotype practice. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York, N. Y.

MISCELLANEOUS.

PETROGRAD — Representative, having first-class clientèle, previously doing large turnover for leading German houses, on account of the war wishes to make new connections in America, and desires first-class AGENCIES for all kinds of printers' supplies, machines, etc.; offers desired. PETROGRAD (Russia), Postfach No. 439.

WANTED — All interested to look up advertisement signed E. W. Work, on page 852 of March issue.

SITUATIONS WANTED.

Advertising.

ADVERTISING-AGENCY MAN will join high-class publisher in developing service department; salary and commission basis; exceptional work in this line; one catalogue produced has sold $100,000 worth of printing. Address BOX 357, West Park, Ohio.

Bindery.

POSITION WANTED AS FOREMAN of bindery by a capable executive, familiar with estimating, cost systems and scientific shop management; considered an authority on bookbinding. C 810.

BINDERY FOREMAN, with thorough knowledge of the business in all its branches, good executive, who can show results, wants position. D 964.

Composing-room.

FOREMAN OF FIRST-CLASS PRINTING-PLANT contemplates change of location, as composing or general foreman; prefers up-to-date plant in smaller city; has thorough knowledge and experience in producing good printing, and is practical and dependable; young man of clean habits, good education, married; interested in suitable field for permanent position. D 833.

MACHINIST-OPERATOR, who is both clean and swift as an operator and expert machinist, desires position in the Northwest in good town for himself and family; has had 12 years' experience; is also practical printer; honest, reliable and industrious; can keep your repair bills far below normal. D 831.

COMPETENT POSTER COMPOSITOR desires situation; 25 years' experience on all sizes, from "flyers" to "stands"; good typemaker and block cutter; fair letterer and layout man; steady, sober and union; will go anywhere on four or six months' trial. D 825.

TWO YOUNG, VIGILANT MONOTYPE OPERATORS; set 5,000 ems; will go anywhere, permanently; transportation required from New York city. D 826.

Engravers.

PHOTOENGRAVER — Experienced reëtcher and finisher, who can also do all-around work, would like position with an up-to-date open shop; married and strictly sober. D 824.

SITUATION WANTED by an experienced photo-gelatin platemaker and printer; familiar with all branches of the work; best of references. D 839.

Estimator.

YOUNG MAN, twenty-eight years of age, wishes to connect himself with a first-class shop requiring the services of an estimator who can handle outside sales; would not be averse to going on the road for a catalogue house doing A-1 work; has had plenty of sales experience as well as understanding all of the detail work of any print-shop; is not afraid of hard work, or plenty of it. D 837.

Managers and Superintendents.

PRINTING SUPERINTENDENT, OF EXCEPTIONAL ABILITY, SEEKS OPENING WITH LARGE, PROGRESSIVE ESTABLISHMENT; ACCUSTOMED TO BIG VOLUME AND FINE QUALITY OF WORK; THIRTY-EIGHT YEARS OF AGE; REFERENCES THE BEST. D 815.

PRINTING SUPERINTENDENT of wide experience, excellent reputation and ability, able to tackle and solve difficult problems and accustomed to handling large volumes of work and of highest quality, desires position with progressive, up-to-date concern; prefers Chicago or surrounding territory, and a place where, after proven ability, advertiser could become financially interested. D 834.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

FOREMAN-SUPERINTENDENT SEEKS CHANGE — Up-to-date man, capable of estimating and handling finest grade of work; strictly temperate; married; best references; not a cheap man, but willing to start at a moderate salary with prospects for advancement. D 832.

SITUATION WANTED as superintendent of a medium-sized plant where I can help build up a better business; conversant with all branches; authority on presswork; financial, executive and sales ability; can operate a cost system and give accurate estimates; age 38; references. D 669.

SUPERINTENDENT of a lithograph, printing and binding establishment, familiar with several cost systems and the Taylor system of scientific shop management, desires position. C 809.

Offset Printing.

OFFSET PRINTER — All-around expert wishes position; would like to hear from firm about to install offset litho. plant. Address OFFSET, Room 1607, 150 Nassau st., New York city.

Paper Cutter.

GOOD, ALL-AROUND PAPER CUTTER wants to change position, 12 years' experience; must have steady job; references; $18 minimum. C 799.

Pressroom.

FIRST-CLASS PRACTICAL PRESSROOM FOREMAN — Has had charge for the past 15 years; knows business thoroughly on any kind of work; has good executive ability and is economical manager who will produce results and work for employer's interest at all times; sober and steady; at present employed, but would like change. D 827.

FOREMAN, thoroughly experienced on high-grade half-tone and process color printing wants to connect with a good, live concern; has had charge of some of the best shops in the country; can handle any number of men and obtain the highest working efficiency; no bad habits; best of references. D 840.

PRESSMAN, competent on fine work and handling men, desires position as working foreman or journeyman with modern concern; Cross automatics; 35 years old; married; temperate; non-union; particulars. D 811.

STEADY SITUATION WANTED by young married man with executive ability as foreman of pressroom; must have at least five cylinders and doing a good grade of work; can furnish the best of references. D 817.

SITUATION WANTED either as platen or cylinder pressman by man who is competent at both; steady, dependable position in smaller city desired; position to be open in April or May. D 821.

CYLINDER PRESSMAN, A-1; years of experience on all grades of work; capable of taking charge or running two presses; in Chicago or out; union. D 828.

SITUATION WANTED by non-union job pressman and printer; experienced; can give reference. LOCK BOX C, Williamsburg, Ohio.

WANTED TO PURCHASE.

WANTED — Copies of THE INLAND PRINTER for January, February, July, October, 1893; January, March, May, July, August, November, December, 1895; January, February, March, April, May, June, July, August, September, 1896; December, 1900; April, 1902; December, 1906. D 835.

WANTED — SECONDHAND N-R TYPECASTER. C. CLARKE, 1018 West av., Buffalo, N. Y.

OLD TYPE WANTED, 12 cents per pound. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

WANTED — 1 copy Volume 5, Penrose's Annual. D 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916, now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

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AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

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SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

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KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

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OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15



MAKE MONEY by attaching NEW CENTURY FOUNTAINS to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

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KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa.

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Allied Firm:

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KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

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KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

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THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

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JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

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AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

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Will keep you accurately posted and will tell you how much each press is producing. No repeating or jumping; all steel; no screws; easy to set; large figures. Equip your presses with them. *For Sale by all Dealers.*

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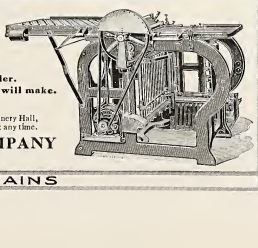
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Send us a post-card TO-DAY for these books.

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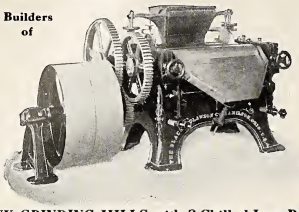
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Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*

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The PAPER DEALER

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No educational feature in connection with the printing trades has the success which has attended this venture. More than 1,350 graduates.

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and so thoroughly that many experienced operators have taken the course after working with graduates.

The compositor who wants to look in at the money-making end of his trade should send postal for booklet "MACHINE COMPOSITION" and learn all about the course and what students say of it. Manipulation of **The Thompson Typecaster** taught without extra charge.

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Each manufacturer and each wholesaler and retailer of paper has advantages to offer to the buyer, and his name and address, and what he has to offer, is naturally more readily found by the buyer in the region of cities and towns in which the paper trades are grouped and in the advertising sections of the trade paper where his staples and specialties, name and address are departmentalized with others in the same line.

The paper industry and its advertising is constantly growing, each year showing an increase of space in this journal, hence the advisability of creating a special department, complete in itself, in order to facilitate and assist the Printer, Lithographer, Engraver and User of paper to quickly locate his wants.

This page is therefore designed to introduce to buyers of paper and paper specialties the advertising of houses in the paper industry, forming for the reasons above stated an advantage to buyer, manufacturer and seller, and consequently adding potentially to the value of this publication in its service to the trade.

Our subscribers are requested to mention The Inland Printer when asking for samples or quotations.

The Inland Printer Company
Chicago - New York



TEN years from now, to-day's entries in a business man's books may be far more valuable than to-day. Endurance is what counts. Endurance is the reason why all ledgers and record books should be made of

Brown's Linen Ledger Paper

Books made from Brown's preserve legible imprints for ages. They never yellow, grow dingy or become brittle. And they print and rule sharply and clearly—take kindly to pen and ink and bear erasures perfectly. Brown's Linen Ledger Paper isn't the universal standard for nothing. Specify its use for particular purposes.

Write for Samples.

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L.L.BROWN LINEN PAPER CO. LEDGER

Coated Bond Paper

Extra strong

MADE ESPECIALLY FOR HALF-TONE PRINTING

Carried in stock in

17 x 22 — 24-pound
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Samples and specimen printed sheets upon request.

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FOR YOUR PROTECTION

and to prevent

SUBSTITUTION

SEE THAT OUR LABEL IS ON

EVERY PACKAGE



IDEAL COATED PAPER CO.

BROOKFIELD
MASSACHUSETTS

NEW YORK CINCINNATI CHICAGO

Printers Are Poring Over This Wonderful Free "Service Book"



IT'S been an eye-opener to them. It has made them realize, for the first time, that Envelopes, supplied through Western States service, can bring in a lot of business they might never land without them.

This Service Book teems with practical sales-suggestions. It's real stuff—written by a man who knows your business and your problems from years of intimate contact; a man who knows *his* business even better.

WHEN we sent out the first copies of our Service Book a few weeks ago, we were naturally anxious to hear the trade's opinion of it. Now we have a pretty fair idea what that opinion is—and it well repays us for our work and time in getting up the book.

One printer, for instance, had a job of ready-made envelopes on the press when his Service Book came. He read it through—then yanked that job off the press and wrote us for a layout, so he could run his envelopes in the sheet, Western States fashion.

The book "hit him where he lived." Quite possibly *your* copy will hit you likewise.



This trade-mark "W," notched under the flap of every Western States envelope, means much to you and your trade.

The System That Gets You Real Profits Out of Envelope Printing

Of course that's the backbone of the book—the Western States service that makes Envelopes a paying proposition for you—ways of printing envelopes flat in the sheet, one to a dozen "on" (using Western States free layouts), so you can quote prices that will land jobs against hot competition and pay you an extra-size profit.

Western States service doesn't stop with pulling envelope jobs alone. It arms you with *ideas* that will make many a big printing buyer sit up and look at you with new interest—the real, constructive sort of plans that swing big-edition deals your way.

Better send to-day for your copy of this "idea-ful" Service Book. A postal brings it.

Western States Envelope Co., Dept. N, Milwaukee, Wis.

Independent Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

HAMMERMILL BOND

"The Utility Business Paper"

ENVELOPES TO MATCH

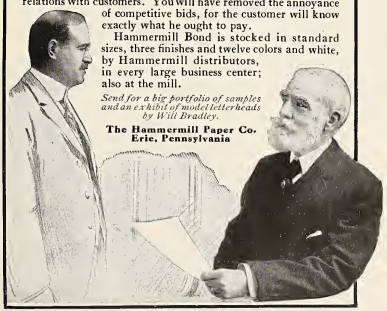
Serve your customers by teaching them the value of standardizing their letterheads and office forms on one grade of paper.

When they learn to specify Hammermill Bond, arguments and dissatisfaction about paper will no longer disturb your relations with customers. You will have removed the annoyance of competitive bids, for the customer will know exactly what he ought to pay.

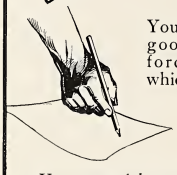
Hammermill Bond is stocked in standard sizes, three finishes and twelve colors and white, by Hammermill distributors, in every large business center; also at the mill.

Send for a big portfolio of samples and an exhibit of model letterheads by Will Bradley.

The Hammermill Paper Co.
Erie, Pennsylvania

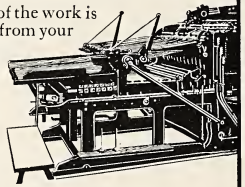


Foldwell Means Service



Your customer writes good copy—strong, forceful arguments which are to represent his products in a manner second only to a personal demonstration.

Your part of the work is to deliver from your presses advertising that truly advertises and the perfect basis for such advertising is



Foldwell Coated Book and Cover Paper



THE mighty strength of these stocks enables you to reflect the merits of your customers' products — it enables you to say to these men, "Your circular or mailing card will stand the strain of second-class mailing and reach its destination clean and whole."

Foldwell Paper and Cover Do Not Crack

Send for helpful sample books.

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WHITEHEAD & ALLIGER, New York City
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Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

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Will help to Increase Your Sales — Decrease Your Losses

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and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY

160 BROADWAY General Offices NEW YORK

The Pacific West in 1915

More printing-plants — more newspapers, more printing machinery, more equipment, paper, ink and facilities, made necessary by a rapidly increasing population. 1915 starts a new era of development. Heavy buying is imperative. Get your share of the business.

Include the Pacific West in your advertising campaign of 1915

PACIFIC PRINTER AND PUBLISHER

440 SANSOME ST., SAN FRANCISCO, CAL.



THE printing trade can profitably utilize some of the prestige which Old Hampshire Bond has gained through our publicity advertising work.

By merely calling the attention of your customer to

Old Hampshire Bond

when you receive an order for business stationery, you will find that you are mentioning "the paper your customers know."

We have given active and helpful co-operation to a large number of printers; perhaps we can help you, if you will write us.

MEMBER
PAPER MAKERS
ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS



Look for the BRAND on Each Steel BAND.

The One Standardized Brand

ROYAL

Cotton and Wool Waste

Now offers you in addition to the Highest Quality Waste, *these three vitally important features:*

Standardized Quality. For your convenience, it has been divided into 12 grades—6 white—6 colored. Select the most desirable for your purpose, and our grading system assures you of the same quality continually.

Standardized "Tare." The Tare (wrappings) is guaranteed 6% or under, because we use only clean, light Burlap and new Steel Bands, weighing less than the old Burlap and Rope in general usage. *Check the "Tare,"* and if overweight, obtain a refund for the difference.

Standardized Weight. Order the exact weight desired—you'll get just that poundage. Orders are not "padded" as our Waste comes in *Guaranteed Actual Weight Bales.*

Royal is positively the softest, most absorbent, highest quality Waste—made from the cream of the Waste of good cotton and wool. Is is thoroughly refined—all foreign matter such as wood and metal splinters, dust, dirt and grease, is removed. Pressed into neat, compact Bales that take up least room.

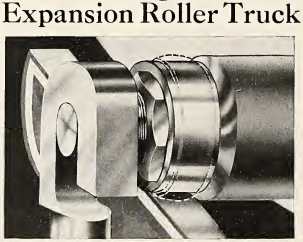
Ask Your Jobber or write for the "Royal" Sampling Folder No. 32, showing 12 grades of Cotton Waste. Samples of Wool Waste mailed on request.

ROYAL MANUFACTURING CO., Rahway, N. J.

Chicago Office, People's Gas Building.

ROYAL COTTON AND WOOL WASTE — OUR WASTE IS YOUR GAIN — Trade Mark Reg. U.S. Pat. Off.

Morgan Expansion Roller Truck



By the turn of a nut the truck can be made the same size as the roller. Every printer knows what that means in quality of presswork and saving in rollers. *Absolute satisfaction or your money back.*

Per set of six 10x15 and under $5.00.
Per set of six 12x18 and over $6.00.
Give size and make of press with order.

LIVE AGENTS WANTED

Who can make $10.00 or more per day selling this device.

Morgan Expansion Roller Truck Co.

303 E. Fourth St., Los Angeles, Cal.

BUY IT NOW

Literally thousands of printers and publishers have been on the point of buying a Miller Saw for years. *Buy it now.*

"Just as soon as business picks up we're for a



Miller Saw-Trimmer with Router and Jig-Saw Attachment.

MILLER SAW"

You need the extra profit most when work is slack. *Buy it now.*

"When we move into our new building next Fall, we want a Miller Saw." A Miller will cut its cost from your regular daily work between now and Fall. *Buy it now.*

"We haven't sufficient work to keep it busy—but when we have, we'll buy the Miller." Who ever heard of keeping a Miller Saw busy? Says Everett True: "It can't be done." *Buy it now.*

You know your printers operate under a 50-year handicap for lack of a Miller Saw. Away with lead cutters and gimlets, hack-saws and chisels—buy a Miller Saw.

Miller Saw-Trimmer Company

Point Building, Pittsburgh, Pa.

A "Safety First" device which gives increased speed and efficiency—

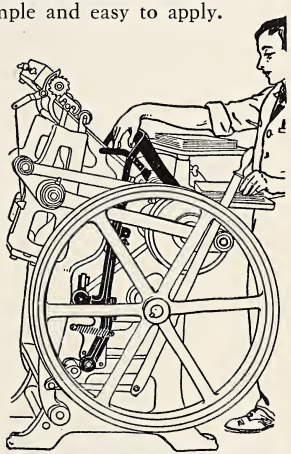
MOST "Safety First" ideas attached to machinery add an element of complication and delay, but the "Safety First Guard" for platen presses really facilitates the work, in addition to absolutely safe-guarding the feeder from what all printers (and all feeders) know to be the very real danger of smashed fingers and injured hands.

The "Safety First Guard" is adapted to all makes and sizes of platen presses. It is extremely simple and easy to apply. There is nothing to get out of order. It does not increase the power required to run the press. In fact it becomes a part of the press itself. It is quiet in operation and has been welcomed by all feeders wherever put on.

Some good man once said: "It is idle to speculate regarding that which may readily be proved." Our suggestion to the employing printer is that he should have a "Safety First Guard" placed on one of his platen presses and keep his eye on the work accomplished and the manner in which it is done.

Prices and terms for the "Safety First Guard" are as follows: $25.00 f. o. b. Newark, N. J. Less 3% ten days or thirty days net. This applies to Guards for all makes of Gordon presses.

Ask us for our little book and let us tell you also about other products of this company including "The Humana."



Note how the "Safety First Guard" raises the hands.

THE HUMANA CO.

Office and salesroom, Clinton and Beaver Sts., Newark, N. J.

New York Chicago St. Louis Buffalo Boston Atlanta Cincinnati

DISPLACES TWO HALF-TONE INKS



PERMITS

PRINTING TURNING PRINTING AND BINDING SAME DAY

Speedlimit is Equally Good for All High-Grade Work

on which

Speed is Not Required

MANUFACTURED BY

THE QUEEN CITY PRINTING INK COMPANY

CINCINNATI

CHICAGO	DETROIT	MINNEAPOLIS
BOSTON	ROCHESTER	DALLAS
PHILADELPHIA	ST. PAUL	KANSAS CITY

BUY ONE NOW

The WETTER is a Good Numbering Machine

Ask to see the Boston Model Pica Model

Get our Booklet telling all about them.

producing Accurate Results, because they are built right; parts HARDENED where necessary, and the finished machine will stand up to the exacting conditions under which they are used.

ALL DEALERS WETTER NUMBERING MACHINE CO.

255-261 Classon Ave., Brooklyn, New York, U. S. A.



A Splendid Example of the Lighting of Covering Machines in a Basement Bindery

This department and the three other departments of a large New York publishing plant have used Cooper Hewitt Lamps for over ten years. Perfectly diffused light—no glare—no black shadows. We'll loan you lamps to prove that in your own plant it is:

Better Than Daylight

Write for Folder No. 954, "What Users Say."

COOPER HEWITT ELECTRIC CO.

EIGHTH AND GRAND STREETS HOBOKEN, N. J.

BOSTON CHICAGO CINCINNATI CLEVELAND DETROIT MINNEAPOLIS PHILADELPHIA PITTSBURGH ST. LOUIS

New Business Without Cost

Appearance of Our Neat Cards in Case



is generally a delusion and a snare; but the progressive printer who provides his customers, both present and prospective, with

PEERLESS PATENT BOOK FORM CARDS

can not only get new business without cost, but stir up a lot of business from his present customers; these cards are a trade-mark for up-to-the-minute tradesmen. Can the printer afford to be less up-to-date than his customer? Get these cards into your business; your customers want them and are getting them elsewhere; why not let them get them from you? These cards have no rival, no competitors; they are the "wonder of the world of cards."

Write for trade price and samples and do it to-day

The John B. Wiggins Co. Established 1857

Engravers, Die Embossers, Plate Printers, 52-54 E. Adams St., CHICAGO

Increase Your Income

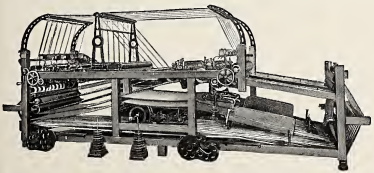
You can earn $50 to $100 a week selling printing if you study the *Nashville Course in Sales Training*, by Edward P. Mickel

You are given a thorough training in salesmanship and can get profitable orders and build up a large trade. Employers need this training either for themselves or for their employees. It means a greatly increased income for every one who studies it.

Send for Booklet D.

DUDLEY L. HARE, 1829 Arch Street, Philadelphia

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

The Only American Text-Book on the Subject

BOOKBINDING

and Its Auxiliary Branches

THIS work, the first and only complete text-book in this country that covers the subject in all its phases, will prove of great interest and value to every one connected directly or indirectly with bookbinding.

John J. Pleger, the author, is an advanced exponent of the art, and has given the trade, in concise, comprehensive form, the benefit of his broad knowledge.

The smaller printer who has to do binding as a side line will find herein a mine of helpful information.

It will be found invaluable by the larger binders when the time comes for purchasing additional or new equipment.

To the involuntary specialist—the man whose limitations have tied him to one operation—it will prove a boon in widening his opportunities for better employment and remuneration.

Librarians and others intrusted with the "care" of books will find Mr. Pleger's offering well worth attention.

Each volume sold separately

Paper Ruling
PART ONE
22 illustrations. Price $1.25

Pamphlet Binding
Punching, Crimping and Quarter-Binding
PART TWO
37 illustrations. Price $1.50

Blank, Edition and Job Forwarding
Finishing and Stamping
PART THREE
129 illustrations. Price $2.00

Gilt Edging, Marbling and Hand Tooling
PART FOUR
29 illustrations. Price $1.25

EXTRACTS FROM SOME OF THE LETTERS MR. PLEGER HAS RECEIVED:

"The writer has personally enjoyed reading the works and congratulates you upon the thoroughness with which you have covered the subject."

"Students, apprentices and novices who are interested in the different branches of bookbinding will find it a very simple matter to learn and perfect themselves from these volumes, full of illustrated examples. The printer and librarian will find it *valuable beyond their expectations.*"

"They are thorough and lucidly-written text-books, which will benefit the more expert workmen as well as learners. They will be of especial value to printers who operate binding departments and have to rely upon others for their management. I know of no other text-book of binding which compares with Mr. Pleger's in instructiveness. In publishing these books THE INLAND PRINTER adds another to its long list of incomparable services to the printing and allied industries."

The Inland Printer Company

632 Sherman St., Chicago 1729 Tribune Bldg., New York


Artist


Photographer


Engraver


Paper Maker


Ink Maker


Type Maker

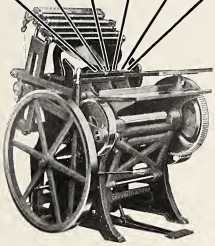
Where the Arts Converge

THERE must be Art Superfine. Where the ideals of the artists, science of the photographer, dexterity of the etcher, resourcefulness of the paper maker, skill of the ink maker and the genius of the type founder meet, there must be rare ability; par excellence of performance with the highest type of practicability.

Such is the responsibility of the press maker and such is the responsibility we accept in the production of the New Series 14½x22 Press.

Every part is so carefully made and so skillfully assembled that it carries its part of the responsibility without a hitch.

This is proven by the fact that over 50,000 C & P Presses have shouldered their corresponding responsibilities without a single one ever having been returned. The C & P Press prints its own catalog—one is yours for the asking.



Chandler & Price

Toronto Type Founders Co., Ltd., Canadian Agents Exclusive of British Columbia

For sale by dealers in all important cities
Made in Cleveland, Ohio, U. S. A.

Display-Work on Machines

is making the linotype a more attractive proposition than ever before to job compositors. If the straight-matter man did well on straight-away machine composition, it is obvious that the capable display man should do better.

The Inland Printer Technical School

is the place to learn the linotype. It does not undertake to make printers. All the students are compositors. There is no time lost in teaching the rudiments of the compositor's trade. The minds of all are concentrated on one thing—learning the machine. The instruction is thorough.

The concentration of purpose by instructor and students is of the greatest importance to compositors who wish to become operators.

Drop a postal and get a booklet showing what some of our sixteen hundred-odd graduates have accomplished.

The Inland Printer Technical School

632 South Sherman Street, Chicago, Ill.

BOOKS ON ADVERTISING

Especially Recommended by The Inland Printer

THE INLAND PRINTER is in a position to suggest and recommend books for the information and instruction of its readers, and it is our intention to present each month a concise selected list of the most worth-while books on subjects pertaining to Printing and the Allied Industries.

Only a selected list under each classification is given, but every book included has been tried and accepted as the most reliable and desirable in its particular field. Any or all of these books may be had promptly at the prices shown, and we invite orders from our readers. The prices include postage.

Advertising and Selling

By HARRY T. HOLLINGSWORTH. This book deals with the practical side of advertising and selling, and is intended for sales managers, business heads and students. It aspires to render serviceable the accepted facts, laws and methods resulting from a wide study of human nature and human behavior under every known condition. **314 pages. Cloth, $2.10.**

The Elementary Laws of Advertising

By HENRY S. BUNTING. Written primarily for the business man, this work discloses and describes fifteen of the essential laws and the "Eight Main Tools of Publicity" as applied to every-day markets. Illustrated with five graphic charts. **177 pages. Red Russia leather, $2.00. Cloth, $1.00.**

Office Salesmanship—*How to Write Letters and Advertisements That Pull*

By SHERWIN CODY. A text-book of practical and scientific methods of handling customers by *written* salesmanship. **288 pages. Cloth, $2.00.**

Principles of Publicity

By TRUMAN A. DeWEESE. A comprehensive and practical treatise on the modern art of advertising, covering the subject in all its branches, showing the successful adaptation of advertising to all lines of business. Written for the manufacturer, merchant, business man and student of advertising. With beautifully engraved half-tones of 100 advertisements. **143 pages. Cloth, $2.10.**

The Premium System of Forcing Sales

By HENRY S. BUNTING. An exposition of the principles, laws and uses of the premium system in advertising. **173 pages. Red Russia leather, $2.00. Cloth, $1.00.**

The Principles of Advertising Arrangement

By F. A. PARSONS. The principles involved in artistic composition, the relative value of type-arrangement, typefaces, composition, tones, balance, decorative material, illustrations, margins, etc., are the things dealt with in this book. Many examples are given, showing both the correct and incorrect use of all materials which enter into the laying out of good copy. **127 pages. Cloth, $2.00.**

The Psychology of Advertising

By WALTER DILL SCOTT, Ph. D. This work by Professor Scott is an interesting theoretical exposition of the psychological factors of advertising. The illustrations taken from actual practice are of great help and interest to any advertising man. **269 pages. Cloth, $2.10.**

Selling Newspaper Space

By JOSEPH E. CHASNOFF. This is a valuable book for those interested in the selling or buying of newspaper space. It points out among other things, those who can benefit by such advertising, how the solicitor can best interest his prospects and how he can render them the best service. The faults of the solicitor and suggested remedies are also put forth. **133 pages. Cloth, $1.60.**

Theory of Advertising

By WALTER DILL SCOTT, Ph. D. A simple exposition of the principles of psychology in their relation to successful advertising. The author shows the bearing of the principles of advertising upon the work of the practical advertiser. Examples illustrated by actual ads. **269 pages. Cloth, $2.10.**

The Typography of Advertising

By F. J. TREZISE. This volume shows the application of the principles governing the selection of the best typefaces and their arrangement to make "attention-getting" and readable ads. An invaluable aid in the making-up of every description of advertising copy. **136 pages. Boards, $2.00.**

Specialty Advertising

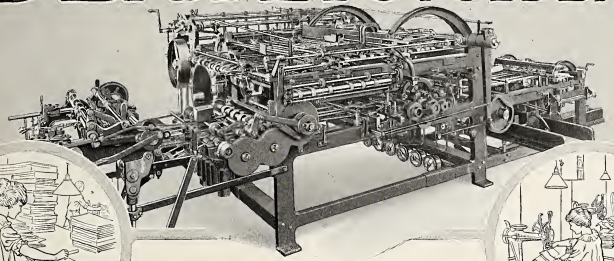
By HENRY S. BUNTING. By quoting ten successful experiences of business firms, large and small, the author aims to make the subject of specialty advertising plain to all. Any business man can readily figure out how these or similar specialty plans may be modified and applied to stimulate his own business. **163 pages. Red Russia leather, $2.00. Cloth, $1.00.**

Advertising as a Business Force

By PAUL TERRY CHERINGTON. This compilation of experience records prepared for the Associated Advertising Clubs of America represents advertising as its most advanced exponents see it. It is illustrated with instances drawn from the field of actual occurrences and the theories and principles put forth stand out as verdicts. A very interesting and practical book. **569 pages. Cloth, $2.10.**

The INLAND PRINTER CO., 632 Sherman Street CHICAGO

DEXTER WIRE-STITCHING FOLDER





FOLDING COVERS



FOLDING INSERT SECTION



PILING INSERTS ON PLATFORM



TRUCKING FOLDED MAIN SECTION



STITCHING



TRUCKING TO STITCHING MACHINES



INSERTING



TRUCKING COVERS



TRUCKING INSERTS

Automatic Waste Saver

HERE are pictured nine *preventable wastes* which occur daily in most binderies, in connection with wire-stitched pamphlet work.

There are *other* wastes, but these show several the new Dexter Wire-Stitching Folder will immediately overcome in your plant.

This latest Dexter development automatically wire-stitches and covers 16, 24 and 32 page pamphlets, *while folding them*, running two up and cutting apart.

By its use, one binder figures a saving of twenty dollars a day. It will save *you* as much or more, in proportion to your volume—every cent saved from wastes that now eat holes in your profits.

Write for a supply of Efficiency Estimate Blanks. They will *prove* your savings with this ingenious machine. Figure your own way. No charge for the blanks and complete information.

Dexter Folder Company

Folders, Feeders, Cutters

New York **Chicago** **Philadelphia** **Boston**

Dodson Printers Supply Co., Atlanta, Ga.
H. W. Brintnall . . . San Francisco, Cal.
E. G. Myers, Dallas, Tex.
The J. L. Morrison Co., Toronto, Can.

In Time of Peace Prepare for War!

Are You Prepared

to retain employment in the war for jobs which is characteristic of business depression?

DO you feel satisfied of your ability to keep up with the *Army of Steady Workers* or will you be forced to fall back with the *Army of Unemployed* led by General Hard Times? It is the prepared man, the man who delivers, who is kept on the pay-roll during slack times. Ordinary men can always be secured; but to let an exceptional man go, even for a few days, is to run the risk of losing him for all time—for other employers are looking for just such men—and the majority of firms consider it economy to keep the really expert compositor on the job all the time. The I. T. U. COURSE makes a business of preparing good printers, average printers, poor printers and apprentices to weather the vicissitudes of slack business periods. The Course can help you! The thirty-seven lessons are chock-full of suggestions which can be capitalized by any industrious, ambitious compositor. Particulars may be had by writing The I. T. U. Commission, 632 Sherman St., Chicago, Ill.

- *Job Composition*
- *Ad-Work*
- *Color Harmony*
- *Imposition*
- *Design*
- *Capitalization*
- *Punctuation*

concisely taught by correspondence

Do Not Delay! Prepare To-day!

"KIRKMAN"
Automatic Feeders
MORE THAN MAKE GOOD



The Maqua Company, of Schenectady, N. Y., have just installed *three* more of these machines, which now gives them a battery of *five* "Kirkman" equipped Gordons.

Price, terms, etc., furnished on application. Write for them to-day.

AUTOMATIC PRESS FEEDER CO.
GENERAL OFFICES
538 S. Dearborn St., CHICAGO

A DIFFERENCE



Double Teeth Give Double Strength

As compared with other methods

ALLIGATOR STEEL BELT LACING

does not require an expert to apply it. Just a hammer is needed to join your tape belt or any belt at saving in time and efficiency.

Equip with Alligator now. Samples on request.

FLEXIBLE STEEL LACING CO.
522 S. Clinton St., CHICAGO

The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

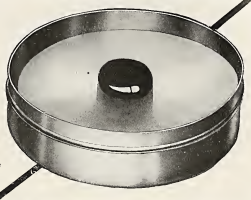
Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

Prove it for Yourself



Large Sample Free

MAKING it easier for the press-man and cheaper for the "boss" —that's the plan behind the remarkable "SAVINK" can, the improved package for

Ullman-Philpott Inks THAT PRINT

Does it do this? Prove it for yourself —get a sample can free—fill out the coupon and enclose ten cents to cover packing and mailing.

The Ullman-Philpott Co.
4809 Lexington Ave.
Cleveland, Ohio
Established 1881

Branch Distributors

The Crescent Paper Co., Indianapolis, Ind.; The Tri-State Paper Co., Cumberland, Md.; R. D. Wilson & Sons, Clarksburg, W. Va.; Wright, Barrett & Stilwell, St. Paul, Minn.; Wahpeton Paper Co., Wahpeton, N. D.; Mercantile Paper Co., Montgomery, Ala.; The Richmond Printing Ink Co., 16 N. 14th St., Richmond, Va.; The Colorado Ink Co., 622 19th St., Denver, Colo.

Enclosed find 10c for SAVINK Sample of U-P Bond Black ____, U-P Job Black ____, or Marvel Halftone Black ____. (Check the ink desired)

Name _____

Company _____

Address _____

City _____ *State* _____

(4809)

EFFICIENCY IN TYPE

Has been our aim; it has been achieved. Where you find Superior Copper-Mixed Type in use you find the efficiency of printing and the wisdom of administration. The type compels attention by its strikingly artistic character, and the same prescience which causes the proprietor to buy it makes him a capable manager in the other departments of his business.

BARNHART BROTHERS & SPINDLER
CHICAGO NEW YORK CITY WASHINGTON, D. C. SEATTLE
SAINT LOUIS OMAHA KANSAS CITY DALLAS SAINT PAUL

BUSINESS *follows* THE FLAG

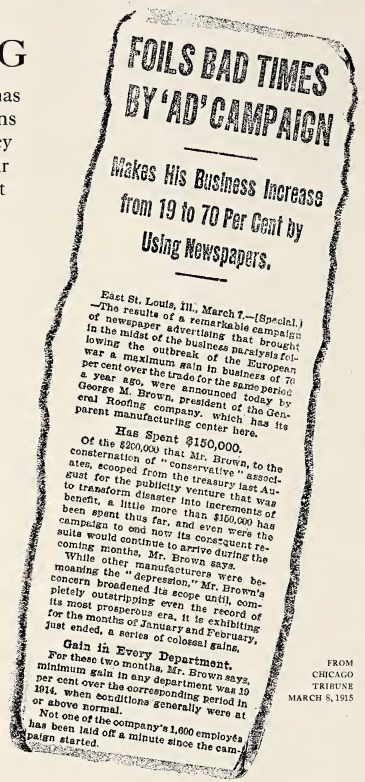
of Good ADVERTISING

This shows how one firm has been meeting the conditions forced on it by the war. They have had the courage of their convictions, and have won out handsomely.

What this company has done you can do also. It does not require a great amount of money—a small appropriation properly placed would bring results.

The wise engineer does not cut down the steam on an up-grade. Just a little more is needed to negotiate the hill.

Unusual conditions of the past eight months have created an up-hill situation for business. Consistent and persistent advertising in the proper mediums will enable you to "make" the hill and show a gain for your business over even normal times.



FOILS BAD TIMES BY 'AD' CAMPAIGN

Makes His Business Increase from 19 to 70 Per Cent by Using Newspapers.

East St. Louis, Ill., March 7.—[Special.]—The results of a remarkable campaign of newspaper advertising that brought in the midst of the business paralysis following the outbreak of the European war a maximum gain in business of 70 per cent over the trade for the same period a year ago, were announced today by George M. Brown, president of the General Roofing company, which has its parent manufacturing center here.

Has Spent $150,000.

Of the $200,000 that Mr. Brown, to the consternation of "conservative" associates, scooped from the treasury last August for the publicity venture that was to transform disaster into increments of benefit, a little more than $150,000 has been spent thus far, and even were the campaign to end now its consequent results would continue to arrive during the coming months, Mr. Brown says.

While other manufacturers were bemoaning the "depression," Mr. Brown's concern broadened its scope until, completely outstripping even the record of its most prosperous era, it is exhibiting for the months of January and February, just ended, a series of colossal gains.

Gain in Every Department.

For these two months, Mr. Brown says, minimum gain in any department was 19 per cent over the corresponding period in 1914, when conditions generally were at or above normal.

Not one of the company's 1,000 employés has been laid off a minute since the campaign started.

FROM CHICAGO TRIBUNE MARCH 8, 1915

Why not let us talk to you about a conservative publicity campaign in THE INLAND PRINTER? *We can give you expert advice as to selling plans, distribution, etc., and introduce you to the people who will buy your products.*

THE INLAND PRINTER

632 Sherman St., CHICAGO 1729 Tribune Bldg., NEW YORK



DIE STAMPING IS PROFITABLE

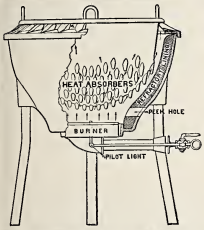
Every printer should do his own die stamping and pocket all the earnings from this profitable work. There is a great deal of this work getting away from you each year because you are not equipped to handle it. Stationery, programs, menus, cards, letter-heads, etc., can be made more attractive by die stamping and your profits will be increased.

The equipment includes 1001 dies which enable you to furnish any one or two letter monogram in script or block style letters and delivery can be made the same day by using our QUICK DRY INKS.

The PROGRESS DIE STAMPING PRESS is thoroughly practical, easy to use and effective in operation. Any one can use it with slight experience and produce the highest grade of die stamping. When stamping with the 1001 dies the patent universal counter eliminates the need of make-ready. The press is absolutely complete and guaranteed in every respect.

Fully descriptive booklet, samples of work and convincing testimonials will be mailed upon request.

PROGRESS MFG. CO. 79 Sudbury St., Boston, Mass.



THE REASONS WHY IT IS THE

"Improved" Melting Furnace

1st.	Heavy Refractory Lining	=	Conservation of Heat
2nd.	Heat Absorbers	=	Economy of Gas
3rd.	High Power Burners	=	Quick Melting
4th.	Substantial, Durable	=	Convenience of Operation

BUILT RIGHT—WORKS RIGHT—PRICES RIGHT

Made in four sizes. Also supplied with hoods.

Write for Bulletin No. 121

THE IMPROVED APPLIANCE COMPANY

459 Kent Ave., BROOKLYN, N. Y.

PRINTERS, BE MERCHANTS

That is the slogan of former President Fell of the United Typothetae. It is the best and most effective utterance of a man who has the habit of saying pat and pertinent things.

There is nothing on the market that can help you become a merchant printer more quickly than H. H. Stalker's

"BUILDING AND ADVERTISING A PRINTING BUSINESS"

The book is compiled from articles which appeared in *The Inland Printer*. They are made into book form for the sake of convenience.

Keep it on your desk — it is a stimulant.

When business is dull and your think-tank weary, this book will enliven you by showing you how to get business. There is something in every line — you couldn't miss the good things if you tried.

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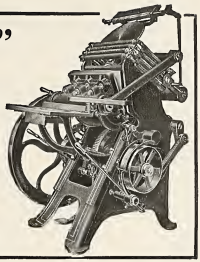
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TABLE OF CONTENTS — APRIL, 1915.

PAGE

Allen, Henry, Back at His Desk 111
APPRENTICE PRINTERS' TECHNICAL CLUB:
Borders About Cover-Designs..... 69
Specimens, Review of..... 71
Ben Franklin Club of Chicago in Regular Monthly Meeting 111
Ben Franklin Monthly Selling Price-List of Chicago 107
BOOK REVIEW:
Advertising, What It Will Do..... 113
American Text Book for Letters..... 113
Etching and Other Graphic Arts..... 113
Thought-Building in Composition..... 113
Brotherhood Idea, The..... 51
Chicago Printing Crafts Association, Meeting of 108
Cleveland Printers and Apprentices Enthusiastic over I. T. U. Course..... 109
CONTRIBUTED ARTICLES:
"Go-As-You-Please" English 82
How a Reporter Won His Spurs (illustrated) 33
How We Got Our Alphabet — No. VIII. — Earlier English and Irish Alphabets 83
Literature of Typography, The (illustrated) 60
Outgrowths of Letterpress — No. 6.— Gummed, Varnished and Die-Cut Labels — Continued (illustrated) 42
Paper-Mill to Pressroom, From — No. IV.— The Constituents of Paper (illustrated) 91
Printer and His Business, The — No. 3.. 63
Rivett Flong Machine, The (illustrated). 95
CORRESPONDENCE:
"Annals of the Little Shop Around the Corner, The" 55
Correction, A 55
Dr. Grenfell's Missions in Labrador (illustrated) 53
Honesty of Printers, The..... 55
Pikers and Picas..... 55
COST AND METHOD:
How the Cost Is Divided..... 97
Overequipment, A Financial View of.... 100
Records and Their Use..... 98
Tender Sympathy for the Customer's Pocket, A 97
Three in a Row — All Low..... 99
Delphos Printing Press, Demonstrations of the 108
EDITORIAL:
Brotherhood Idea, The..... 51
"Eyes and Eyesight of Printers, The".. 50
Legislation for Labor..... 50
Notes 49
Editors of McLean County, Illinois, Form Organization 110
"Eyes and Eyesight of Printers, The"... 50
Foreign Graphic Circles, Incidents in..... 55
French, Fred H., New Manager Sierra Paper Company of Los Angeles..... 109
Gandy, Lewis C., Now with Randall Company, of St. Paul, Minnesota..... 111
"Go-As-You-Please" English 82
Hershey Press, New Home of, Nearing Completion 107

PAGE

How a Reporter Won His Spurs (illustrated) 33
How to Sell a Catalogue..... 104
How We Got Our Alphabet — No. VIII.— Earlier English and Irish Alphabets... 83
ILLUSTRATIONS:
Dad's Not the Only Machinist in the Family 102
"Flowers" 52
In the Hand-Set Days — When the Swift Measured Up His String..... 48
Katzenjammer 58
Pulman & Sons, Ltd., George, Illustrations Used on Calendar of..... 59, 103
Stehekin Valley, Lake Chelan, Washington 90
Incidents in Foreign Graphic Circles..... 55
International Association of Manufacturing Photoengravers Votes to Hold Its Convention in Chicago, The..... 110
Iowa State College, Short Course in Agricultural Journalism at..... 110
JOB COMPOSITION:
Margins 65
Legislation for Labor..... 50
Lino-Tabler Officials Re-Elected..... 107
Literature of Typography, The (illustrated) 60
MACHINE COMPOSITION:
Delivery Slide Link Disconnects..... 101
Distributor 103
Imperfect Pot Lock-Up..... 101
Irregular Trimming of Slugs..... 102
Keyboard Cams Need Cleaning..... 102
Matrix Lifter Raises Two Thin Matrices. 101
Master Printers of Chicago, One Organization for the..... 110
Michigan Press and Printers' Federation, Annual Convention of the..... 109
New Rotary Four-Color Press Designed and Built in Australia, A..... 112
NEWSPAPER WORK:
Review of Newspapers and Specimens... 88
Some Subscription Suggestions..... 85
Outgrowths of Letterpress — No. 6.— Gummed, Varnished and Die-Cut Labels — Continued (illustrated) 42
Paper-Mill to Pressroom, From — No. IV. — The Constituents of Paper (illustrated) 91
PRESSROOM:
Electricity in Stock Affects Folding..... 90
Glossy Effect of Half-Tone Plates..... 89
Overpacking of Cylinders..... 90
Persian-Orange Ink Fades..... 90
Printing Consecutive Numbers..... 89
Relative Pressure on Large and Small Forms 89
Slurring of Plate Mounted for Final Bed. 89
Unsuitable Ink Used..... 89
Printer and His Business, The — No. 3.... 63
PROCESS ENGRAVING:
Brief Replies to a Few Queries..... 59
Collotype Plates, How to Preserve Them. 59
Penrose's Annual and Process Year Book 57
Photoengraved Book Stamps..... 58
Rotary Photogravure in Calico Printing. 57

PAGE

Round Dot or Square Dot for Rotary Photogravure 59
Standard Depths for Half-Tones..... 57
Three-Color Negative Patent, A..... 57
PROOFROOM:
False Plural, A..... 81
Good Once, Potentially Good Now..... 81
Needn't Go Back to School..... 81
On the Use of "Stet."..... 81
Punctuation with Quote-Marks..... 81
Rivett Flong Machine, The (illustrated).. 95
Ryan & Inman, of Chicago, Western Representatives of New York *Evening Post* 107
SPECIMEN REVIEW 73
Sprague Electric Works Opens Branch in Cleveland 107
THE MAN AND THE FIELD..... 94
TRADE NOTES:
Allen, Henry, Back at His Desk..... 111
Ben Franklin Club of Chicago in Regular Monthly Meeting 111
Ben Franklin Monthly Selling Price-List of Chicago 107
Carver, C. R., Company to Control Sattler-Morand Ink-Saving Attachment. 107
Chicago Printing Crafts Association, Meeting of 108
Cleveland Printers and Apprentices Enthusiastic over I. T. U. Course..... 109
Delphos Printing Press, Demonstrations of the 108
Editors of McLean County, Illinois, Form Organization 110
French, Fred H., New Manager Sierra Paper Company, of Los Angeles.... 109
Gandy, Lewis C., Now with Randall Company, of St. Paul, Minnesota..... 111
Hershey Press, New Home of, Nearing Completion 107
International Association of Manufacturing Photoengravers Votes to Hold Its Convention in Chicago, The..... 110
Iowa State College, Short Course in Agricultural Journalism at..... 110
Lino-Tabler Officials Re-Elected..... 107
Master Printers of Chicago, One Organization for the..... 110
Michigan Press and Printers' Federation, Annual Convention of the..... 109
New Rotary Four-Color Press Designed and Built in Australia, A..... 112
Royal Manufacturing Company Launches Extensive Advertising Campaign on Cotton and Wool Waste..... 107
Ryan & Inman, of Chicago, Western Representatives of New York *Evening Post* 107
Sprague Electric Works Opens Branch in Cleveland 107
Van Norman, Louis E., to Edit *The Nation's Business* 107
Typography, The Literature of (illustrated) 60
United Typothetæ and Franklin Clubs, News Items from Headquarters of..... 106
Van Norman, Louis E., to Edit *The Nation's Business* 107

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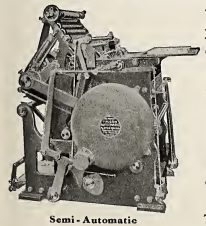
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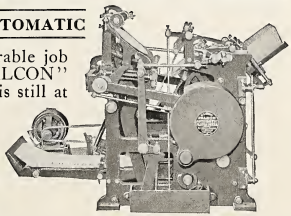
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INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	20
American Autopress Co.	5
American Electrotype Co.	26
American Numbering Machine Co.	143
American Pressman	124
American Printer	139
American Printers' Roller Co.	138
American Steel & Copper Plate Co.	26
American Type Founders Co.	11
Art Reproduction Co.	138
Automatic Press Feeder Co.	135
Babcock Printing Press Mfg. Co.	18
Barnhart Bros. & Spindler	135
Bingham's, Sam'l, Son Mfg. Co.	4
Black-Clawson Co.	120
Blatchford, E. W., Co.	118
Blomgren Bros. & Co.	25, 138
Boston Printing Press & Machinery Co.	139
Boston Wire Stitcher	30
Bradley's, Will, Art Service	16
British Printer	120
Britton & Doyle	21
Brown Folding Machine Co.	10
Brown, L. L., Paper Co.	122
Burrage, Robert R.	119
Butler, J. W., Paper Co.	1
Cabot, Godfrey L.	119
Calculagraph Co.	139
Carborundum Co.	25
Challenge Machinery Co.	17
Chambers Bros. Co.	32
Chandler & Price Co.	131
Chicago Paper Co.	124
Cleveland Folding Machine Co.	119
Cline Electric Mfg. Co.	138
Coes, Loring, & Co.	6
Colonial Co.	119
Cooper-Hewitt Electric Co.	129
Crane, H. G.	118
Crane, Z. & W. M.	118
Dennison Mfg. Co.	28
Deutscher Buch- und Steindrucker	143
Dewey, F. E. & B. A.	139
Dexter Folder Co.	133
Dick, Rev. Robert, Estate	135
Dinse, Page & Co.	24
Dorman, J. F. W., Co.	118
Duplex Printing Press Co.	2, 3
Durant, W. N., Co.	119
Eastern Brass & Wood Type Co.	138
Economy Engineering Co.	117
Feuerstein, S. B., & Co	118
Flexible Steel Lacing Co.	135
Fonderie Caslon	143
Forman, S. L.	119
Franklin Co.	7
Freie Kunste	120
Freund, Wm., & Sons	138, 139
Gatchel & Manning	138
Globe Engraving & Electrotype Co.	29
Globe Type Foundry	138
Hacker, Horace, & Co	22
Hamilton Mfg. Co.	13
Hammermill Paper Co.	123
Hampshire Paper Co.	125
Hare, Dudley	129
Hartnett, R. W., Co.	119
Hellmuth, Charles	25
Hempel, H. A.	118
Hoole Machine & Engraving Works	24
Hoyt, Arthur S., Co.	119
Huber, J. M.	28
Humana Co.	127
Ideal Coated Paper Co.	122
Illinois Electrotype Co.	138
Improved Appliance Co.	137
Inland Printer Technical School	120, 131
International Correspondence Schools	31
I. T. U. Commission	134, 144
Jaenecke Printing Ink Co.	20
Jones, Samuel, & Co.	123
Juengst, Geo., & Sons	30
Juergens Bros. Co.	138
Justrite Mfg. Co.	27
Keyser, E. C., & Co.	138
Kidder Press Co.	29
Kimble Electric Co.	28
King, Albert B., & Co.	119
King, Harry W.	119
Kohl & Madden Mfg. Co.	138
Linograph Co.	14
Lino-Tabler Co.	138
Ludwig, Paul	138
Manz Engraving Co.	138
Megill, E. L.	114
Meisel Press Mfg. Co.	21
Miehle Printing Press & Mfg. Co.	8
Miller Saw-Trimmer Co.	126
Mittag & Volger	118
Modern Die & Plate Press Mfg. Co.	20
Monitor Controller Co.	27
Morgan Expansion Roller Truck Co.	126
National Exposition Co.	140
National Lithographer	143
New Era Press	17
Newton, James	143
New York Machinery Co.	138
New York Revolving Portable Elevator Co.	118
Oswego Machine Works	12
Pacific Printer & Publisher	124
Paper Dealer	120
Paper Department	121
Parker, Thomas & Tucker Paper Co.	122
Penrose, A. W., & Co., Ltd.	115
Pioneer Paper Stock Co.	117
Pittsburgh White Metal Co.	118
Process Engraver's Monthly	143
Progress Mfg. Co.	137
Queen City Printing Ink Co.	128
Redington, F. B., Co.	119
Regina Co.	17
Riessner, T.	120
Ringler, F. A., Co.	138
Roberts Numbering Machine Co.	31
Rouse, H. B., & Co	32
Royal Electrotype Co.	23
Royal Mfg. Co.	126
St. Louis Stickor Co.	138
Scott, Walter, & Co.	9
Seybold Machine Co.	15
Shepard, Henry O., Co.	Insert, 119
Sprague Electric Works	27
Standard High-Speed Automatic Job Press.	19
Star Tool Mfg. Co.	31
Stationers Engraving Co.	138
Sullivan Machinery Co.	118
Swift, Geo. W., Jr.	138
Type-Hi Mfg. Co.	26
Typo Mercantile Agency	124
Ullman-Philpott Co.	135
United Printing Machinery Co.	117
United States Machine Recorder Co.	24
Wagner Mfg. Co.	116
Wanner Machinery Co.	119
Western States Envelope Co.	123
Wetter Numbering Machine Co.	129
White, James, Paper Co.	122
White, L. & I. J., Co.	23
Wiggins, John B., Co.	129
Young, Wm. R.	138

January Eighth, Nineteen Hundred and Fifteen

Perpetual Injunction

Against the Intertype Company

The United States District Court for the Southern District of New York has this day ordered an injunction against the Intertype Company prohibiting the manufacture of their machine in the following terms:

> That a perpetual injunction forthwith issue out of and under the seal of this court directed to the said defendant, The International Typesetting Machine Company, and to its officers, directors, superintendents, servants, clerks, salesmen, attorneys, receivers, assignees, and agents, PERMANENTLY ENJOINING AND RESTRAINING THEM AND EACH OF THEM FROM DIRECTLY OR INDIRECTLY MAKING OR USING OR SELLING OR OFFERING FOR SALE, OR OTHERWISE DEALING IN OR DISPOSING OF ANY LINOTYPE MACHINES LIKE DEFENDANT'S "INTERTYPE" MACHINE, EXHIBIT NO. 23 HEREIN, OR ANY OTHER LINOTYPE MACHINES, or parts of machines, embodying the inventions covered in claims 1, 2 and 3 of Hensley Patent No. 643,289, or claims 1, 2 and 3 of Dodge Patent No. 739,996, or claim 7 of Homans Patent No. 830,436, or in any manner infringing upon said patents or plaintiff's rights thereunder.

January Twelfth, Nineteen Hundred and Fifteen

A Second Perpetual Injunction

Against the Intertype Company was ordered

Upon the failure of The International Typesetting Machine Company to provide the bond required by the court, an injunction has been issued against it restraining the infringement of claims 6 and 7 of the Rogers Reissue Patent No. 13,489 belonging to Mergenthaler Linotype Company.

These two injunctions PREVENT THE FURTHER MANUFACTURE AND SALE OF INTERTYPE MACHINES CONTAINING, AMONG OTHER THINGS, THE PRESENT METHOD OF SUPPORTING AND REMOVING THE MAGAZINE FROM THE REAR; AND THE ROGERS TWO-LETTER DEVICE IN THE FIRST ELEVATOR.

The Mergenthaler Linotype Company will take steps to protect its rights against the manufacture, sale or use of infringing devices.

MERGENTHALER LINOTYPE COMPANY

Tribune Building, New York



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Upon every thinking mind.
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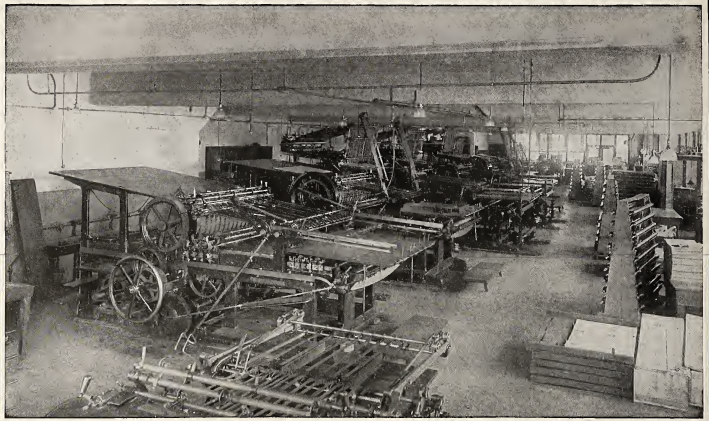
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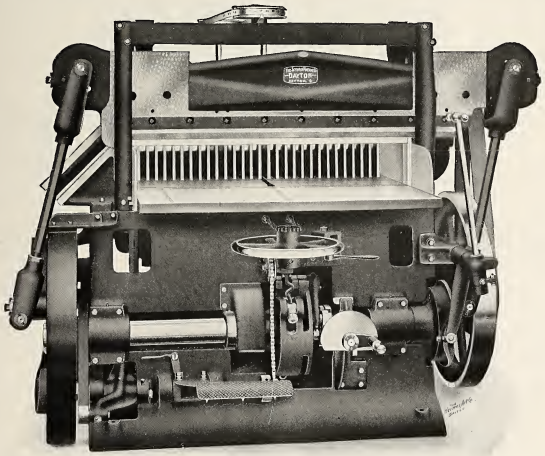
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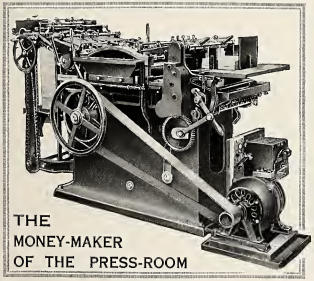
A. B. CHAFFEE, President.

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written two years later.

GENTLEMEN: Feb. 25th, 1915.

Yesterday we paid the last installment due on the Model A AUTOPRESS which we purchased from you some time ago, and it is with much pleasure that we complete this transaction with you. The press has been in daily operation since it was installed and has paid its way. In my experience in the printing business I have not had such a money-earner and a machine of such versatile operation. With feelings of great satisfaction in the dealings with your Company, I am

Yours truly,
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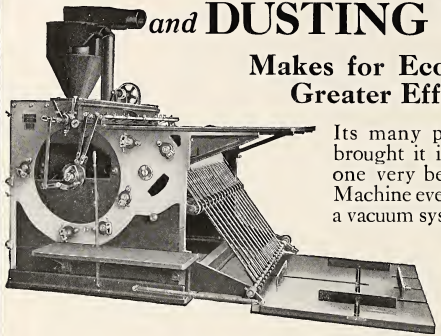
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COMBINATION BRONZING *and* DUSTING MACHINE



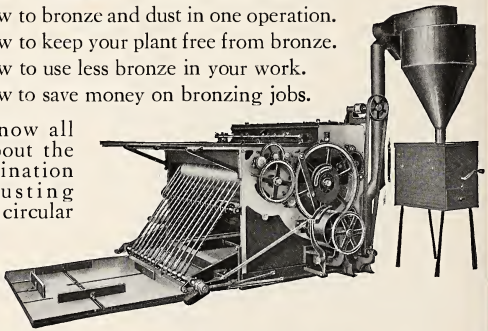
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- How to keep your plant free from bronze.
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- How to save money on bronzing jobs.

We want you to know all there is to know about the Rutherford Combination Bronzing and Dusting Machine. We have circular matter containing full and complete particulars which we will gladly send to interested parties.

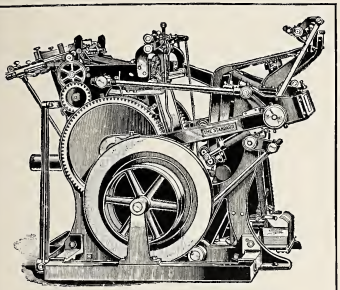


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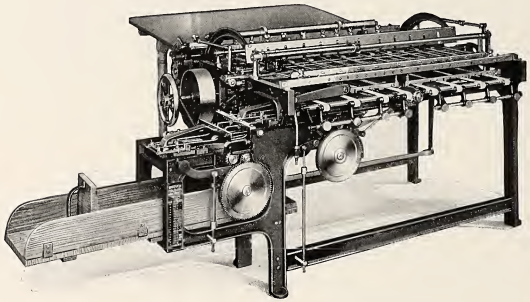
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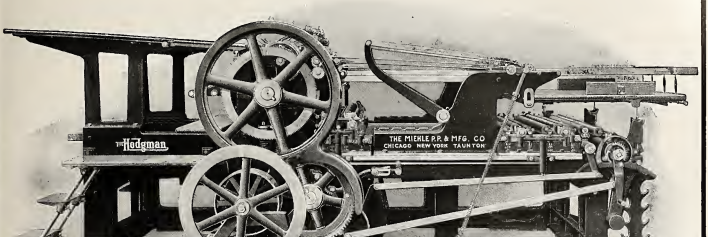


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To Monitor Controller Co.

77 Franklin St., Boston, Mass.

Please ship us at SOUTH FRAMINGHAM

Via Regular

Terms f.o.b. Baltimore

INVOICE IN DUPLICATE
MARK PACKAGES and INVOICES

Order No. 13059

Dept. No. 22

59 Controllers and starters as per Quotation of Dec. 9 1914.

Order is placed with the understanding that interior as well as exterior wiring diagram will be furnished for each type and each size of controller and starter.

Confirming Verbal Order.

Dennison Manufacturing Company



The kind of Endorsement that appeals to User and Manufacturer alike

In placing the above order for fifty-nine Monitor Automatic Controllers, they carefully considered both price and quality, and their estimate of the value of our quality was backed up by an experience of over two years with a large number of both ours and competing makes.

Does this not suggest to you the desirability of sending us your inquiries? A postal will insure the receipt of our complete set of Bulletins.

Monitor Controller Company

111 South Gay Street, Baltimore

Lithographed 82-130

New Oswego Cutting Method

For Labels, Strips, Bands and All Duplicate Size Cuttings

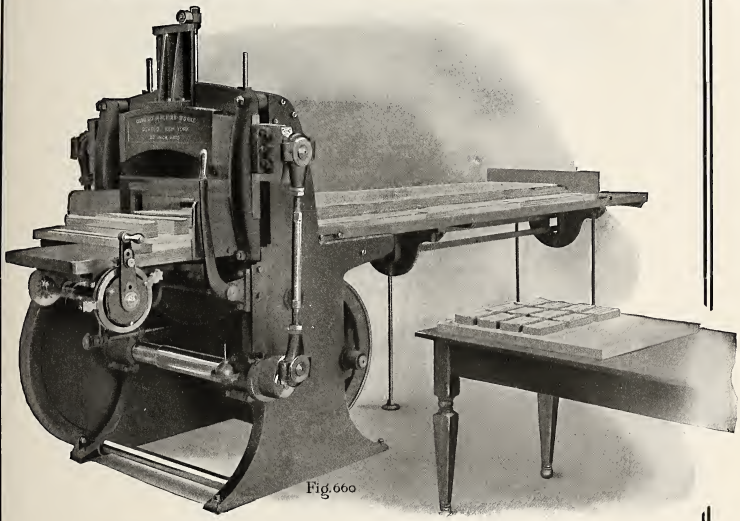


Fig. 660

ONE EQUIPMENT OF THE RAPID OSWEGO STRIP AND LABEL CUTTER

Pioneer Oswego patents allowed controlling new and exclusive improvements. Furnished in all Oswego stock widths from 32-inch up to 84-inch

One of these new Oswego machines increased the daily cuttings from seven hundred thousand to four million pieces.

On another class of work from five hundred thousand to one million and a half pieces.

That is, three hundred per cent increased product in one case and six hundred per cent increase nearly in the other.

Particulars of these new Oswego Strip and Label Auto Rapid-Production cutting machines will be furnished you promptly on request by mail, or a skilled representative will study your conditions and recommend the Oswego equipped machine that will pay you the largest profit. It will be a pleasure to hear from you.

OSWEGO MACHINE WORKS

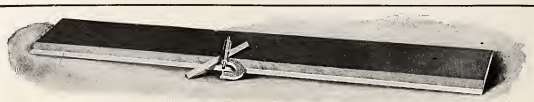
NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY. NINETY SIZES AND STYLES—16-INCH TO 84-INCH. FOR PAPER, BOARD, CLOTH, FOIL, LEATHER, CELLULOID, RUBBER, CORK, ETC.

Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

Meet us at the Chicago Show, June 19-26, 1915

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

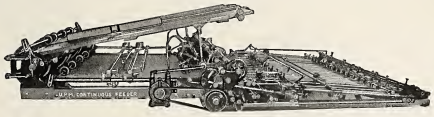
NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!



U. P. M. Continuous Feeder

Greater volume of production of a higher quality and at less cost is the *proven* result from using the U. P. M. Continuous Feeder. It feeds faster than by hand, more accurately, and will save an operator with every two presses.

Furthermore, the U. P. M. has distinctive advantages over any other feeder. For instance:

A larger range of paper stock can be fed.

The combing wheels travel *with* the sheet and thus do not burnish it.

It requires the least attention and is easiest to connect and disconnect.

Better register on account of the improved side gauge.

Simplicity of operation calls for least power to run; lowers cost of maintenance and increases life of machinery.

May our representative talk facts with you? No obligation except to drop us a line.

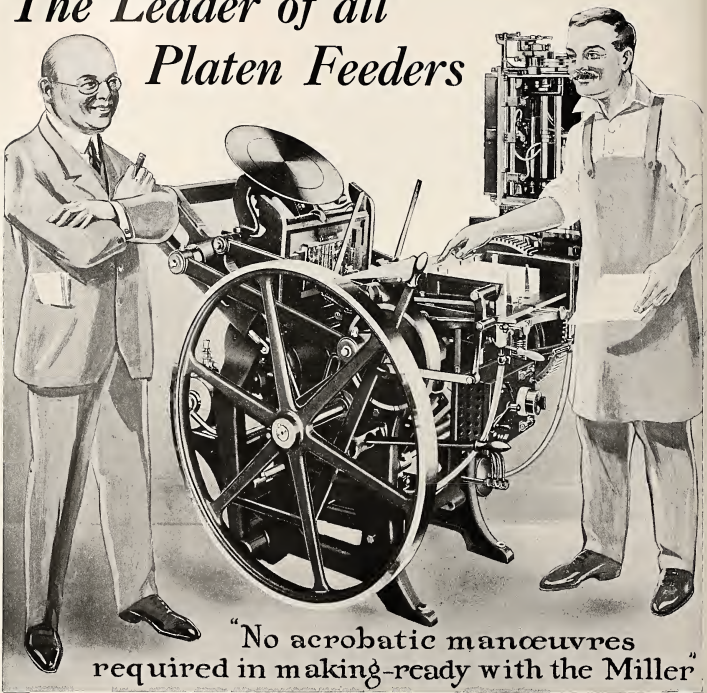
United Printing Machinery Company

116 East 13th St. New York

100 Summer St. BOSTON

325 S. Market St. Chicago

The Leader of all Platen Feeders



"No acrobatic manœuvres required in making-ready with the Miller"

Miller Platen Press Feeder

First—In Simplicity	*First*—In Capacity
" —In Accessibility	" —In Convenience
" —In Ease of Operation	" —In Compactness

A Real "Run-of-the-Hook" Feeder

Sold Only by

Write for large portfolio of "Run-of-the-Hook" specimens—
Every day work of this every day Feeder—*The Miller*

Visit our new Show Room and Service Department, Ground Floor, Rand-McNally Building, 550 South Clark Street, Chicago, and see Miller Saw-Trimmers and Miller Platen Press Feeders in practical operation

MILLER SAW-TRIMMER CO. PITTSBURGH

THE SCOTT
Offset Magazine Perfecting Printing-Press

should interest every large printing-office in the country. This press does away with electrotyping, with making ready, and in many cases makes it unnecessary to have even the half-tone plates. The press executes the finest class of magazine work or book work at a speed up to 10,000 per hour, printed on both sides and delivered either flat or folded, as ordered.

IN EVERY LARGE CITY

Scott Rotary Offset Presses are being used for the finest commercial and catalogue printing, and this Offset Perfecting Press is just another step in advance.

IF YOU ARE FROM MISSOURI

and must be shown, grant us the opportunity of conferring with you about this latest development in the printing world. It satisfies the exacting requirements of the trade.

JUST REMEMBER

that the press is running in New York City every day of the week, where it can be inspected by appointment only. When you are ready to start for that city, drop a line to our New York Office, One Madison Avenue, advising us where you are going to stop and we will arrange to show the press and explain same more fully to you.

WHEN MAY WE EXPECT YOU?

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Hamilton All-Steel Cut Cabinet No. 520



HAMILTON ALL-STEEL CUT CABINET
No. 520
36 in. wide 23 in. deep 43 in. high
Contains 24 steel drawers each 32-½ x 16½ in. inside

This Cabinet provides 88 sq. ft. of safe storage space for your valuable cuts in a floor space of less than 6 sq. ft. By using this cabinet for storing your cuts, you are putting them in a place free from the ravages of vermin and insects and protecting them from damage in case of any ordinary fire.

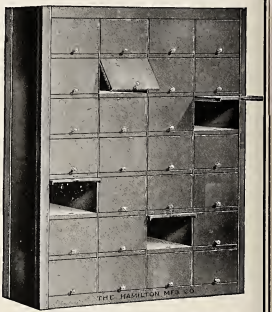
The installation of elaborate dies and fixtures enables us to offer this Cabinet at the exceptionally low price of $50.00 complete, boxed ready for shipment. The Cabinet is of fine appearance, suitable for use in the office as well as in the shop.

Hamilton Steel Cut Storage Cabinet No. 462

This Cabinet is especially designed for printers who make a practice of storing the complete plates for one job in a single package or bundle. This makes it possible to keep each job together in one bin, or all of the plates for one customer can be kept in a bin for ready access.

Prices on this and other styles of Cut Storage Cabinets quoted on application.

You need some Hamilton Steel Equipment in practically every department of your business. Ask your dealer.



HAMILTON STEEL CUT STORAGE
CABINET No. 462

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer

The Boston Wire Stitcher Line

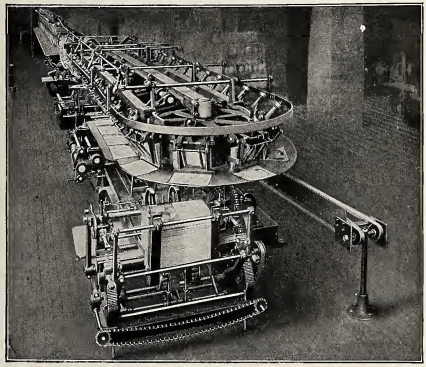
ALL SIZES AND STYLES FOR EVERY PURPOSE
EACH THE BEST OBTAINABLE; EACH THE MOST ECONOMICAL; EACH THE FASTEST AND MOST PRproductive

No. 1.	Two sheets to one-eighth inch, power	List Price, $160.00
No. 2.	Two sheets to one-quarter inch, power	List Price, $185.00
No. 3.	Two sheets to three-eighths inch, power	List Price, $210.00
No. 4.	Two sheets to one-half inch, power	List Price, $260.00
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WE HAVE SPECIALS FOR FAN AND FLAG STITCHING AND OTHER PURPOSES
AND WILL QUOTE PRICE UPON RECEIPT OF SAMPLES SHOWING WORK
WRITE THE SELLING AGENT

American Type Founders Company

Set in Cloister Oldstyle and Cloister Italic



The Juengst

Gatherer

Gatherer-Stitcher

Gatherer-Stitcher-Coverer

Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

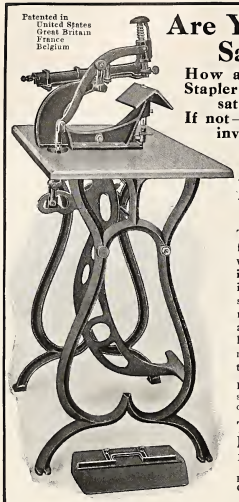
A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

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Patented in
United States
Great Britain
France
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Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

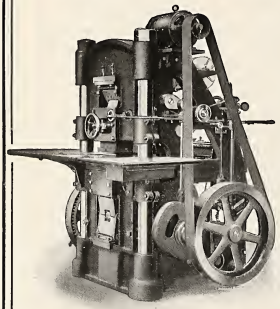
We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

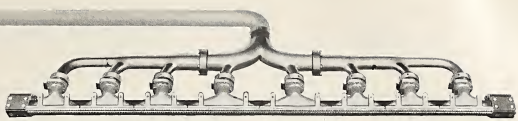
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PHILADELPHIA, PA.

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EXPORT AGENT, EXCEPT CANADA:
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SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

"The fact that you are going to ship us a second one is in our opinion as great a recommendation as we can give you at this time, for we would not purchase the second if we were not favorably impressed with the first."



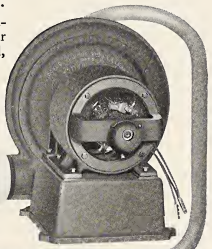
The Doyle Vacuum Sheet Cleaner

(Protected by Patents and Applications.)

THE lint and dirt is removed from the stock before the sheet is printed. It saves the time that is lost in washing forms. It increases the production of the presses and improves the quality of the work.

For its practical efficiency and economy this appliance will recommend itself to printers and publishers who are obliged to keep their presses running constantly under all conditions at a high rate of speed, maintaining a high standard of work.

For all makes of Cylinder Printing or Lithograph Presses



The Doyle Vacuum Sheet Cleaner is now in operation in many of the largest printing plants in the country. The fact that we are receiving many duplicate orders proves that this appliance is filling a long felt want in the printing field. It is a profit producing investment that you cannot afford to overlook.

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

Write today for our Profit Producing Equipment Booklet



Send Your Orders to Us

You take the order. We will do the rest.

If its ENGRAVED or EMBOSSED "WE DO IT"

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STEEL AND COPPER PLATE
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STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

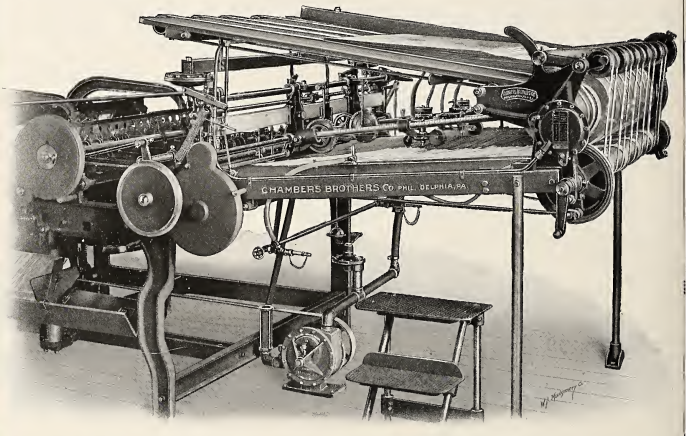
You Act as Our Agent.

We ship to you direct.

Good profits for the Printer

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

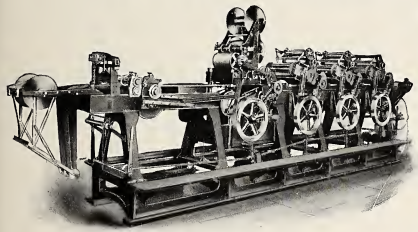
One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

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MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by **The Regina Company** *Manufacturers of High-Grade Specialties*

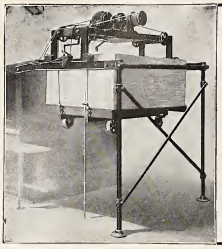
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.



These Points Worth Investigating

We claim for the Rouse Paper Lift (and can prove it) that it is a labor-saving device, saves paper, saves time, and therefore increases output at reduced cost. It can be attached to the press quickly and by any one familiar with printing machinery, is fool-proof, accurate, dependable, and when once tried out will be found *invaluable.*

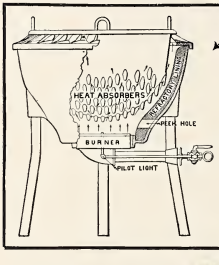
The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

We want to send you an interesting booklet called "Rouse-handling vs. Man-handling," containing many important reasons why you should install the ROUSE LIFT.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. ROUSE & CO.

2214 WARD STREET
CHICAGO



THIS IS THE ONE

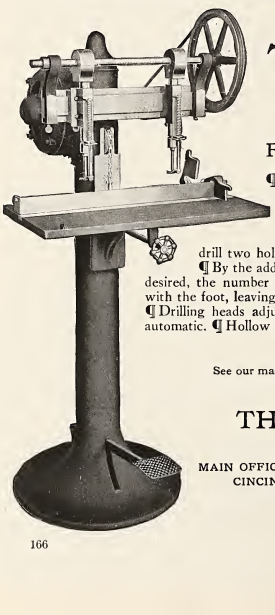
You read about in the March issue of "The Inland Printer."

"IMPROVED" MELTING FURNACES

ARE REALLY BETTER

Send for Bulletin No. 121

THE IMPROVED APPLIANCE COMPANY
459 Kent Ave., BROOKLYN, N. Y.



Buy the Best and Save the After Troubles

Tatum Multiple Spindle Paper Drill

For Drilling Two or More Holes at One Operation

¶ The unusual success of our single spindle Paper Drill, and the demand for a similar machine for drilling two or more holes at one operation, have warranted the production of the TATUM MULTIPLE SPINDLE PAPER DRILL, which will be found a great time-saver on work requiring more than a single hole. ¶ With this machine it is possible to drill two holes, from 1⅛ inches minimum to 12¾ inches maximum, between centers. ¶ By the addition of extra drilling heads, three or more holes may be drilled, as may be desired, the number being limited only by the capacity of the machine. ¶ Feed power applied with the foot, leaving both hands free to handle the stock. ¶ Adjustable back and side gauges. ¶ Drilling heads adjustable and quickly set by means of graduated scale. ¶ Clamping device automatic. ¶ Hollow drills give absolutely clean holes.

FULL DESCRIPTION AND PRICES ON REQUEST

See our machines in operation at Block No. 31, Machinery Hall, Panama-Pacific Exposition.

56 YEARS OF KNOWING HOW

THE SAM'L C. TATUM COMPANY

MAIN OFFICE AND FACTORY:
CINCINNATI, OHIO

NEW YORK OFFICE:
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MAKERS OF "THE LINE OF TRUE MERIT"

Print Your Own Cards
for The Calculagraph



They may be of a wide range of quality, size and shape.

But whether your print-shop is operated wholly or in part on piece-work or on hourly-pay basis, you need Calculagraph *elapsed time*—actual working time—records.

They will tone up discipline, increase production and furnish data for costs and pay-rolls.

Free booklet, "Accurate Cost Records."

CALCULAGRAPH COMPANY
1460 JEWELERS' BLDG., NEW YORK CITY



PRICES HAVE EXPLODED

1 PINT 75¢

NOT THE

Security Benzine Cans



They Can't

EXPLODE

1 QUART $1.00

A better built, easier to operate, **Underwriters approved** can costing no more than old-style **unapproved** and 50c less than other labeled cans.

Operated by a natural grip of the handle and lever. Does not cramp the fingers.



Special funnels not required

Fills rapidly through the nozzle with regular funnel

No Leakage

No Waste

2 QUART $1.25

Approved, Tested and Inspected by the Underwriters Laboratories, Inc. Under Direction of the National Board of Fire Underwriters

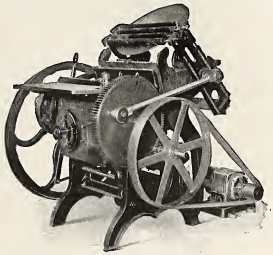
At leading dealers or sent postpaid on receipt of price.

Justrite Mfg. Co.
Dept. F
No. 327 So. Clinton St., Chicago

We also make the Justrite 3 and 5 Gallon Safety Cans and Approved Oily Waste Cans.



1 GALLON $1.50



Job Press equipped with Sprague Electric, Type M.T., variable-speed, three-phase motor, with hand-control regulator.

Sprague Electric Motor Equipments
for Printing Machinery

Comprise the most thoroughly modern and efficient motors and controllers, both A. C. and D. C., for application to any machinery used in the printing trades.

We Have Solved

the problems of others. Let us help you.

Especially if you contemplate moving into the Alternating-Current zone, we will show you how you will not lose by discarding your present equipments, but can

Save Money

Specifications furnished without obligation on your part.

Ask for Pamphlet No. 2454.

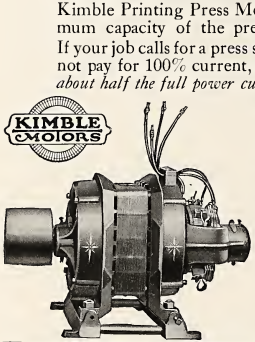
SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices: 527-531 West 34th Street
NEW YORK, N. Y.
Branch Offices in Principal Cities

Pay only for the "current" you USE!

KIMBLE PRINTING PRESS MOTORS

are the only alternating-current motors that *reduce the electricity used and metered as you reduce the press speed.*

Kimble Printing Press Motors give *any speed* from about 300 I. P. H. to the maximum capacity of the press. You always have the right speed for every job. If your job calls for a press speed about half as fast as the press can be driven, you do not pay for 100% current, enough to run at full speed; *you only use and pay for about half the full power current,* for that is all the current your Kimble is using.



Big monthly savings on "juice" bills follow the use of Kimble Motors.

And besides, Kimble Motors improve the quality of your work, and increase the production of each press. Write for the Red Catalog and copies of letters showing how Kimble Printing Press Motors are money-savers for other printers.

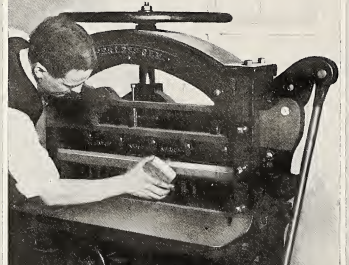
The earlier your request, the earlier you will have satisfied yourself about the merit of the matter.

KIMBLE ELECTRIC COMPANY

Printing Press Motor Specialists

635 North Western Avenue, CHICAGO, ILL.

Was a Rush Job Ever Delayed by a Dull Cutter Knife?



IT'S liable to happen you know—the knives going dull and no time to send them to the grinder. It is then that the

Carborundum Knife Stone

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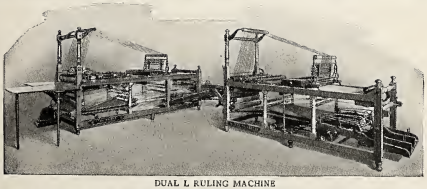


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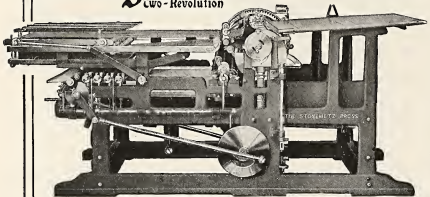
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None better can be made.

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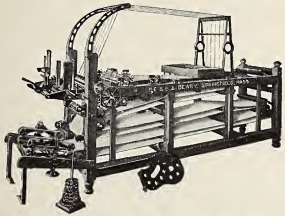


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Phone Franklin 2264. Automatic 53753
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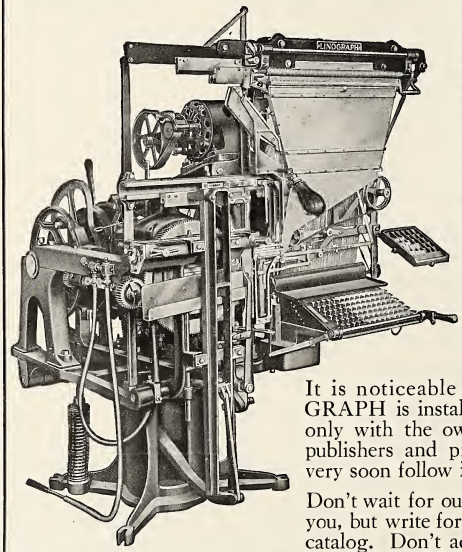
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The Enterprise, Estherville, Iowa
The Record, East Moline, Illinois
The Tribune, Colfax, Iowa
The Tama News, Tama, Iowa
The Excelsior-Record, Maquoketa, Iowa
The Times-Gazette, Eagle Grove, Iowa
The Democrat, Broken Arrow, Oklahoma
The Leader, Lake City, Minnesota
The Pioneer Press, Mechanicsville, Iowa
The Republican, Rockwell City, Iowa
The Dassel Anchor, Dassel, Minnesota
Bibel-Vennen, Robbinsdale, Minnesota
The Herald-Independent, Grant, Mich.
The Democrat, Portage, Wisconsin
The Enterprise, Defiance, Iowa
The Hudson Gazette, Hudson, Michigan
The Press, Poynette, Wisconsin
The Rustic, Richland Center, Wisconsin
The Messenger, Greencastle, Indiana
The Central Union, Westfield, Wisconsin
The Tribune, Ipava, Illinois
The World, Staples, Minnesota
Gardner Printing Co., La Crosse, Wis.
Badger Publishing Co., West Salem, Wis.
The Winfield Beacon, Winfield, Iowa
The Milton Herald, Milton, Iowa
The Journal, Friday Harbor, Wash.
The Observer, De Witt, Iowa
The Daily Eagle, Red Wing, Minnesota
The Ellsworth News, Ellsworth, Minn.
The Independent, Bangor, Wisconsin
The Earlville Phoenix, Earlville, Iowa
The Graphic, Stronghurst, Illinois
The Pioneer, Lexington, Nebraska



It is noticeable that wherever a LINOGRAPH is installed it makes friends, not only with the owner, but with his fellow publishers and printers, and other orders very soon follow in that neighborhood.

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Write for Catalogue and Specimen Sheets To-Day

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Davenport, Iowa

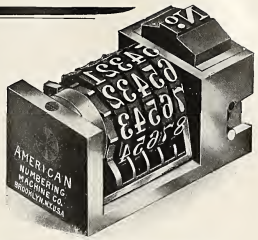
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Manufacturer of the Wing-Horton Mailer and its Supplies
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J. L. Frazier,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

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Vol. 55 MAY, 1915 No. 2

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 7—Stenciled and Applique Pennants

IF you had been one of the thousands of fans who attended the game on the opening day of the Federal baseball park at Chicago, April 23, 1914, there is one thing that would have impressed you even more than the enthusiastic demonstrations of the multitude, and that is the immense wave of variegated colors that undulated from the grand-stand to the far end of the bleachers. It would have supplied you with a remote conception of the present magnitude of the pennant industry. In fact, it was this very display of seven thousand five hundred felt pennants, each 12 by 30 inches, with stenciled designs and lettering, in two and three colors, that caused me to investigate this newly specialized branch of the printing industry. I learned later that this was but an ordinary output for popular celebrations, and I found that a single order from a large advertiser, who used the felt pennant to popularize a household commodity, dwindled the Federal opening-day requirements to insignificance.

The origin of the pennant can be traced to the warring tribes that inhabited Europe at the very dawn of history; and down through the ages to modern times the pennant has always carried the maritime insignia at the masthead, or fluttered, awe-inspiring, the colors of the regiment as the cavalry charged across the plain. But the popularization of the pennant in the modern sense of the word is due to its continuous and consistent use by the student societies of our leading schools and universities. Up to a decade ago the public had granted a recognized proprietary right to the unlicensed use of the pennant which was unconsciously bestowed upon the college student. It was then that the felt pennant was used chiefly for the display of class and club emblems and for ceremonial and decorative purposes. In those days, before it had become a medium for commercial publicity, the pennant was an elaborate hand-made affair in which the designs and lettering consisted entirely of sewed appliquework in varicolored felts, and, on account of the expensive mode of manufacture, the price of a single pennant ranged from two to five dollars. Lately, however, the pennant has become an

 Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 4, 1879.



Fig. 1.—Reproduction of painted felt pennant.

advertising device, and an additional demand has been created by the souvenir collector. Consequently, a much cheaper product is required, and again it was up to the printer to enter the field in an attempt to simulate the sewed design by means of a rapid process in some way related to letterpress.

Numerous attempts have been made to secure the solid, contrastive effect desirable by printing directly on the fabric with colored inks from type or line engravings. None of these experiments has been entirely successful on account of the peculiar, spongy surface and the absorptive properties of the heavy felt required. On this point it will be of interest to mention some facts surrounding the production of an order for two million pennants placed by the Hearst papers a few years ago. An order of this magnitude was unprecedented, and the successful bidders were compelled to subdivide the work among other houses to complete the contract within the time limit. One Chicago concern, involved in the production of a large share of this order, attempted several experiments to minimize costs and to facilitate production. One of these consisted of a letterpress process in which the designs were cut in high relief on wood poster blocks. The felt was first printed from the engraved block with a heavy glue size, and the color was applied with succeeding impressions from the same block. Two and three impressions failed to produce the solid effect required, and the order was finally completed by means of the customary process of stenciling the solid grounds with a hand-brush and applying the shading and soft effects with an air-brush. In producing highly satisfactory results in the better class of pennants, which are intended to approach appliquework in contrastive effect, a heavy-bodied paint with a substantial foundation of white lead is required, and this must invariably be applied through the medium of a cut-out stencil, either by hand with a brush or with a pneumatic spray painter.

An investigation of methods employed in a dozen plants devoted to the pennant industry has disclosed the fact that no two of these use exactly the same methods in securing the same results. The majority of houses still adhere to hand-stenciling almost exclusively, using a

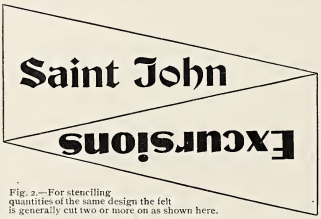


Fig. 2.—For stenciling quantities of the same design the felt is generally cut two or more on as shown here.

separate stencil for each color required in the design. Fig. 1 is a reproduction of a painted felt pennant, original, 12 by 30 inches, in three colors—green, yellow and white on a dark background—produced by a process of hand-stenciling with a brush and final color-toning with an air-brush, also in conjunction with a cardboard stencil.

Stencils for this purpose are cut from a specially prepared, very tough and fibrous light-weight cardboard, according to the character of the design and the

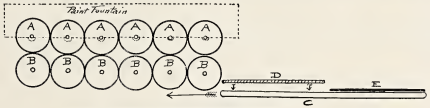


Fig. 3.—Sketch of pennant-stenciling machine.

number of impressions desired. The stencil board is first supplied with a waxy, flexible coating, consisting of forty per cent, by weight, of paraffin; about five per cent of a binding substance, preferably Japan wax; and five per cent of a shortening material, which may be either glycerin or some other suitable animal fat. The remaining fifty per cent is usually composed of ceresin, a cheap substitute for beeswax. These materials are placed in a suitable vessel and heated to the melting-point of approximately 135° Fahrenheit. The sheets are coated by



Fig. 4.



Fig. 5.



Fig 6.

Illustrating the method of bridging characters for stenciling.

immersion in the hot liquid. Cardboard thus prepared is splendidly adapted to stenciling on Gordon presses, a process which will be described farther on.

The designs and lettering are either drawn or printed in transfer ink from zinc etchings on pattern sheets, and these are reproduced on the coated stencil boards by rubbing, after the method described in article 2 of this series (December, 1914), relating to embroidery patterns.

By the use of an electric cutting tool, with cord and socket attachment, an experienced operator can make the tour of an intricate stencil design in from fifteen to twenty minutes. When a number of stencils of the same design are required to complete a large order, it is customary to cut four or five waxed sheets at one operation. For stenciling large quantities of the same design the felt is generally cut to accommodate two or more pennants, as shown in Fig. 2, and the stencil board is cut in like manner, but several inches larger all around.

A few American houses which operate pneumatic spray painters almost to the exclusion of the hand-brush have adopted cut-out and etched metallic stencils as a substitute for the cardboard stencils in general use. It has been demonstrated that they hug the fabric more firmly and that there is less tendency to curl from usage in small, unsupported parts of the design. The durability of the metallic stencil is another feature in its favor. The etched stencil is usually made of four or five gage sheet zinc. An intaglio zinc etching of each color in the design is used for printing directly on the stencil plates. These printed plates are then dusted over with dragon's-blood, or any of the commercial powders used for the purpose, preparatory to immersing in the acid bath. The process is identical to that employed in making metallic overlays with the exception that the design is



Fig. 7.—Applique designs similar to this were originally produced by basting a piece of light-colored felt over a background of much darker color.

transferred to the zinc sheets from incised plates. The acid bath also is a much stronger solution, for in the etching of a stencil it is obvious that the acid must be permitted to cut through the entire thickness of the zinc to the varnished protective backing. The etched zinc stencil lends itself, in a way, to the production of unique color-blendings, in that it is possible to produce areas of very fine perforations simulating Ben Day and screen effects. Almost any design, no matter how fine the lines or how complicated the drawing, may be produced successfully with the etched stencil so long as all portions of the design are well tied or bridged to prevent them from falling away.

Etched stencils are more commonly used in France than in America, and their manufacture is also a portion of the course of instruction in the class for stenciling in the Borough Polytechnic School, London. Mr. Frederick Scott-Mitchell, instructor in this department of the London school, has recently brought out a book on "Practical Stencil Work," in which there is a chapter devoted to this phase of stencil-making. I believe this book is now on file in our public libraries.

There are numerous ways of using the stencil in the manufacture of pennants. Some are content to merely clamp or thumb-tack the stencil to register over the felt, while others use various frames or rising and falling frisket arrangements, and in one or two cases automatic devices have been perfected to bring the stencil in contact with the fabric. Where the pneumatic spray painter is used there are also several ways of applying the paint. In many shops the nozzle is operated by a hand-worker who directs the spray to the various portions of the design as desired. In other plants the solids are applied by sprays from stationary nozzles while the felt block and stencil traverse under the sprays automatically.

Fig. 3 is a simplified sketch of an idea as embodied in a pennant-stenciling

machine as described to me by a New York pennant dealer a few months ago. This method is said to have been employed by an eastern house about a year ago, but the machine was abandoned because it failed to produce the results obtained by advanced methods now in vogue. However, the process was faster than spray-brush stenciling, and it may be that later improvements will make this method of manufacture available for high-grade work.

In the diagram, A shows the position of a set of six wooden fountain-rollers which came in contact with as many composition distributing-rollers (B). C is a reciprocating impression platen, and D is a rising and falling stencil or frisket frame. The felt squares (E) were fed by hand to gripper guides attached to the reciprocating platen, which carried the fabric forward under the rising and falling stencil frame. At this point the stencil frame lowered automatically to come in close contact with the felt. The platen continued forward, carrying the felt, with interposed stencil, under the set of distributing-rollers. The adjustment of the fountain was such as to permit of a generous flow of paint which was thoroughly imbedded into the soft surface of the felt by the pliable composition distributing-rollers, brought to bear with considerable pressure. The reciprocating motion of the impression carriage permitted of two feeders, one at each end of the machine, thus producing a stenciled impression both during the forward and the backward movement. All characters like the letter O, and designs which created similar unconnected pieces in the stencilwork, were bridged with retaining bands. After the felt left the machine it was delivered to tables where the blank spaces created by these bands were painted in by hand-workers.

In the large pennant house small orders for plain lettering are frequently produced by hand with the use of a brush and stock letter-stencils.

Single words, like "Chicago," are assembled in frames from individual stock letter-stencils. These characters are kept in indexed cabinets. Figs. 4, 5 and 6 illustrate the method of bridging characters similar to the letter O when individual letter-stencils are used in applying a name by hand with a brush. The stencil board is cut out as shown by the black quarter circles in Fig. 4. It is then scored as indicated by the cross-ruling and dotted lines and folded over successively as shown in Figs. 5 and 6. A bridge is thus created which permits of stenciling the entire letter at one operation, eliminating final retouching. Simple as this may seem, the idea was of sufficient value to a German inventor to warrant an outlay for patents covering the invention in the United States and several foreign countries. The United States patent number is 950,670.

It may be of value to the commercial printer to know that special title-pieces and solid decorative designs can be stenciled on a Gordon press. The chief feature of economy is the elimination of drawings and zinc etchings. Waxed board stencils, all ready for use, of decorative pieces, borders, lettering, and a variety of designs are now carried in stock by all art stores and they may be had at a trifling cost. These have been devised chiefly for hand-stenciling but they are perfectly adaptable for use as friskets on any platen press. The method is to attach the design across the grippers with glued cheese-cloth bands. The printing is from a patent-leather tint-block which lends itself to the form of the stencil after a few impressions, producing edges as sharp and well defined as could be secured with a zinc etching.

While all pennants for advertising purposes are now produced by the stenciling process, there is, at the same time, a steady increase in the demand for the sewed applique design. It is still an important feature of the industry and the improvement in its manufacture is worth noting in this connection.

Applique designs similar to Fig. 7 were originally produced by basting a piece of light-colored felt over a background of much darker color. The pattern was then transferred to the felt as an outline to be followed in sewing, after which superfluous portions of the applique were cut out by a hand-worker with a pair of scissors. Letters and monograms are now cut in thicknesses of from fifteen to twenty at one operation. The design is transferred to the top lay of the felt only, and the letters or monograms are cut out of the entire stack with an Eastman cutting-machine, a device that has been in service for a long time in cutting cloth for the garment trade. The separate characters are then tipped on the darker colored felt ground and sewed in position on a machine with its needle operating at the end of a loose-jointed movable arm.

Increasing Newspaper Circulation

By BUFORD O. BROWN

INCREASING newspaper circulation is salesmanship of a high type. When every publisher comes to understand that salesmanship can place his newspaper practically anywhere, but that the permanence of these subscriptions depends more upon the quality of his paper than upon any other element, we will see an end of questionable schemes to promote circulation.

It is possible to build a gratifying circulation by means of an automobile contest, and frequently by giving away a thousand dollars' worth of premiums. Some publishers believe that these methods tend to weaken the confidence of your readers, and, what is more, the highest respect of advertisers for the article you have to sell — your newspaper.

C. C. Rosewater, publisher of the Omaha "Bee," says that the reading of a certain newspaper is largely a habit. "Six months may form this habit; a year probably will, and two years certainly will do so."

The "Bee" started a two years' campaign for circulation by authorizing its solicitors to place a copy of the paper in every home in Omaha. Where the solicitor was unable to get a subscription he was authorized to offer to prepay the charge for six months — a gift. At the expiration of this period Mr. Rosewater offered the "Bee" to any address, daily and Sunday, for 25 cents a month. At the end of two years fewer than 400 names were taken off the subscription list when Mr. Rosewater increased his subscription price to 40 cents a month. The campaign cost $100,000. It is regarded as very successful.

Of course, the publishers kept the service ideal prominent. They printed all the news.

Mr. Rosewater's plan can be adapted to the field of any county paper. It must be taken in full. That is, individual solicitation or personal letters must

"follow up" any campaign for readers. You must look after delinquents immediately. Carefulness about details counts for much.

A publisher can better afford to pay a wide-awake solicitor $15 to $18 a week, and add a reasonable commission for specially good work, than to inaugurate a voting-contest, except in rare instances.

Many publishers have found it profitable to offer a commission on all new business, or on receipts above a certain amount. A graduated commission has proved satisfactory. For example, the solicitor is paid a stipulated salary, with $10 bonus for each 100 subscribers; or maybe $30 bonus if he secures 250 readers for one year; perhaps $75 extra if he secures 500 subscribers within a specified time.

Commissions may lead to price-cutting, particularly if there is keen competition among solicitors. This is seldom the case on a county paper. Larger papers frequently keep up enthusiasm among solicitors by offering weekly or monthly prizes for the largest number of new subscriptions turned in, the largest number added for one year, or most cash collected.

Keep your solicitor on his territory, if possible. It is just as important to let a man "cultivate" his territory for a newspaper as it is in the case of a wholesale grocer. The solicitor ought to be a "special" reporter, particularly in rural districts, as well as a salesman. He ought to find out something about every farmer at whose home he calls. Whether or not he secures a subscription, he ought to learn the hobby of each individual in the community. He should know how unusual crops were grown; how farmers dispose of their produce most profitably; what is their favorite breed of hogs, cattle, horses, sheep, and what strain of chickens the housewife prefers. This may be made the best reading a county paper publishes. It is almost certain to land the individual's name on the subscription list if a marked copy of the paper containing his interview is sent to him and a letter or personal call follows it up.

The solicitor is able to "cash in" heavily on acquaintanceship and friendly interest.

Women are finding this field immensely attractive. They frequently make superior solicitors. Many publishers say their work is more successful than that of men.

The "Appeal," Paris, Missouri, has been able to build up a circulation of 3,000 copies by having a member of the staff visit every town and village with the tax collector. He is sure of seeing each property-owner, and is at much less expense than if he visited every one in his home. Some member of the staff also attends every public sale, picnic, political meeting or school reunion in the county. Paris has a population of about two thousand.

"We know the people in our field and publish a paper adapted to their wants," says one of the editors. "In this way we create an almost universal demand for our paper. Our theory is that a newspaper can be made a family necessity and this theory has been justified by results. We have never given a premium; never had a contest. A subscriber obtained by such means is frequently a transient; one obtained by newspaper merit stays."

One Texas publisher has prepared special articles dealing with a certain section of his territory. When the issue is off the press a copy is sent to every

family in that section, and a personal letter calls attention to the article and the paper. The following week a visit is made to the community and subscriptions solicited. This is an adaptation of modern principles of salesmanship.

Another publisher secures the names of all persons marrying in his county. He at once offers congratulations, and suggests that the home paper is one of the important things to include in their new home. The plan seldom fails.

A Kansas publisher goes over his paper for names of persons who do not subscribe. He also makes an intelligent effort to secure items of interest concerning non-subscribers. Such notices are marked and sent to the individual; a letter calls attention to the item and suggests other matters of interest in the paper. This man says that not more than two papers and letters have ever been necessary to get a man on his subscription list.

Sample copies may be used very successfully if personal letters go out with them. Of course, results depend on the "pull" of the letter and the content of the paper.

The "Transcript," Freeport, New Jersey, has built up a circulation of nearly five thousand copies by this method. Freeport has a few more than three thousand people. The "Transcript" is a weekly paper at $1 a year—always "cash in advance."

One of the publishers says: "Our policy is to make the very best local paper possible and sell it for $1 a year; but to get the money before sending the paper. If you commence with premiums, you must continue. If you get subscriptions in a voting-contest, you must have a new scheme next year to hold them. We cut out all the prizes and present every subscriber with a dollar and a half paper for a dollar. We always get the dollar first. Plate matter is sometimes used as 'filler'; our great feature is local news."

It is doubtful if the use of sample copies to build circulation is worth very much unless it is a part of a definite campaign and is accompanied by personal letters. Sample copies are too frequently sent out indiscriminately. The most apparent effect of this is to increase presswork, ink and paper costs.

There is no plan for increasing circulation which works automatically. All of them must be given individuality. Details must be attended to in a business-like manner. Healthy circulation grows very much like a human being.

A SUBSCRIPTION LIST

There is a difference between subscribers and readers. A subscriber is a man or woman who agrees to receive a paper, but he or she may be induced to agree to receive the paper for some other reason than interest in what the paper has to say. A reading list is an audience. A subscription list is a number of names. The paper discloses in itself if it has a list of readers or a list of subscribers only. Every paper has a purpose which is disclosed in what it has to say and how it says it, and the quality of the readers is determined by the reading matter in the paper, and in this way the paper confesses itself to the advertiser.

The Science of Make-Ready

By H. W. HACKER

No. 1—The Form

MAKE-READY, as practiced at present, is an art. Properly, it is a science. When recognized and practiced as a science, make-ready will cease to be the costly and inefficient thing it now is. The mystery of make-ready has persisted because of ignorance of the causes. This mystery vanishes before exact knowledge, and remedies, which heretofore were uncertain on account of varying factors that could not be identified and isolated, can be applied with definite results when there is an accurate diagnosis to begin on.

Make-ready is compensation for errors. If that definition is not self-evident, it is readily demonstrable. Had we perfect materials and perfect machines, there would be no occasion for make-ready. The science of make-ready is built on exact measurement of the amount of error.

The word "make-ready," as herein employed, is limited to those things that are done to influence the impression, and it does not include ink-distribution, register, press adjustments, etc. Because "make-ready" is indefinite and too comprehensive a term, we prefer "standardization," and will use that word as its significance becomes clear.

Inasmuch as there is no such thing as absolutely perfect materials it is necessary to fix limits and determine how close we must work. Tissue-paper is the smallest unit of correction used in overlaying. One tissue, more or less, represents the difference between good and bad printing of high-grade work. Since nothing thinner than tissue-paper is required, the thickness of tissue-paper becomes the standard unit of measurement.

Tissue-paper averages one one-thousandth (.001) of an inch in thickness. Thousandths, then, is the proper base, the right unit of measurement in the field of make-ready. By talking and thinking in terms of thousandths of an inch, everybody understands just exactly and specifically what everybody else means; and it helps toward clear thinking.

The first and most prolific source of inaccuracies is forms. Type and brass rule in good condition is correct. If not in good condition it should be scrapped. Plates, however, are never accurate. I have never seen a printing plate of uniform and correct height under pressure except those prepared with certain new and special apparatus. Yet printing plates must be uniformly type-high, or its equivalent, before they can be printed satisfactorily.

After leveling the plates approximately right on the bed of the press, the prevailing method of bringing them to the right pressure is by patching with tissues, which really does not correct the height of the plate, but which does adapt the press to whatever height the plate happens to be. This rectification is done under pressure—the pressure of the cylinder on the form. It has to be done in that or an equivalent way, because the final position assumed when printing is the point that must be worked to. The plates yield, and all correction

must be made to the point where the yield stops, and that place must be type-high or some given and known height.

Now then, making ready — compensating for errors — is done laboriously and expensively on cylinder presses. The machine is idle meanwhile. It represents a large investment and must be continuously productive to be profitable. It is probably used for only two-thirds of its capacity, the other third being dedicated to correcting mistakes, namely, make-ready. (Any other percentage of efficiency illustrates the point just as well.) The use of three-thousand-dollar

This cut averaged type-high when measured, without pressure, by type-high gauge.

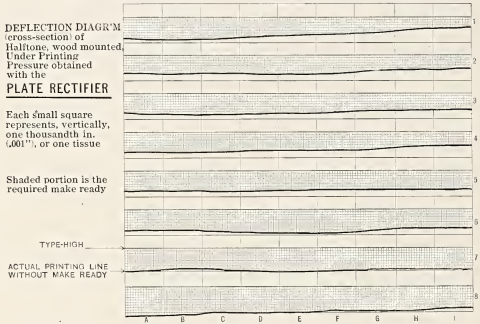


Fig. 1.

cylinder presses as proof presses or make-ready presses does not pay, and can be avoided.

If pressure equal to that of the printing cylinder can be applied to the plates away from the cylinder press, and the results accurately measured, make-ready can be accomplished in advance with enormous economy. Two ways suggest themselves: First—A hand-operated small cylinder press of such rigidity, uniformity and accuracy of impression that it is a definite standard to which all compensations can be made. Second—An instrument that will apply the right printing pressure to plates and record the results in thousandths of an inch. Such a hand press has recently been made, and the diagrams accompanying this article are a graphic record of a half-tone measured with a device like the second suggestion.

Fig. 1 is a cross-section view of eight rows of readings, under printing pressure, of a wood mounted half-tone, showing the assumed and the real printing line and the amount of required make-ready. The face of the plate is depressed to the real printing line by the apparatus and measured in that position.

Fig. 2 is a plan view of the same cut showing the deflection from type-height, under printing pressure, in thousandths of an inch, each unit area covering three-quarters of an inch actual size.

The important thing to note is the large amount of yield under pressure. By the ordinary type-high gage the cut was right, and by an ordinary micrometer it varied only two thousandths (.002) of an inch. Actually the cut was low eleven thousandths (.011) of an inch at one place, and there was also an intrinsic variation of seven thousandths (.007) of an inch (compare sections A8 with I1), which

This cut averaged type-high when measured, without pressure, by type-high gauge.

DEFLECTION DIAGR'M (plan view) of Halftone, wood mounted, Under Printing Pressure obtained with the PLATE RECTIFIER

Figures represent the number of thousandths of an inch, tissue papers, required to bring plate to type-high under pressure

-8	-8	-8	-7	-7	-6½	-6	-5	-4	1
-7	-7½	-7½	-7	-7	-7	-6	-5½	-5	2
-7	-8	-7½	-7	-7	-7	-6	-6	-6	3
-7	-8	-8	-7½	-7	-7	-6½	-6	-6	4
-7½	-8	-8	-8	-7	-7	-7	-7	-7	5
-8	-8	-8½	-9	-9	-9	-8	-7	-7	6
-9	-8	-8½	-9	-9	-8½	-8	-8	-7½	7
-11	-11	-10	-10	-9½	-9	-9	-9	-8	8
A	B	C	D	E	F	G	H	I	

Fig. 2.

was not apparent by ordinary means. These diagrams show the truth about plates and explain away one of the mysteries of make-ready.

The answer is now obvious. Using the plot (Fig. 2) as a mark-out sheet, an overlay may be built up of tissues, French folios, and book paper, which may be inserted between the plate and its mount. Tissue is one one-thousandth (.001) of an inch thick, French folio is two thousandths (.002), and many papers are three thousandths (.003). Knowing these thicknesses, and seeing from the diagrom the amount required, the operator works rapidly and accurately. A plate so prepared is "standardized" and ready to print without additional make-ready, so far as it alone is concerned.

This method of make-ready is precise, direct and certain. It is inherently better than the old way. It is accomplished in advance and does not curtail production. It represents about seventy-five per cent of the need of make-ready, and it is a scientific way to handle the proposition.

Compensating for a plate of unequal and improper height by overlaying on the cylinder is fundamentally the wrong way to do it. Overlaying changes the periphery of the cylinder, and, while a little adjustment over and above the pitch

diameter is allowable, the instant the rather narrow limits are passed trouble begins — wear on plates, lifting plates, slurs, etc. The logical and proper thing to do is to correct an imperfect plate within itself. Make it type-high all over under pressure. The face of it then travels at the same speed as the circumference of the cylinder, yet it has enough impression to print properly.

Mechanical overlays will come into their own when plates have been standardized. Where mechanical overlays have failed it has been due to lack of standardized plates, and where they have succeeded it has been due to an approximation of proper height of plates, or to a soft packing. (Soft packing compensates for unequal plates, but it pays the heavy price of reduced quality.) Mechanical overlays exercise no influence on the height, and are incapable of correcting imperfect materials.

Make-ready is compensation for errors. I have shown the rational, economical and efficient way to standardize plates (compensate for their errors), but that is only one of three sources of inaccuracy. Next month the guilt of the cylinder press in this matter will be examined into and preventive measures suggested.

Office Clerk Problems — Adjusting Complaints

By CHARLES FRIED

IT IS generally conceded that no business organization, however well founded, is so well systematized as to make complaints impossible. Disputes and controversies are so much a part of the curriculum of business, that some offices have established special departments for the purpose of adjusting them with the least possible friction. It is not the nature of the complaint upon which depends the attitude of the customer toward the house, so much as it is the manner in which it is met and adjusted.

In many print-shops complaints are referred to the foreman of the shop, who, in the stress of shop matters, may sometimes call upon the office clerk to help adjust the grievances of customers. In well-systematized shops, records of the work after leaving the shipping-room are generally handed over to the office clerk; and if he is in any way aggressive or intelligent, he usually studies the influences and circumstances under which the work was produced, such as delays, trouble with presses, etc., so as to be well versed in case of any controversy. When, therefore, the customer has any cause for complaint and is referred to him, he will at a moment's notice be able to meet the emergency intelligently and in a manner that will convince the customer of his perfect sincerity and fairness.

In what manner should the clerk prepare to meet these emergencies efficiently? It is evident that he is often required to act as sponsor for his firm, and naturally must be in a position to "fill the bill" satisfactorily. He should first of all have a fair knowledge of the technical branch of printing to have it govern his attitude toward the customer. This statement calls to mind the case of a clerk in a New

York print-shop, who, through lack of technical knowledge, effected a loss to his firm of a twelve-hundred-dollar order besides a large number of prospective orders for printing. One of the customers, being annoyed at continual delays in delivering goods promised, decided to investigate personally into the matter, and, upon reaching the printer's, inquired for the foreman. The latter was out at the time, as were also the other " personages " to whom this complaint would in the course of events be referred. The customer, however, insisted upon an immediate understanding and adjustment, but the clerk was in no position to act, owing to his ignorance of the influences under which the work was done. He tried to explain by excuses which indicated efforts of vindication, but this weakened the opinion of the customer, who vowed never to bring another order into that shop. This clerk could not only have saved the order referred to, but could have retained a satisfied customer (which many times is worth more than orders) by a little knowledge of the circumstances and conditions of the shop at the time the work was done.

To acquire a technical knowledge of the printing business, the office clerk is dependent upon the employer. Many employers so restrict the employees' time to the performance of their regular routine of work that very seldom, if ever, are they allowed relaxation from the daily drudgery for research into other matters which might prove helpful in times of emergency. The wise employer should allow his office clerk to loiter in the print-shop at times when curiosity leads him there, when his mind is ripe for grasping and learning things; and should not misconstrue it as wasting time. He should look upon it in the proper spirit and do all he can to encourage it.

A general business knowledge is indispensable to the office clerk and should, if possible, be within his reach. Many a business has gone "to the wall" for want of proper business principle at the proper time. Printers no longer pride themselves in the fact that theirs is the "art preservative of all arts" (although as an art it has lost none of its prestige), but as a business it is now considered on a plane with other businesses, and involves policies and principles which govern most other businesses. Many controversies and disputes have been injudiciously settled through lack of knowledge of the fundamentals of business. Such a knowledge enables the clerk to face the customer on a business basis, with broad-minded policies, and with stronger arguments than merely by resorting to the time-worn excuses, "We couldn't help it," or "We tried to do the best we could."

The office clerk should always try to settle disputes as satisfactorily as possible to all parties concerned. It may sometimes mean loss of prestige for the employer, but at the same time it will convince the customer of his fair-mindedness. Don't be afraid of your convictions. If the customer is unjustified, point out wherein he is so, and he will possibly appreciate your sincerity and frankness and have all the more confidence in your statements thereafter for doing so. Whatever you do, however, play the game on a square basis and in a manner satisfying and pleasing to the customer.

Candor is a conditioned asset to the man who does not know, for his frank avowal "I do not know, but I will find out for you" wins him a higher regard than if he assumed a knowledge he did not possess.

On the Value of Rules for Spelling

By F. HORACE TEALL

ENGLISH orthography is not easily learned, because it has so many different ways of representing the same sound. We are not now intent upon the cause of apparently arbitrary and seemingly needless differences, but upon the value of rules as aids in learning how to spell. Notwithstanding the labors of scholars to secure simplification, which have been practically continuous now for centuries, English spelling has remained, in general, but little affected by any of the proposed systems of reform. It is this established body of usage, which must be preserved for the present at least, that must be learned by practical men, especially those who print what others write, and are expected to correct errors in spelling, whether in copy or not.

Every spelling in the language, no matter how arbitrary it may be when compared with some similar words, is dictated by some principle, and the various principles, if formulated, would constitute the best possible rules; for rules for practice must be so stated as to be easily applied by analogy. In this matter the principles are so numerous that the resultant rules would be far too many for complete mastery by any one, and therefore essentially valueless as stated rules. Such would be the case, at least, in attempting to provide a guide for the whole language — something that can not be done.

From the beginning time of effort toward regulation of spelling, almost, sets of rules appeared, with occasional variations and additions, the changes being always exploited as improvements, though not always proving to be such. Unfortunately, as in the case of many grammar text-books, the variations have often exemplified merely the effort toward new methods, as showing originality in treatment, thus adding to the number of so-called rules, until, in 1861, a "Manual of English Pronunciation and Spelling," by Richard Soule and William A. Wheeler, appeared, giving thirty-two rules for spelling, probably the largest number ever made in one work. Even Goold Brown had only fifteen, the last of which was: "Any word for the spelling of which we have no rule but usage is written wrong if not spelled according to the usage which is most common among the learned." Even the largest number of rules accompanied at least half of them with many exceptions, the exceptions consisting generally of a list of words of the nature of those indicated by the rule but not spelled according to it, and sometimes numbering as many, or nearly as many, as those that conform to the so-called rule.

The reason for Goold Brown's last ruling, which is quoted above, must have been his conviction that he had provided for everything amenable to practical classification, which in fact he had done, and overdone. The real residue which must be learned only by memorizing the best usage is much greater than the number of words that can be included under any classification except the unsatisfactory and needless gathering in mere lists.

The incentive for this writing was a request for information as to books on the subject of orthography, which was answered rather obscurely by me, for the specific purpose of asking others to name some books. One letter did name

Sherwin Cody's "Word-study," also an old book no longer commonly known, Swinton's "Word-book." Evidently, such books are little used, or almost no one is interested enough to say anything about them. In my opinion, all such books are rendered almost useless by the inclusion of the "rules," that are not real rules, but only lists of words, that have been added, mainly to give more than earlier works had given.

Sherwin Cody's book is at least as good as any, and much better than some others. He introduces the subject of spelling thus: "The mastery of English spelling is a serious undertaking. In the first place, we must actually memorize from one to three thousand words which are spelled in more or less irregular ways. The best that can be done with these words is to classify them as much as possible and suggest methods of association which will aid the memory. But, after all, the drudgery of memorizing must be gone through with."

Mr. Cody tells forcibly just what was in my mind when I thought of writing this article, and I will quote some from him. "We have spoken," he says, "of the mastery of irregular words, and . . . have referred to the aid which general principles give the memory. . . . Of course these laws and rules are little more than a string of analogies which we observe in our study of the language. The language was not and never will be built to fit these rules. The usage of the people is the only authority. Even clear logic goes down before usage."

Mr. Cody introduces his rules, of which he gives twelve, as follows: "There are a few rules and applications of the principles of word-formation which may be found fully treated in the chapter on 'Orthography' at the beginning of the dictionary, but which we present here very briefly." The dictionary from which the twelve rules are selected is Webster's, and they might as well have been taken from any of various other sources, for the few that have real value are standard and stated identically in many grammars and spelling-books, and these should be thoroughly learned in the elementary schools.

Probably the one rule that is most thoroughly established is that which changes the last letter in making the plural of all words like body, city, but does not change anything in pluralizing donkey, money, etc., making bodies, cities, but donkeys, moneys, and the like. To this rule there is no exception, and that is a circumstance that gives it great value.

A rule especially desired by the writer of the letter mentioned above is one by which to distinguish between *ei* and *ie*, presumably as used for the sound of *ee*. Such a rule is not attempted by Mr. Cody or the dictionary to which he refers, probably because none can be made that covers all the words, unless a mere list of the words themselves were called a rule. Either, neither, deceit, deceive, perceive, receipt, receive, and seize are spelled one way, and brief, lief, niece, belief, believe, relief, relieve, and siege, the other way, and there may be some I have not thought of. They must be memorized without the aid of a rule.

We have the plural forms heroes, negroes, potatoes, and others like them, so many that some grammarians call their form the regular one; but we have also pianos, quartos, folios, solos, and others like them, and other grammarians call these regular. Each party calls the forms not chosen exceptions. In fact, neither form is more regular than the other; neither is properly exceptional, and some such words are almost equally sanctioned in either form.



Drawn by JOHN T. NOLF, Ex-printer.

"BACK TO THE OLD STAMPING GROUND"

EDITORIAL

THE importance of the press bulletins announcing the eleventh annual convention of the Associated Advertising Clubs of the World moves us to give them editorial space in this issue. Advertising is the motive power of business, and the amount of energy which the advertising units will collect in Chicago promises much in the stimulation of enthusiasm and confidence in our own business.

COLONEL LAMPTON, of happy memories, writing to the I. T. U. Commission from his domain at 109 West Fifty-fourth street, New York, on the subject of "capitalization," says, "I have no desire to be punctuated, but I would like very much indeed to be capitalized for $100,000 net. What?" *We* didn't speak, Colonel.

PROSPERITY that comes from activity in the manufacture and sale of munitions of war, the implements of destruction, can never be a wholesome prosperity. But the prosperity that is indicated by increased purchases of printing materials is an evidence of constructive development. Indications that the country is prospering are shown in increases of sales of printing machinery over the corresponding period of last year, though in many localities printers out of work are numerous.

IN the Foreign Trade Notes in our March issue a paragraph was inadvertently published stating that the French people have acquired a hatred for all things having a German name. M. Rene Billoux, editor of the union of the Master Printers of France, writes in protest that "We Frenchmen have never, even before the war, been in the habit of naming machines by the inventors' names. But even so, never will anybody in France cherish an idea of leaving out the honor due to Gutenberg or Senefelder. We have no reason whatever for retrospective hatred to those great geniuses, or other great geniuses of whatever nationality, who have contributed to the world's progress."

OF particular interest to printers is the recent contribution of the United States Bureau of Standards in Circular No. 53, dealing with "The Composition, Properties, and Testing of Printing Inks." As a government contribution to the art of printing, it would be a fair assumption that this work would represent the result of an independent scientific investigation, analysis, and practical, conditioned tests of printing-inks. But Circular No. 53 is not such a contribution. It is a compilation from various books and magazines and technical papers, containing much valuable information briefly expressed, but nothing new. Copies may be had by applying to the superintendent of documents, Government Printing Office, Washington, D. C., for 10 cents a copy.

WHAT does the printing trade offer in the way of a career that so much attention is being given to it by the advocates of vocational training for youths? That there is enormous waste of men in the printing trades is obvious from the number of men who are fitted only for one special class of work, and even in such special class have little opportunity to bring themselves to the highest degree of proficiency. The time may come when a just reapproachment between employers and employees will develop a means for men in the printing trades to supplement and enlarge their knowledge of the business, and at the same time find a way to protect the workers in a larger degree against sickness and unemployment.

A LIVELY controversy is going on among printers regarding the therapeutic value of serums for tubercular disease. There are serums and serums. When doctors disagree, we may be well assured that lay opinion will not be unanimous. As a matter of fact, there are some men bearing the title of doctor who do not believe in the germ theory, and for whom the name of Lister has no significance, and to whom the name of Jenner is an abomination. When men of the mental power of Samuel L. Clemens, "Mark Twain," can see in experiments on animals nothing but wanton cruelty and unprofitable curiosity, we can not expect that inoculation by germ cultures will be regarded as desirable by men unacquainted with the processes of demonstration and experiment by which this

method of checking the progress of disease has been uncovered and proved to be true and safe. That many serums for the cure of tuberculosis are of little or no value there are records to prove. That there have been disasters due to the use of valuable remedies in incapable hands there are records to prove. That there are jealousies and meannesses among the members of the medical profession there may be no records to prove, but much evidence to believe. It is time the typographical union took a level view of all the circumstances and appointed a commission to inquire into the merits of the cures that scientific experiments present to-day for the cure of tubercular disease.

Organizing the Printing Industry.

Sympathetic interest attaches to the report of the chairman of the Executive Committee of the New York Master Printers' Association, Mr. Charles Edgar, because he shows conditions and an attitude of mind on the part of printers that make the work of organization everywhere in every section of the country unnecessarily difficult. The United Typothetæ, master printers' organizations, Ben Franklin Clubs, like other organizations, are held together by men who have made sacrifices for the cause of reform. One of the most discouraging influences in organization work is the man who is neither hot nor cold and will neither propose or oppose, and finally drops out from sheer inanition.

Organization is only a means, at best. It is an engine that is capable of performing and accomplishing immensely. But the motive power, the steam, is in the membership. If membership is inert, and merely payers of dues, there can be no progress. Chairman Edgar says, "We try to run the office as economically as possible, to improve conditions, educate our competitors, correct abuses, and help ourselves." A member who has not attended a meeting in eight months; had not asked the association for anything in that time, but had just paid dues, sends in his resignation and gives as a reason that "the organization does not come up to our ideal." Another member said he "did not believe in an organization that wasted its time in trying to introduce a cost system in a thoroughly demoralized trade."

In all great work there is plenty of discouragement. Fortunately, however, there are men who have vision and resolution, and the spirit of sacrifice. It is better for such men to have a small organization to which it is a *privilege* to belong, than a large organization that is neither hot nor cold and to which the members have to be coaxed or bribed. The New York Master Printers' Association would do well to have a weeding-out of that class of men who are incapable of organization, and a development of its own innate forces to make the organization so desirable that there will be a waiting-list, and the same idea refers to all employing printers' organizations.

Ten Thousand Business Men to Gather in Chicago.

It is expected that over ten thousand business men will attend the eleventh annual convention of the Associated Advertising Clubs of the World which will be held in Chicago, June 20 to 24.

To accommodate this crowd, the convention will be held in the Auditorium Theater, while the various departmental meetings, such as retail advertisers, general advertisers, newspapers, business papers, magazines, etc., will be held in the Auditorium Hotel and the Congress Hotel and Annex on the lake front.

The Program Committee is making every effort to get the best men in their respective lines to address these departmental meetings, so that those attending them may have an opportunity of becoming acquainted with methods and policies which have proved most successful. Steps have also been taken to encourage informative addresses, and it is expected that these departmental meetings will prove to be gigantic experience meetings of a kind never before attempted.

In addition to the business side of the convention, an unusual program has been prepared in the way of entertainment. A street pageant which will take two hours to pass a given point will be held Monday evening. On Tuesday and Wednesday evenings an advertising show will be staged at the Auditorium Theater. There will be lake excursions, auto trips for the ladies, and a dozen other worth-while features of that kind. It is expected that President Wilson or some other nationally prominent man will deliver the opening address, and all indications are that this convention will be the greatest so far held.

Departmental Co-operation.

How can the printer help the pressman? How can the pressman help the printer? These, and other similar questions, having as their object finding out how the various departments could assist each other in order to facilitate the handling of work, were presented for discussion before a recent meeting of foremen and superintendents. The discussions brought forth various suggestions, but, simmered down to their final analysis, all of the suggestions could be expressed in one word — coöperation. Coöperation between departments in a plant of any size or kind is absolutely essential

if the best results and the greatest efficiency are to be secured.

All departments are interdependent, and the expenditure of a little time in consultation with the heads of the various departments, for the purpose of finding out the most expeditious way to handle a large job, will result in a saving that will far more than make up for the time spent.

Efficiency, that much-used — and abused — word, means nothing other than performing a given task in the simplest manner, with as few operations or movements as possible. It behooves owners of printing-plants, whether large or small, to study and analyze the methods in vogue in their plants, and eliminate, to the greatest possible extent, waste motion and effort, and to get all departments working in harmony with each other.

The cost system has proved of untold value to the printer. So, also, has the study of estimating. But, be the printer — or any other manufacturer, for that matter — ever so well equipped in these two features, they will avail him nothing if he lacks the necessary efficiency throughout his plant. Organizations would do well to place greater emphasis on departmental efficiency and coöperation than has been done in the past.

Business Publications Plan Chicago Exhibit.

One feature of the coming convention of the Associated Advertising Clubs of the World which is arousing considerable interest is the educational exhibit of the trade and technical publications. At Toronto last year this exhibit attracted a great deal of attention. As the visiting advertising men studied the many charts and diagrams showing the possibilities of business publications as advertising mediums, they awoke to a new appreciation of their value. Those who will see the exhibit which is now being prepared for the Chicago convention will be equally impressed.

One point this exhibit will emphasize will be the tendency of modern business publications to select circulation of utmost value to the advertiser. A few years ago publishers were not particular as to the buying power of a subscriber, but to-day they recognize that circulation of a non-buying variety is a liability. Most business publications cost many times the subscription price to produce, hence the increasing tendency to spare no effort in securing all the buying units in the field. It is this far-sighted circulation policy which has done so much to put business publications in the first rank of advertising mediums.

In addition to the exhibit of business papers, there will be similar displays by the specialty manufacturers, magazines, newspapers, and so on down the line. But the lodestone of the convention will undoubtedly prove to be the departmental sessions which will be held in the Auditorium Hotel and the Congress Hotel and Annex. A very comprehensive program is planned and many prominent business men will speak, and it is expected that over ten thousand will attend the convention, which will open on June 20 and last until June 24.

What Organized Advertising Is Doing for Business.

When the Associated Advertising Clubs of the World adopted its famous "Truth" slogan and declaration of principles at Baltimore two years ago, few took them seriously. Business men frankly admitted that the whole future of advertising hinged on its believability, but laughed at the idea of an organization of advertising men ever bringing about such a Utopian condition. Yet in less than two years we have seen the perfection of the National Commission, through which a higher code of business ethics has been established in the varied departments of advertising work.

But in spite of all that has been accomplished, there are still business men who fail to appreciate the change which is going on about them. The readers of this publication, for instance, may not have noticed any great change in the nature of its advertising pages, yet a change has taken place just the same. Baltimore and Toronto have left their imprints. So shall the coming convention at Chicago.

"When I lay down the gavel in Chicago this June," said President Woodhead recently to the Advertising Association of Chicago, "I will leave for my successor the nucleus of a business organization. Through this organization it will be possible to cash in on that fine spirit of enthusiasm built up by my predecessors, and complete the task which we have set for ourselves." This business organization makes it possible for the Associated Advertising Clubs of the World to enforce the conditions it may impose, thus providing the machinery for raising business standards. Because of this newly created machinery, the advertising convention at Chicago this June should mark a new epoch in business progress. Every business man interested in the distribution of merchandise should plan to attend and do his share to better business ethics.

A DAUGHTER OF EVE.

He had been to a "stag" dinner, and his wife wanted to hear all about it when he got home. "Well," he said, "one rather odd thing occurred. Jim Blankton got up and left the table because some fellow told a story that he didn't approve of." "How noble of Mr. Blankton," exclaimed the wife; "and — what was the story, John?"



AN OFF SEASON.

"All the Horses Are Traveling in Europe."

Photograph by Eugene J. Hall, Oak Park, Illinois.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TAKING CARE OF THE APPRENTICE.

To the Editor: BOSTON, MASS., March 23, 1914.

For some time the question of how to take care of the apprentice has been a subject for discussion and propounded in several ways in the typographical circles of Boston, but as yet no satisfactory solution has been reached.

Let me point out a few facts to you which, in a measure, should bring the question to a climax where you come to realize what should be done.

Take, for example, a young man in a newspaper office. First he enters the composing-room as a boy. Now here is the great evil. The boy is not allowed to do anything which will enable him to grasp the fundamental parts of the printing trade. He must naturally be ambitious to learn or he would not do the work required at the extremely small salary which is paid him.

If you had a child whom you wanted to grow up into a brilliant or smart youngster, you would not permit him to run around the streets until he reaches the age of ten or eleven years and then start in to train him. No, you would take him in hand as soon as he could talk, teach him his alphabet, and advance him in his studies as fast as he could go, thoroughly grasping and learning one subject before entering upon another.

That is just the way the boy entering the printing business should be taught; but instead of helping him to learn, he is held in check, and the knowledge he does gain is acquired by stealing, and is rarely the things which will later prove of any benefit to him or his employer. We all know there are two ways to learn anything, irrespective of what it is, and the master of a trade is the one who was properly and conscientiously taught in the beginning. In the boy's haste to learn he steals, as I before stated, and in doing this he does everything in the quickest and easiest way, and which, in many cases, is the wrong way.

He may wish to learn the case, which is done with but little difficulty, but here again he is obliged to steal and rush or run the chance of being reported to the chairman, thus again learning it in the wrong way.

In due time he becomes an apprentice, and not realizing that although he is termed an apprentice (meaning one who is a beginner, to learn a trade or art), he must still endure the obstacles and drawbacks as he did when only "the boy," and has no more privilege of living up to his title. Feeling confident he can take his time and learn the keyboard in a thorough manner, he goes about it earnestly, only to again be rebuffed. Here again he brings his stealing of knowledge into play, and in his haste has any number of mishaps, such as squirts, hot slugs, etc., to hinder him.

After two years as an apprentice he is allowed to work at the case. Now comes his first big job, and he usually fails. Why? Because he has already learned the wrong method, and instead of taking his time he becomes nervous, falls into the old and bad habit, which, to him, is the easiest and quickest, and consequently the job is an absolute failure. The same performance is gone through during the last six months when he is allowed to work on the machine. Practice makes perfect, so is it not rank injustice to the trade, as well as boy, not to allow him to reap the benefit of experience, which is the only thing which will make a successful printer out of him? If not, you eventually have a journeyman on your hands who is not capable and will, when confronted with a difficult job, do all he knows how to evade it. If compelled to take the job he is nervous, bungles it, and the result is the whole office hounds him and the job might better have been left undone.

Do you want this type of man on your hands? It is not probable. So why not be more lenient and give the boy in a newspaper office a chance? For in the future days he will be the printer, and to him some one will have to turn for advice.

FRED J. DONNELLY,
Boston *Globe*.

ETHICS OF REPORTING.

To the Editor: TRINIDAD, COLO., April 15, 1915.

If you were the manager of a railroad; if you and members of the executive board of that railroad were at dinner at a hotel; if a reporter, representing himself to be the son of the manager of the hotel, was your guest and things of a confidential nature were discussed at that dinner; if you, the next morning, saw those things given publicity in what was "incidentally the biggest newspaper scoop in the history of the town," would you, at some other time when you had real news to give out, give it to the reporter who had attended the dinner under false colors?

I do not believe, having been a reader of your journal for many years, you realize that that is exactly what Joe Elling, the hero of Captain Elliott's "How a Reporter Won His Spurs," did.

I am sorry to see that Captain Elliott is suggesting that method of news-gathering to the coming reporters who are to-day learning to look to your publication for guidance in affairs connected with the printing industry.

I do not feel, and such feeling has cost me many otherwise good jobs, that news gathered by eavesdropping is of material benefit to any newspaper.

Why is not honor as necessary to a reporter as to a man in any other profession?

I sincerely hope you will find some way to correct the false impression of successful news-gathering which Captain Elliott's story carries.

EDGAR SHERMAN.

CAPTAIN ELLIOTT REPLIES.

To the Editor: CHICAGO, ILL., April 18, 1915.

Mr. Sherman's comment regarding the actions of Joe Elling in "How a Reporter Won His Spurs," published in the April number of THE INLAND PRINTER, does not take into consideration all the points the writer of that story intended to convey.

In the first place, as the story shows, a state of actual warfare existed. A people had thrown down a gage of battle and the railroad men had come to pick it up. The latter were in a city hostile to them and their views, with the avowed purpose of forcing down the throats of the people of that city a condition which they were practically unanimously opposed to. And to make the circumstances more deplorable, the railroad men intended to accomplish their purposes by stealth and subterfuge.

Mr. Sherman must not lose sight of the very important fact that these men were in the "enemy's country," and they knew that every means within reason would be utilized to ascertain their purposes regarding a proposition which was of such transcendent importance to the community. They also knew that the hotel proprietor was violently opposed to their scheme, whatever it might prove to be, and the very fact that he was invited to attend their dinner was an absolute assurance that their plans were to have no part in the evening's discussion. But as the evening grew apace they ignored the presence of their youthful guest in the same manner they did the chandeliers hanging from the ceiling, regarding him of no importance whatever, and went over their plans in all their details.

Considering all the circumstances, it is my firm conviction and belief that Joe Elling was in no sense in the wrong, but was a soldier doing his full and patriotic duty to his cause, his city and its people.

The hand of fate had placed in Joe Elling's way an opportunity to do his city a signal service, and for him to have pursued any other course than the one he did would have proved him derelict to every sense of honor and duty.

The story was not written, nor was it published, for the purpose of suggesting unfair methods of gaining news, but rather to show the vast responsibility that is at times thrust upon the shoulders of the average reporter; responsibilities that he must not — in fact, can not — shirk, and which he must see through to the end regardless of the consequences or what others may think of his actions.

There is no class of men, professional or otherwise, who have a higher sense of honor than reporters, whether you take them singly or collectively. As a rule, they are walking encyclopedias of current information, and in hundreds of instances have had men prominent in state and national affairs pour into their ears statements of such import that were they published would stir the country from center to circumference. But these men, in doing this, are only relieving the great mental pressure under which they are laboring, knowing full well the simple request, "This is not for publication," will seal the reporters' lips; the business man, politician and statesman knowing their remarks will never go any further.

In conclusion, I trust the foregoing will sharply outline the fact that Joe Elling was confronted with a great crisis, and that he took advantage of every circumstance which would reveal to him the information which he was so ardently seeking. JAMES T. ELLIOTT.

AMBITION is the spur that makes man struggle with destiny. It is heaven's own incentive to make purpose great and achievement greater.— *Donald G. Mitchell.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A NEW map of London has been prepared by the municipality, at a cost of £20,000 ($100,000), which indicates every house in London. It will not be placed on sale until after the war.

THE London Society of Compositors recently lost through death a member who had reached his ninety-sixth year. Mr. R. Hutchinson, the member in question, was for forty-five years a trade-unionist, having joined the society in 1869.

THE Reuter news agency on February 20 celebrated its half century of existence. It was started by Julius Reuter, who originally came to London from Kassel, Germany, and during its five decades has become an important news-gathering institution.

A MANCHESTER printing concern, Jesse Broad & Co., Ltd., reached its centenary this year. It was started in 1815 by Mr. Jesse Broad, and in 1890 was made a limited liability company. Several employees have been over forty years in the service of this house.

THERE is a large difference between the English import and export of paper, strawboard and articles of paper. The imports for the first eleven months of 1914 totaled 10,925,928 hundredweight, and the exports 1,679,694 hundredweight — the latter being about fifteen per cent of the former.

THE house of John Haddon & Co., Salisbury square, London, E. C., proprietors of the Caxton Type Foundry (which introduced the "Standard" type-lining system into Great Britain), recently celebrated the completion of its one hundred years of business. Mr. Walter Haddon, the present principal of the concern, at the same time celebrated his twenty-fifth year of proprietorship.

ENGLAND'S oldest typefoundry, the famous Caslon house, is surely very patriotic, as is shown by a list of nearly seventy names of men connected with it who have joined the forces. The list is headed by no fewer than six Caslons (really Smiths, who in the present generation took the name of Caslon), three of whom joined the Honorable Artillery Company; a fourth is second lieutenant in the Royal Field Artillery, the fifth is a midshipman on the ship Monarch, and the sixth a royal naval cadet. It is perhaps interesting to note that the association of the Caslon house with the Honorable Artillery Company is of very old standing, as the historical building of the foundry in Chiswell street, London — lately abandoned for newly built and larger premises on the opposite side of the street — was the freehold property of the ancient corps, whose trustees were the ground landlords of the Caslon typefoundry, from the early years of the eighteenth century down into the second decade of the twentieth century.

GERMANY.

A COMPANY in Düren has put upon the market socks made of paper.

THE *Hartungsche Zeitung*, of Königsberg, enters its two hundred and seventy-fifth year this year.

ARTHUR PICK, the German agent for the Miehle Press Company, of Chicago, died January 25 at Berlin-Steglitz, aged fifty-two.

THE Greater-Berlin bread-card (used to control the distribution of bread) measures 1.19 x 13.11 centimeters

and weighs 2.38 grammes. Three million cards are required weekly, which weigh 7,140 kilograms (about 15,700 pounds).

Up to the end of January the German printers' union lost 939 members on the fields of battle. During the same time 29 master printers and 10 foremen were also lost.

The Berlin printing-trade school is to be changed into a high school for the printing and book trades. There will be two divisions — one for mechanic-technical, the other for trade-art instruction.

Paul Gerhard Wollermann, youngest son of Otto Wollermann (the editor of the *Buchdrucker-Woche*, Germany's leading printing-trade news weekly), at the age of seventeen has been honored for bravery by being advanced to corporalship. He has an older brother, who is in the field against Russia.

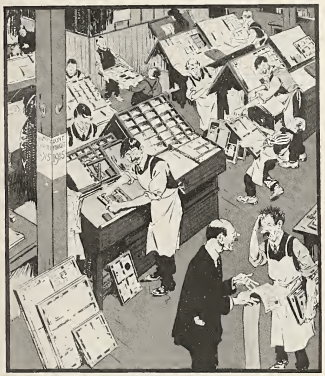
It is reported that Germany's yearly export of cylinder, book, lithographic and intaglio presses amounts to about 10,000,000 marks ($2,380,000); of other printing machinery, 12,000,000 marks ($2,856,000); black inks, 3,500,000 marks ($833,000); colored inks, 1,250,000 marks ($297,500); dry colors, 1,000,000 marks ($238,000). The total export of books, charts and music in 1912 amounted to 66,000,000 marks ($15,708,000).

Printing-offices and all other establishments having on hand, lead, copper, tin, antimony, type and stereotype metals, not in constant use or in manufactured shape, are obliged to report to the military government the quantities on hand above certain fixed limits, which are liable to be requisitioned in case of war needs. Though the requirement to report is very stringent, there is no intent to hamper any industry by depriving it of necessary material, and the quantity limits are quite liberal.

FRANCE.

All the newspapers of Reims, by common agreement, ceased regular publication on September 3, 1914, and but two of them — *Le Courrier de la Champagne* and *L'Eclaireur de l'Est* — have appeared with occasional issues. A large number of the printing-offices being located in the center of the city, were exposed to destruction by the enemy's missiles, especially those offices near the cathedral. As a fact, printing is almost completely arrested in Reims.

L'Ecole Estienne, the Parisian graphic-arts trade school, was reorganized and opened again this season, despite the war, through the volunteer assistance of teachers who had not been drafted to join the army. The City Council has arranged to enable the school to accept such pupils as were recommended by master printers, and besides giving them instruction, keep them from the dangers incident to idleness. They are not only taught at the expense of the city, but receive dinners free of charge.





Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

A Parisian correspondent, writing about the effect of the war upon the press of the metropolis, says that a number of the journals have disappeared altogether, while others have been almost ruined. Among those ceasing publication are the noted anticlerical *Lanterne*, the freethought *L'Evénement* and *Le Rappel*, the Bonapartist *L'Autorité* and the boulevardier *Gil Blas*. The last-named will resume publication after the war, most of its personnel having gone to the front. The circulation of *Le Matin* sank from 800,000 to 300,000 in the early days of the war, but has now recovered somewhat; it is much liked for its sketches from the battle line, which read better than the usual communiqués. *Le Journal* sank from 1,400,000 to 500,000 circulation, but has about regained its loss. On the other hand, *Le Petit Parisien* and *Le Petit Journal*, with respective circulations of 1,600,000 and 1,100,000, have held their own, especially in the provinces, and are perhaps more influential than before, while the really leading morning journal, *Echo de Paris*, has seen its circulation increase from 100,000 to 600,000, due to the strong national expression of its articles, the sketches by Paul Bourget and the leaders by Maurice Barrès. The *Figaro* and the *Gaulois* are still extensively read; these now concern themselves especially with charity and the care of wounded soldiers.

The royalist organ, *L'Action française*, has made forward strides during the war. Aside from these morning journals, there are some papers which are read because of curiosity. In first line is Clemenceau's *L'Homme Enchainé* (The Chained Man), in which this old bickerer makes daily sport over the government and particularly over the censorship; next are *La Guerre Social* and *L'Humanité*, both Socialistic publications. The *Paris Journal*, which prints lists of prisoners and of wounded soldiers, and *Information*, which copies much from English journals, have had their circulations increased. But, further reports this correspondent, if you really want knowledge regarding the war you must buy the Paris editions of the *New York Herald* and *London Daily Mail*, which have a large clientèle, while the *London Times* enjoys also a large sale.

RUSSIA.

UNTIL recently none of the thirty-five paper-factories of Russia had attempted to make papers suitable for photographic purposes, these papers being furnished by Germany. Now, however, two Moscow factories have made successful attempts to manufacture the desired article. War makes possible what protective tariffs fail to accomplish.

THE district government of Kiev has prohibited the use of the German, Hungarian and Turkish languages in its domain. They may be neither spoken, sung nor printed, and no signs, notices, advertisements or checks in these languages may be used. The penalty for the contravention of this order is three months' imprisonment or a fine of 3,000 rubles.

THE mayor of Petrograd, in January, ordered the various police captains of the city to list all printing-offices and similar institutions, as well as bookshops, in their districts, and report these to him. Included were to be the exact given and surnames of the proprietors, managers and salesmen. The appearance of revolutionary publications is taken as the reason for the order.

AUSTRALIA.

IT is reported that in the Arbitration Court at Perth, Western Australia, in evidence in the Typographical Society's citation for a printers' award, it was shown that the only paper working on piece rates was the *West Australian*. A West Australian linotype operator said he had averaged £6 10s. ($31.62) per week on the Sydney *Daily Telegraph*, and he considered the Sydney rates better than the West Australian. Another compositor said he had set 16,500 ems in two hours. His earnings on the *West Australian* were about £7 ($34.05) per week, but he was better satisfied with his present job on the *Daily News* on time pay — £5 10s. ($26.75) per week. Morning-paper compositors had to beat the machines every night and were expected not to be sick. Other compositors stated that their weekly earnings were from £6 11s. ($31.86) to £7 2s. 6d. ($34.66).

AUSTRIA.

THE Austrian graphic-arts establishments, like in Germany, have had to report to the military staff the amounts of metals in their possession, but not in active use.

THE Austrian printers' mutual benefit society reports that 370,000 kronen ($75,850) were expended for out-of-work relief among its members during the first six months of the war.

THE royal graphic-arts establishment of C. Angerer & Göschl, at Vienna, in February received by aeroplane post from Przemysl a drawing of the picture of the fort commander, Von Kusmanek, with an order to make an engraving therefrom, for the purpose of printing post-cards for charitable purposes. The engraving was sent to Przemysl also by flyer-mail.

HOLLAND.

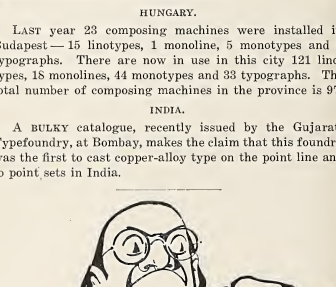
BRITISH typefounders' hopes to lure Dutch printers' type orders away from German foundries hang upon very slender threads. It is pointed out that Holland has the Didot system of type-bodies and a height-to-paper which is higher than the English or French; this applies to brass rule as well as type. Galleys are made to quite different measures, as also are metal, iron and steel furniture and bases. Besides, the Continental people are so used to getting even "free delivery at domicile" prices, that they will not listen to paying for freight, insurance, storage and wharfage charges. Regarding the type-bodies, one noted British typefounding house, Miller & Richard, of Edinburgh, says: "As presently situated, casting on the 'old body' and the American point body system so fully occupies us we do not see our way to add them."

HUNGARY.

LAST year 23 composing machines were installed in Budapest — 15 linotypes, 1 monoline, 5 monotypes and 2 typographs. There are now in use in this city 121 linotypes, 18 monolines, 44 monotypes and 33 typographs. The total number of composing machines in the province is 97.

INDIA.

A BULKY catalogue, recently issued by the Gujarati Typefoundry, at Bombay, makes the claim that this foundry was the first to cast copper-alloy type on the point line and to point sets in India.



"We Point with Pride."
An eminent American statesman, by a German artist.

STRICT OBSERVANCE.

The good citizen entered a restaurant. "What you got?" he asked the waiter. "Well, sir, would you like some sauerkraut, or *pate de foies gras?*" "Nothing doing," said the good citizen, with emphasis; "you bring me some ham and eggs. I'm neutral!"

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A Lamp Socket Connection for a Press Motor.

(1697) A Tennessee publisher writes: "Please advise us if it is practical to run a one-fourth horse-power variable-speed motor from a lamp socket (60-cycle, 110 volts). This motor operates to drive a platen press."

Answer.— While it is possible to operate a motor from such a connection, it is not considered safe to do so. In Chicago the Underwriters' regulations, as well as city ordinances, prohibit this form of connection for motors larger than one-sixth horse-power.

Feeding Bond-Paper.

(1695) A. M. Langan, of Munising, Michigan, suggests the following method of feeding bond-paper on a platen press: "When bond-paper is curled, making it hard to feed, I have found the sheets will be more easily handled by gluing a strip of pressboard about three inches long and one-half inch wide just below the guides. Gluing the surface about one-half inch wide, the long way of the board, and curling the upper edge of the pressboard a trifle, will permit the sheet to slide under to the guides. It will facilitate the feeding of curled stock, and one may operate the press at the usual speed."

Erasure of Error in Printing.

(1701) A Brooklyn printer writes: "Please describe a method of removing a word from a printed circular without doing harm to the stock. This will save us the trouble and expense of reprinting the whole job."

Answer.— Much will depend upon the stock and the size and location of the word in question. Secure a Beegee eraser, or one of similar make, from your stationer. Lay the sheet to be erased on a piece of glass; hold the eraser vertically and give a few well-directed rubs and the printing is removed. This eraser does not mar the paper beyond the printed lines if handled properly. The erased surface can be printed upon without any trouble.

Tympan May Be Baggy.

(1699) Submits several railroad blanks printed on quarter-sheet folio bond-paper. The form consists principally of white spaces with down and cross rules. In the center of the sheet is a 2 by 4½ inch white space with two words in nonpareil gothic. The paper appears to be torn where the wording ends. The tearing is not due to excessive impression, but may possibly be due to air imprisoned beneath the sheet. The pressman writes: "Enclosed you will find two samples. The center words 'should be' seem to tear the sheet and have caused me much trouble. I have tried everything I can think of, and other people's suggestions as well. I am assistant pressman in a four-press shop, but no one seems to be able to correct the difficulty. I used four sheets of book-paper and four cardboards for tympan. The stock has been fed in foot and head down, also head and foot in. The original was run without trouble. Also, please tell me what you think of print-paper for tympan, and about using the impression screws on heavy forms."

Answer.— We believe that the use of a less resilient tympan will correct the trouble — a tympan of print-paper with spot-up sheet, and a heavy manila drawsheet with a smooth and unwrinkled sheet of thin pressboard just beneath the top sheet. On heavy forms it would be better to change the screws than to pack up the tympan with cardboard.

Tints Printed from Slugs.

(1693) A printer sends a sheet of heavy white antique cover-stock, of coarse texture, with a solid border, twelve points wide, printed in a light buff ink. The letter accompanying the sheet reads: "What can be done when using linotype rule, solid face, pica wide, printing tints, to obviate the black rubbing off in the tint? We have not been able to use this rule for tint-printing on this account. We have the same trouble when using a tint-block made from electrotype metal, and have recently been put to the same trouble in using an engraver's block which, we supposed, was made from zinc."

Answer.— The softness of the metal and the relatively heavy pressure required in printing on this grade of stock in undoubtedly the cause of the tint being debased in color. This is also true of the tint-block made of electrotypers' metal, as it is really softer than the linotype slug. The zinc plate, however, should not be affected by ordinary inks. The best printing surface for tints will be brass rule or wood. A nickeled-surface electrotype can be used without causing the deterioration of any delicate tints. It has been suggested that, where a form is made up of linotype slugs, if they are rolled up with gloss varnish and allowed to dry thoroughly the varnished surface will prevent the tint from being alloyed by the metal. If the tint is made from a magnesia base it may last longer than if made from a heavier pigment, as the abrasion from magnesia will be less than from baryta or lead.

To Revive Hard Composition Rollers.

(1696) A Kentucky publisher writes: "We will be glad if you will tell us how to restore press rollers. We have a set of winter rollers that have hardly a scratch or mark to show use, and are not old, but they will not render satisfactory service. They appear to be hard, and there are blank spaces on our paper. These blanks are at the same space, one on each page. Have made full investigation and can find no fault, except in the rollers. The tympan is O. K. and impression is good. The rollers appear

hard, though we have a well-heated room, and even with lamps under the ink-table the results are the same. It seems that we have seen in your or some other journal a way to give new life to old rollers, though ours are not old. If we remember, the plan was to wash the rollers clean, then apply a mixture of molasses and glycerin, in some proportion, which would restore the rollers fully. Anyway, please give us the information sought, and we shall be most thankful."

Answer.— In some instances this is a hopeless task, as the gelatin has lost its moisture, and having little or no glycerin in it, it refuses to take up any water when it is washed. The following has been recommended: Wash the roller so that it is free from oil. Sponge it off with tepid water. Allow it to stand a while, then wash with acetic acid or strong vinegar. Then cover the surface liberally with glycerin and allow it to stand over night. Before using, wipe clean. Another method is to dissolve honey and gum arabic in water and wash the roller in the solution. Allow the liquid to remain on the surface over night. The foregoing may not help, owing to the hardness of the composition.

Only One Tympan-Reel on Press.

(1689) A pressman describes a condition he is working against on an old press: "I have another difficulty which I will put up to you. The machine I have charge of here is a magazine machine, built apparently for a pretty good grade of work, but, for some reason I can not fathom, the packing cylinders are equipped with only one tympan reel, and I have been at a loss to find a way to fasten a packing satisfactorily. I have it packed as follows: One pressboard, one light manila, one heavy manila, five make-ready sheets, and two manilas on top. I have tried pulling down the second manila above the pressboard with the reel, and fastening the top manila by pulling it across the slot in the cylinders and fastening back of the clamps that hold the packing, but while this holds the sheet I register my make-ready on, I find the balance of the packing loose, while if the top sheet is pulled down to bring the entire packing tight, I find it impossible to keep a cut overlay in register, as it will slip every time the packing is opened for make-ready or a drawsheet."

Answer.— In regard to the fastening of the hard packing, we believe that you can overcome the trouble by fastening the permanent packing down by gluing a piece of cloth to the cylinder at the front and under the clamps and, when it is securely attached, fastening the back end to the cylinder by gluing to the surface just back of where the printing-line ends — that is, if there is room; if not, then to the edge just in front of the reel. This will leave the clamping and reeling free for the tympan that is changed so frequently. We would also suggest that you always paste all hangers or make-ready sheets and top sheets, as it will prevent slipping out from the clamps. Have any of our readers any other solution for the trouble this pressman is having?

Mottled Tint on Scotch Glazed Paper.

(1694) "I have a candy-box top to be printed on Scotch glazed paper, using one-inch solid border with purple ink, on a cylinder press. I have sent samples of stock to the inkmaker for ink and he said he would mix an ink purposely for glazed stock. I tried the ink and it plucked the stock, so I reduced the ink with a compound the inkmaker gave me. After letting these sheets stand from Saturday morning until Monday, I can rub the ink off with my finger; and, worst of all, it is mottled, which is caused by too much reducer. I was very careful about putting in reducer, using a teaspoonful to a pound of ink, and kept this up until it stopped plucking. I am sure that with less reducer it would pluck. What do you advise?"

Answer.— It would be impossible for us to state who was at fault, the pressman or the ink-mixer. Doubtless if these two individuals were employed in contiguous shops, or together in one shop, such troubles would be infrequent. As a rule, the ink-mixer will be able to furnish a blend of ink to conform approximately to a set condition. The pressman from this point is supposed to be able to vary the condition to secure the end desired. The variable factors that affect the working of inks that the pressman can control are: Speed of machine, temperature of pressroom, condition of rollers, and pressure. The viscidity of the ink, of course, is a controllable factor that the pressman may deal with, but here is where he encroaches on the ink-mixer, for it is essentially his work to employ a suitable vehicle to give cohesion or body to the ink. To modify the ink body without the addition of pigment usually results in a weakening of the covering capacity of the ink, a condition referred to by the pressman. If the ink originally had too stiff a vehicle and a reducer is added, the body of the ink is weakened as well as coloring power. This latter trouble is what the pressman is complaining about and wants to avoid. The ink-mixer, with the aid of some one of his specialties, will be able to correct this trouble, but it is possible he will not be able to do it at the first attempt. He will probably mix a sample and give it a trial, and after several such trials may have compounded a mixture that will work without plucking the stock or mottling.

Too Much Ink.

(1700) Submits an eight-page section of a college annual printed on excellent enameled stock. Each page contains two oval-finished half-tone portraits, some with light and others with solid backgrounds. A number of the plates show a picking of the enamel. The publisher writes: "I am trying to work a job of half-tones on a ——— cylinder press, four pages, 9 by 12 inches, at a time, mostly full-page cuts, but some smaller cuts, two to the page, in alternate interior corners of the border, which is twelve-point Century No. 5. I have no trouble in getting the best results on the full-page cuts, but when I try to print the smaller ones, the enamel picks off the paper, especially around the sides. The cuts are all new, the paper is Warren's Superfine enamel, and the ink is supposed to be the best. I thought at first it was because the ink got a little dry before starting to print, but we washed up the press and put on fresh ink. Please advise us."

Answer.— The principal fault with the work is that the pressman is trying to print the plates with an oversupply of ink, and without adequate pressure. In other words, there is little or no make-ready on the plates. If the pressman is unable to make cut overlays for the plates, he may still work the forms and secure fair results. He should see that all plates are brought up to an even height by underlays. A print tympan of not more than six sheets may be used, to which the spot-up sheets may be attached. Two heavy manila drawsheets should cover the print and spot sheets; this covering, with a carefully constructed spot sheet, will permit the use of relatively more pressure without punching of the type. The setting of the rollers should be looked to so that full efficiency in inking is obtained. The color supply should be set to a nicety. The stock should be slip-sheeted to avoid risk of offsetting. The press should not be run over 750 impressions an hour, and, if possible, the sheets should be dropped into racks

to avoid unnecessary handling. The most urgent need in this instance is a mechanical-overlay system to aid the pressman in giving his make-ready a finish. He has all the essentials for turning out a first-class piece of work, and only lacks the skill of preparing suitable overlays for the half-tone plates.

Wear of Electro on Rotary Press.

(1698) Submits two advertising sections of a magazine printed on a rotary press. The vignette edges appear stronger than normal. The hand-cut overlay used in the make-ready accompanied these specimen pages. This overlay consists of two layers of book stock, approximately .004 of an inch thick, giving a relief of .008 of an inch on middle tones. A slur appears in the half-tone and reading-matter, which probably is the basis for the complaint by the pressman. In relation to the above, "A Constant Reader" writes: "Under separate cover I am mailing you two sheets of a form which I printed, one just after make-ready and one after I had run 25,000 impressions. The plate seemed to show wear after 10,000 impressions. The enclosed overlay was under the drawsheet and three sheets like make-ready sheet, there being one spot sheet besides overlay and underlay. Was impression too heavy, overlay too heavy, or plate too soft? This was printed on a ——— automatic rotary which has just been overhauled. The bearers have perfect contact, journal boxes are all new, and machine is in first-class condition. I claim that the copper is not heavy enough and that the plate metal is too soft. It is my first experience with this kind of trouble with electrotypes. The electrotyper claims my overlay is too heavy. Please tell me in the next issue of THE INLAND PRINTER which of us is correct."

Answer.— From what we can see in the printed sheet and the construction of the overlay, we have concluded that the press bearers are not in as close contact as the pressman supposes. We believe that the wear is not due to the apparent softness of the metal, otherwise it would occur on the page edges that are parallel with the grippers rather than in the center of a half-tone plate, as the print reveals. The wearing of the plate at the point where the slurring appears shows that there is a slipping of either the plate or impression cylinders. Just why the slurring occurs at that point is not clear to us, but the cause will undoubtedly be ascertained by a critical examination by the pressman. The thickness of the paper used in making the overlays is not excessive, but these pieces should be chamfered on their edges so that the marks of the patches will not be visible in the printed sheet. The pressman could have obtained better results had he used a three-sheet overlay of thinner stock and cut out the solid in one sheet, the middle tones and solids in the next, and finally the high lights from the last one. By combining these on the foundation sheet, and by tearing or trimming the vignette edges of the foundation sheet, he would have obtained a softer print; the vignette edge being too strong in the specimens. On a long run there would be wear on the edge exposed in the white margin, as the page edge extends beyond the normal margin. The pressman should test the height of the cylinder packing and see that it is not above normal, also the contact between the bearers of the impression and plate cylinders when make-ready is completed. This latter test may be made by placing a narrow strip of very thin paper between the bearers, one on each side, and by turning the press so that the heaviest part of the plate is taking impression. Drawing on the strips will determine the closeness of contact. Will further add that neither the electrotyper nor the pressman has made out a case, for we believe the fault lies in the lack of close contact between the bearers of impression and plate cylinders.

Stamping-Ink for Varnished Label.

(1690) A subscriber, who is not a printer, encloses a varnished label for a cigar-box, and writes: "We are in need of an ink to be used with rubber stamp for paper like enclosed. Our printers suggested to us that if it was in existence, you would have it. We do not need much of it, only a small quantity. If you know of anything which will dry on this paper, and it would not be asking too much of you, we would like to have you send us a small quantity; or, if it is no secret, let us have the formula."

Answer.— The ordinary anilin inks that are made for rubber-stamp pads are unsuited for this purpose, so we would advise you to use a printers' ink. Secure from your printer an ounce of half-tone black, or a medium job ink, also a hand roller if you can. If not, have your printer order one for you. Having the roller and ink, and a thick piece of plate glass — or a marble slab — you may then begin by laying a film of ink on the glass. By placing a small amount on the roller, and by moving the roller back and forth on the glass, the ink will be distributed and you will have an even film of ink from which you can work with your rubber stamp. Now take your rubber stamp and press it several times on the film of ink. This will cause a deposit of ink to adhere to the stamp. Having the label on a hard, smooth surface, press the stamp to the label, giving the pressure necessary to affix the film of ink on the label. Lay the stamped labels to one side with as little handling as possible; they should lie undisturbed over night to dry, if possible. If you find that the ink does not dry over night, it will indicate that possibly you have used too much ink or that you will need to add a drier to the ink. The roller should be washed with benzin or turpentine as soon as you are through using it. A later letter from this correspondent states that the suggestions given meet every requirement.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

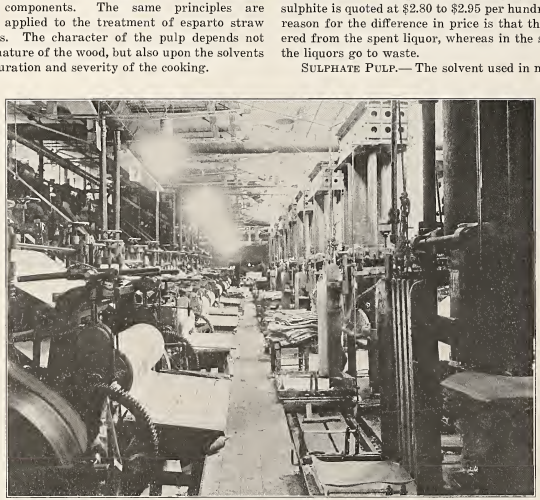
Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. V.— THE CONSTITUENTS OF PAPER — *Continued.*

BY WILLIAM BOND WHEELWRIGHT.

CHEMICAL WOOD-PULPS.— Chemical wood-pulps are obtained by a variety of processes, all of which have as their object the isolation of the pure cellulose fiber (which is insoluble in strong acids and alkalies) by the dissolution of non-cellulose components. The same principles are applied to the treatment of esparto straw or other plants. The character of the pulp depends not only upon the nature of the wood, but also upon the solvents used and the duration and severity of the cooking.



VIEW SHOWING FRONT OF THE WET MACHINES WHERE THE PULP IS CUT OFF IN SHEETS, BURGESS PLANT.

To the right are the hydraulic presses for removing moisture from the pulp. The pulp is shipped about seventy per cent moist.

The preparatory steps to any process by which chemical wood-pulp is made are identical with the preparation of trees for ground wood, only after the logs are "barked" they are reduced to chips by a mechanical "chipper." The ordinary practice in America is to sort out any knotty or imperfect logs as they pass on a conveyor from the "barker." The knots are bored out, and if the log is too faulty it is entirely discarded. As it is desirable to have a uniform size of chips, the chips are passed through a screen for this purpose.

The chips are stored in bins convenient to the digesters. The digesters are of two types, rotary and stationary. The rotary type is horizontal and the stationary is vertical.

After the digester has been loaded with chips, the chemicals are introduced and the "cook" is carried on by means of high steam pressure. The strength of the chemicals, pressure of steam, and duration of cooking, are the principal factors in determining the result from any particular wood. Slow cooking at low temperatures yields the best results.

SODA PULP.— Soda pulp takes its name from the caustic soda which is used as a solvent. Rotary digesters are employed in its manufacture. The principal wood used for making soda pulp is poplar, though chestnut and aspen are also used. Soda pulp is soft in texture and of no great strength, but in combination with harder stocks it lends mellowness to the sheet. It is almost one-third cheaper than bleached sulphite pulp, quotations for February, 1915, being $2.20 to $2.35 per hundredweight, whereas bleached sulphite is quoted at $2.80 to $2.95 per hundredweight. One reason for the difference in price is that the soda is recovered from the spent liquor, whereas in the sulphite process the liquors go to waste.

SULPHATE PULP.— The solvent used in making sulphate pulp is a mixture of caustic soda, sulphide of soda and sulphate of soda. Spruce wood is used and the pulp produced is exceedingly strong. Unbleached sulphate pulp is used, notably, in the making of Kraft wrapping-paper. The soda is recovered from the spent liquors.

SULPHITE PULP.— Sulphite pulp is produced by the use of bisulphite of lime; this, being acid, necessitates a special brick lining in the digesters, which are of the horizontal type. Spruce wood is the best raw material and yields a strong, fairly long fiber, capable of being bleached to a good white color.

MITSCHERLICH PULP.— A special method for making sulphite pulp was invented by Professor Mitscherlich. It varies from the ordinary process in that the cook is continued over four times as long under lower steam pressure, and yields a fiber of greater strength.

The steps subsequent to cooking chemical pulps of all kinds are similar. After emptying the digesters, the soft,

discolored mass of fibers is washed and bleached. The yield of cellulose fiber is close to fifty per cent of the air-dry weight of the wood. The shives and undigested particles are removed by screening, and the pulp is either run out like ground wood on wet machines, or made up into rolls, or sheets, on a paper-machine. The soda pulp is shipped in rolls and the sulphite in sheets, as this is the most favorable form in which to handle them at the paper-mill. If the pulp is to be used on the premises, it is run wet into drainers and dug out as required.

Esparto and Straw.— Esparto pulp is made by the soda process from a grass obtained in the circum-Mediterranean countries, and is used most extensively in England, and somewhat on the Continent, but freights have been prohibitive for American manufacturers.

Straw pulp is similarly made, and while occasionally used on medium grades of writing-papers, its principal use in this country is for strawboard and cheap wrappings. It is expensive to reduce to a clean, bleached pulp on account of its knots, and the large quantities of silicious matter it contains.

Waste Papers.— The next largest source of paper-making fibers to wood is the waste paper, such as old books, magazines, newspapers, binders' waste, paper shavings and miscellaneous waste. This stock is collected by regular packers, sorted, and sold by grade to the mills.

The poorest grade consists of a mixture of miscellaneous papers of all colors and description. It is only used in the production of boxboards, sheathing paper, and other coarse varieties, and without undergoing any preliminary treatment it is shoveled right into the beaters.

A higher grade consists only of mixed papers, printed or unprinted. Next is a grade containing no ground wood or colored papers, and above this are graded old ledger and writing papers.

Paper trimmings are divided into four classes, white and mixed, soft and hard "shavings," and are especially available, as they may be used after sorting without undergoing further treatment. The printed waste must be boiled in a solution of soda ash. This makes the ink soluble. After about six hours' boiling, the stock is transferred to washers and treated like rags. The ink and dirt having first been removed, bleaching solution is introduced, and finally the stock is let down into drainers. In some mills the draining is omitted, an antichlor is added to neutralize the bleach, and the stock is pumped over to a beating engine to be mixed with the other ingredients preparatory to manufacture. This process is less thorough, and there is more danger of getting residues of bleach into the paper, as it is rather a nice matter to exactly neutralize the bleach in the washer.

Printers, or others, who accumulate large quantities of waste papers, will find that it pays to keep the various grades in separate receptacles, as a better price may be obtained for it in this way. Furthermore, by means of a baling press, the papers may be set aside in compact bales, which occupy less room and are not so great a fire risk as loose accumulations. The fact that 21.4 per cent of the paper-making fibers, according to United States Census Report, 1909, are derived from waste papers, indicates their importance as raw material, as well as a practical form of conservation of our forests.



THE BEATER-ROOM, CRANE & CO.

The beater at the far end of the room is equipped with a washing drum. This drum is lowered into the tub during the process of washing.

The Non-Fibrous Constituents of Paper.

The non-fibrous constituents of paper are the mineral fillers, the ingredients for sizing, and the coloring pigments and dyes. Mineral fillers should not be regarded as adulterants. They are used, not as a means for adding weight, but for the sake of certain effects which are requisite in many papers. No filler is used on good writings or ledgers, as the printing requirements do not call for a closely filled surface or a mellow texture.

In book papers a varying percentage of clay is used, as it improves the printing quality by filling up the interstices between the fibers and increases opacity. Papers for half-tone printing require more filling, in order to have smooth, level surfaces.

There are several kinds of filler in common use. The best is China clay, of which the cleanest and finest grades are obtained principally in England. No equally good deposit has yet been successfully developed in this country. Clay is a product of the natural disintegration of feldspar. It is soft, powdery, and non-crystalline.

Agalite and talc, which are silicates of magnesia, are also used. They are cheaper and less desirable, both on account of color and their crystalline nature, which is more or less damaging to cutter knives and printing-plates. These fillers are used widely in the cheaper book papers, and can often be detected by holding a sheet against the light, as the little, translucent crystalline particles then appear like pinholes.

Sulphate of lime, commercially known under such names as gypsum, pearl hardening, satinite, etc., is a white, crystalline substance. This is used to some extent in paper-making, but principally as a coating.

Barium sulphate, prepared chemically, and known as blanc fixe, is used largely for coating papers because of its brilliancy and purity of color.

Sizing Materials.— Starch was one of the earliest materials used for sizing paper, and is used considerably in addition to other materials, as it adds a hard, tinny character desired by the trade on certain grades. Silicate of soda is also used to impart similar characteristics.

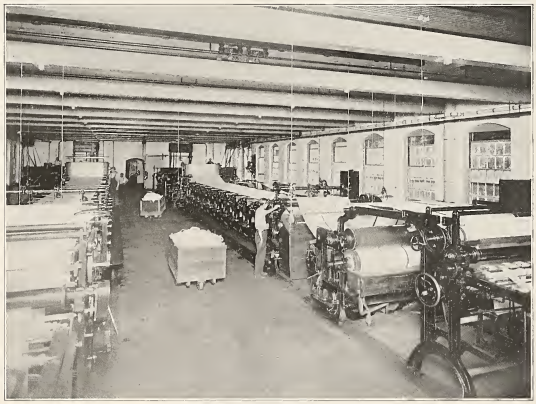
Gelatin, or animal size, is obtained by boiling down suitable animal tissues. As a sizing agent, it is applied after the paper is made by passing the web of paper through a vat containing the hot liquid size.

Casein, which is sometimes used as sizing, is more important in its functions as an adhesive for the making of coated paper.

Rosin size, the most widely used size, is produced from rosin by cooking with soda ash, which produces a white, milky, saponaceous liquid. This is poured into the beater after all other ingredients have entered, and is precipitated by the addition of alum as a resinate of alumina.

Impurities in Paper.— Impurities, either chemical or physical, are sometimes found in paper, owing to lax methods or inferior materials.

Free acid occasionally occurs, and in some cases would be very deleterious. In papers that are to be bronzed, for example, this acid would tarnish the bronze. Needle papers, and paper for wrapping steelware, must be acid-free, otherwise they will cause rusting. The presence of free acid may only be determined by an analyst.



FOURDRINIER MACHINES, CRANE & CO.

A good view of the surface-sizing vat is obtained in the machine on the right hand. The paper is being slit just before its introduction into the vat.

Sulphur, which may give rise to the formation of sulphuretted hydrogen, exists sometimes as an impurity in paper. It causes a brownish halo to appear around printed letters, because of its action on printing-ink. It would also cause oxidization of jewelry, mounted upon cardboard so tainted.

Free chlorin, or chlorin compounds, the result of inadequate draining of the stock, may cause final disintegration in the paper. It is the duty of manufacturers to guard against this and the other deficiencies noted.

Mineral impurities in paper are not uncommon. Minute particles of iron worn off the machinery, or getting into the stock in the shape of wire stitching, can often be discovered by chemical tests. In photographic papers this must positively be excluded, but in most papers, if the particles do not show as specks, and are not large enough to make trouble for the printer, they are not a serious menace.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Books About Spelling.

J. C. W., Brooklyn, New York, sends this: "In reply to J. L.'s request in the March INLAND PRINTER for a book on orthography, I would suggest Sherwin Cody's 'Word-study,' which is volume 1 of his series, entitled 'The Art of Writing and Speaking the English Language,' Funk & Wagnalls Company, New York, price 75 cents. I also think 'Swinton's Word Book' (Ivison, Blakeman, Taylor & Company) provides an excellent drill, and is a very interesting book. The copy I have is an old one, and it is possible that the book may be out of print, though it could no doubt be procured at a second-hand book store. This latter book is more than a 'speller.' It classifies words according to their grammatical distinctions, treats of prefixes, suffixes and roots, besides grouping the words we derive from the dead languages."

W. K. N., Corry, Pennsylvania, also helps thus: "Referring to your letter from J. L., in the March issue, I beg to advise that a school-teacher once gave me a good rule for the use of *ei* and *ie*. When preceded by *l* use *ie* and when preceded by *c* use *ei*. 'Now,' she said, 'this is not an infallible rule, but you'll do well to keep *li, ce,* running through your head.' I hope this will help to put you right."

Answer.— I thank these two correspondents, the only ones who wrote anything in reply to the request. I have tried to treat the subject satisfactorily in a separate article which appears elsewhere in this issue.

Two Needless Compounds.

N. P. G., Manila, Philippine Islands, writes: "I write to ask about the use of the hyphen in the words 'he-goat' and 'she-goat.' I have looked over two books, and in one of them (Cruden's Concordance) the words referred to are printed with the hyphen, that is, in compound words, and in the other (The Holy Bible) they are printed in two words. My opinion is that they should be compound words. I wish to know now which is right, or whether there is a rule concerning it."

Answer.— The hyphen is often used in these words, but is not needed in them. Probably its use arises from the fact that "he" and "she" are primarily pronouns; but here they are adjectives, and mean "male" and "female." There is no occasion for compounding.

A Superfluous Question.

F. H., St. Louis, Missouri, asks this rather superfluous question: "After reading your correspondent's question in the February INLAND PRINTER, under 'Faulty Syntax in Common Use,' and your answer thereof, I am inclined to ask you this: How would you quote Hume's and Goldsmith's quotations? 'This is the epoch of one of the most singular discoveries that has been made among men.' (Hume.) 'I resemble one of those animals that has been forced from its forest to gratify human curiosity.' (Goldsmith.) You mention these two as a common error. Where is the error?"

Answer.— These were quoted from Bain's Grammar, just as given there, and the error was plainly stated as being the use of a singular verb with a plural subject. Correction could be made in various ways, one way being "discoveries that have been" and "animals that have been forced from their forest." But they should not be corrected by the printer's proofreader in any way. If a writer uses such bad grammar, the proofreader should grin and bear it.

A Bad Mistake in Two Ways.

J. G., Ligonier, Indiana, needs a warning not to do what he here tells about: "In a bank advertisement which I set up occurred the following sentence: 'We have recently installed a system by which all our checking accounts are posted by machine, thus eliminating errors to as large a degree as possible.' Instead of using the word 'large' I substituted the word 'small.' Of course the reason I had for changing the word is quite obvious. The question is one as to which of the two words is the correct one to use in order to show the minimum of the degree to which errors are eliminated. Which is the correct word to use in this case? Is ex-ray allowable, or only X-ray?"

Answer.— Our correspondent made three bad breaks in connection with this, the first of which consisted in his presuming to make any such change in the reading, especially in an advertisement by bankers. It was not within his duty or his right to make such a change, no matter how strongly he thought the word used was wrong, in anybody's work; but he might have known, with a moment's thought, that bankers must be men who would know enough to use the word that means just what they wish to say, or at any rate would insist upon it all the more strongly if it was open to doubt. The utmost stretch of liberty pertaining to the printer in such a case consists in asking if the copy does not happen to be erroneous. On being told, as he would have been, that the copy was right, he should make no further suggestion. Another bad break was made in failing to perceive instantly that this was a kind of expression not properly subject to question by him. He has made it obvious why he thought it should be "small," though it would not have been obvious without his statement of false reasoning that follows, and which is his third bad break. One who wishes to be a language critic should cultivate better reasoning power than he exercised in this instance. It is manifest that the bankers meant to say that their system of accounting was such that errors were as few as possible. They could not mean anything else, and in fact they used words that mean just that. When you eliminate anything you remove it entirely, and "to as large

a degree as possible" is certainly as much as possible; surely it is not hard to understand that removing more leaves less. Positively and plainly, here was no thought of a minimum degree of eliminating errors; the minimum is the residuum after maximum elimination has been accomplished. The correct word to use is "large." And even if it were not the correct word for the expression intended, it would be positively incorrect for any one to change it without explicit authorization by the customer.

I can find no authority for "ex-ray," and do not think it should be used.

Possessive Forms.

C. F. W., Wayne, Nebraska, writes: "Please tell me if it is ever proper to add an apostrophe and *s* in forming the possessive of such words (proper names) as Jones and Bates, thus Jones's, Bates's."

Answer.— Yes, it is not only proper; it is, as I see it, the only correct way, as judged by reason. Many people write Jones', Bates', etc., but according to my reasoning they are wrong, though of course they think otherwise. I have searched many books, and can not find one that decides positively in favor of omitting the letter. F. Howard Collins, in "Author and Printer," says: "For nouns in the singular number that end in *s*, the possessive must be formed by adding the '*s*, as Burns's poems, St. James's Street." He is too positive in saying "must be," for usage is divided. He would have been nearer the truth if he had said "should be."

Either Usage Correct.

R. V. H., Klamath Falls, Oregon, writes: "Will you please settle a moot question for a suffering newspaper man and constant reader of THE INLAND PRINTER? A writes, 'Work will be begun.' B changes it to read, 'Work will begin.' A contends that he was right and B concedes the claim, but contends that his construction has been in constant usage so long and regularly that it has become recognized as the proper phrase, and, if not technically correct, is a much better usage of the phrase than the awkward 'be begun' used by A in writing a news item. B contends that 'Work will begin' is all right although he recognizes the fact that 'Work will be begun' is a better grammatical construction, and probably the only correct way of saying it, but will not give up his idea that 'work will begin' has become a good usage of the word through its constant appearance in public print."

Answer.— I can not settle this by making a definite choice, because either way is as good as the other. I should accept either as editor, and should not lose any sleep if caught in the act of using both alternately. "Will begin" is probably the older of the two.

FIFTIETH ANNIVERSARY OF THE NEW YORK TYPOTHETAE.

Ninety members and guests of the New York Typothetæ, which was organized in 1865, were present at its golden anniversary meeting and dinner, held Tuesday, April 13, at Lüchow's, 110 East Fourteenth street, New York city.

If Horace Greeley could have paid them a visit he would surely have been pleased, for there as a framed exhibit was the matrix of a page of the *Tribune*, the first American newspaper printed from a curved plate, on August 31, 1861. It was preserved by Thomas Rooker, mechanical superintendent of the *Tribune*, and presented by him to David Bruce.

Among the many other exhibits, most of which were lent by the Typographical Library and Museum in Jersey City, was a photograph of the editorial staff of the *Tribune* in the early fifties, including portraits of Greeley, Bayard Taylor, Thomas McElrath (practical printers), Cleveland, Snow, Dana and Ripley. There were 113 exhibits in all.

The retiring president, James W. Bothwell, presided and introduced the speakers. They were Edmund G. Gress, associate editor of *The American Printer;* Henry L. Bullen, librarian of the Typographical Library and Museum, and Robert Gair. Willis McDonald, the oldest member of the organization, was the guest of honor.

The officers elected for 1915 are: President, Frederick Alfred; vice-president, R. W. Smith; second vice-president, Gustav Zeese; secretary, R. H. Middleditch, and treasurer, James R. Thompson. Executive Committee: James W. Bothwell, George B. Carter, William Green, John A. Hill, G. Frederick Kalkoff, E. M. Lent, John Clyde Oswald, William E. Rudge, Frederick Triggs and Edmund Walcott.

UNIVERSITY OF WISCONSIN STUDENTS RUN DAILY PAPER.

THE INLAND PRINTER is in receipt of the *Exposition Echo*, a daily newspaper (or bulletin), printed in the agricultural journalism booth at the University of Wisconsin Exposition, March 25-27, 1915. The purpose of the paper was twofold, namely, to give the essential news of the day to the thousands of visitors present; and second, to attract attention to the farm-press bureau at the college of agriculture in its relation to the rural newspapers of the State. The committee of students in charge of the exhibit of the department of agricultural journalism made arrangements with the publishers of the *Madison Democrat*, state printers, who gave the exposition the use of a press and equipment for three days, and paid the expenses of an operator to feed the press. The daily pleased every one, and even received favorable comment from Dr. W. G. Bleyer, head of the course in newspaper and magazine writing.

ANNUAL MEETING OF OLD-TIME PRINTERS' ASSOCIATION OF CHICAGO.

The annual meeting of the Old-Time Printers' Association of Chicago was held in the clubrooms of the organization at the La Salle Hotel on Sunday afternoon, April 11.

The session was called to order by President Thomas E. Sullivan, and after the reading of the minutes of the previous meeting by Secretary William Mill, the following were elected to membership: Harry W. Brown, of the *Tribune*, and John W. Cochran, of John W. Cochran & Co.

An invitation from Chicago Typographical Union, No. 16, to attend its memorial services on May 23 was accepted, and on motion of W. C. Hollister a committee will be appointed to coöperate with the union in the services. It was also announced that The Henry O. Shepard Memorial Association will be asked to participate.

A vote of thanks was tendered Miss Jane Addams and Rev. Francis C. Kelley for their coöperation in making the annual dinner a success.

The election of officers for the following year resulted as follows: Daniel J. Boyle, president; John McGovern, vice-president, and William Mill, secretary-treasurer.

Samuel K. Parker, Nels Johnson and Peter Balkan were elected trustees.

Following the election, addresses were made by Martin H. Madden, B. Frank Howard, Samuel K. Parker, Edward M. Keating, W. C. Hollister, Samuel Rastall, C. S. Brown, and Capt. James T. Elliott, of THE INLAND PRINTER.

Letterheads & Envelopes

Illustrating appropriateness to the line of business represented both in the selection of type-face and arrangement from the standpoint of display





JAMES D. MURPHY
ATTORNEY AND COUNSELLOR-AT-LAW
ROOM 12, HERATY BUILDING
HOBART, OKLA.

JAMES D. MURPHY
ATTORNEY AND COUNSELLOR-AT-LAW
ROOM 12, HERATY BUILDING
HOBART, OKLA.

C. A. DORNBUSCH
President

D. B. DORNBUSCH
Vice-President

L. R. DORNBUSCH
Secretary

S. L. DORNBUSCH
Treasurer

The DORNBUSCH COMPANY



PRINTERS
& BINDERS

TELEPHONE MAIN 123



OFFICE OF THE
PRESIDENT

CHICAGO, ILL.,

The DORNBUSCH
COMPANY



PRINTERS
& BINDERS

CHICAGO, ILL.

MARTIN & JOHNSON, *Florists*



731 FILLMORE AVENUE
CHICAGO



MARTIN & JOHNSON
Florists
731 FILLMORE AVENUE
CHICAGO

G. D. GIBSON
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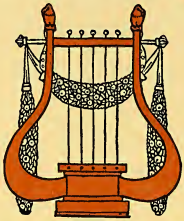


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CHARLES—FRANK—JEAN

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The program furnished necessitates the use of twenty-two instruments and includes not only serious musical presentation but variation in the form of costume-work and a liberal amount of excellent comedy

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HARRISON, IND.

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HARDWARE
COMPLETE LINE OF IMPLEMENTS

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CAREY, ILLINOIS

THE CRABTREE COMPANY

ARTISTS
DESIGNERS
ENGRAVERS



BLUE·BLACK
AND·WHITE
PRINTERS

174 WELLINGTON STREET
OTTAWA·CANADA

OTTAWA 

CANADA

Designed by Harry W. Leggett, Ottawa, Ontario.

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

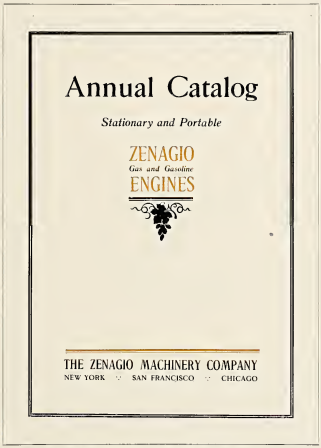
APPROPRIATENESS.

One consideration which is given all too slight attention by printers, and one which is probably responsible for more typographic sins than any other one thing, is that of appropriateness.

The dictionary defines the term very clearly in words as follows: "Suitable for the purpose or occasion." Virtually, it means that there should be something in common between the subject and its presentation.

Appropriateness is served by consideration for concrete facts or by following the dictates of convention, which is the definition for the proper thing made so by usage—a consistent following of an adopted style. Strength has always, does now and probably always will mean the same thing. It is a fact apparent, and, therefore, when the subject of a printer's work is an object such as an item of machinery characterized by strength he will see that his representation, be it cover-design or advertisement, gives in its design a suggestion of that strength. He will select bold type with harmonious decoration and endeavor to build up a strong design. So much for an example of appropriateness of fact. With it as a basis to work on, the thoughtful compositor should analyze other problems put to him and arrive at the proper conclusion without difficulty.

Custom, or usage, has its demands for appropriateness also, and if we are to be consistently appropriate in our work we should give this part of the subject grave study. As an example, take the color violet. No one knows exactly why, but it is significant of sadness, and for that reason is much used for printing for memorial occasions and on printing for use during the Lenten season. The color theorists tell us that violet has a depressing effect, and this symbolism of a state of mourning is probably the reason for its significance in this respect. Anyhow, its use for such a purpose has been the custom for so many years it is quite the proper thing. It is, however, not so much why a thing is appropriate or suitable to a purpose or occasion, but that it is, which interests us.



Gas engines and grapes—an example of inappropriate decoration.

In taking up a piece of work, and before deciding finally upon type, decoration and style of arrangement, the compositor should ask himself this question, "Is it appropriate?"—and then reflect.

While no hard-and-fast rules can be laid down governing the selection of type-faces with a view to appropriateness for the work in hand, the historical significance and physical characteristics of the letters should be taken into consideration when deciding on their use. Type may be divided into four general classes, known as roman, gothic (text), italic and block (incorrectly called gothic).

The roman capitals are practically the same as the lettering used by the ancient stonecutters for inscriptions on memorial arches, buildings, etc. From

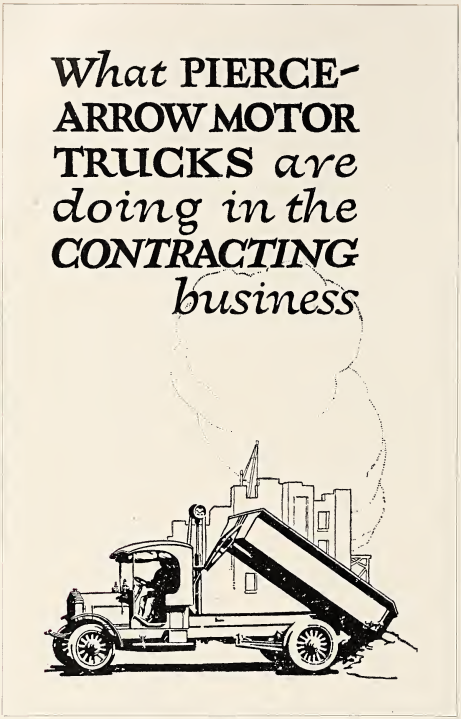


Fig. 1.
Bold lettering, with harmonizing illustration, which suggests the strength and durability desirable in auto trucks. Design by Calkins & Holden, New York city.

the nature of its shape and from the uses to which it was originally put, the roman capital is necessarily a formal letter, and its most pleasing use is found in the composition of the cover or title page of a formal piece of printing, such as a library catalogue, art-school catalogue, or some work of that character. The roman lower-case, which at first was of a more or less indefinite shape, was evolved through the necessity of having for the bulk of the page a more legible letter and one more easily executed than the roman capitals. Its logical use is, therefore, on the text-pages of books, or elsewhere where a large amount of reading-matter is necessary.

The gothic letter — known more generally to-day as text — derived its name from the gothic form of architecture, which it resembles in general shape characteristics. It is and always has been the logical letter for ecclesiastical or church printing because of the fact that the early printers and illuminators used it extensively at a time when the only printing was about religious subjects. Usage thus made it the proper thing.

The italic is said to have been designed after the handwriting of Petrarch, an Italian poet of the fourteenth century. The italic is informal and graceful, making an especially appropriate letter where these characteristics must be symbolized.

The block letter, known to the printer as gothic, is without serifs, and the elements are of equal width. It is distinctively utilitarian in its purpose, angular in design, and possesses but little beauty. It is particularly appropriate for use on business stationery, blanks, etc., where a legible face is wanted in very small sizes, but for title-pages, programs and such work is not so pleasing as the more artistic roman and text faces.

As a start in the list of suggestions for appropriateness we expect to make in this article, we will consider man and woman. Man suggests strength in contrast to woman's daintiness, grace and beauty. Therefore, the thoughtful compositor, upon starting a piece of work designed to appeal to ladies, will decide on a type-face which suggests the characteristics of womanhood — grace, daintiness and beauty. What, then, is so suited to the purpose as a graceful, flowing italic letter? The decoration should be harmonious with the type if the design is to be wholly appropriate. On printing designed to appeal to men, a more masculine treatment is of course desirable — and necessary.

Fruits are symbolic of the feast table. The many attractive borders and ornaments designed from fruit motifs are, therefore, quite the proper thing for the construction of menu forms. An attractively printed

menu with symbolic decoration is not only appropriate, but is quite likely to add zest in the banquet. Certainly interest will be aroused thereby.

On the catalogue of a jewelry concern the compositor, if he is a thoughtful one, will hardly use the same type and decoration as on that for a manufacturer of motor trucks or heavy farm machinery (Fig. 1). Silverware at once suggests something chaste, neat, and perhaps dainty (Fig. 2). Therefore, to cause the silverware to show to best advantage and to impress the individual who is interested in it, some face of type should be selected with these same characteristics. First of all, the type should be light in tone, for certainly the three desirable characteristics are not attainable by the use of a bold type, possibly crude in design. As suggestions, we would state Camelot, Caslon Old Style, and light Bodoni would be very satisfactory in this connection.

This brings up another point in the selection of type-faces. Light-face types are satisfactory for all work and none can criticize their selection. While, as suggested above, a certain pleasing regard for appropriateness is sensed in the use of strong type-faces on machinery catalogues, none can say the light-face type is unsatisfactory. On the other hand, the use of a crude, bold letter on the jeweler's catalogue would constitute a serious offense. Daintiness *must* be considered, while, on the other hand, it is simply desirable to approximate in type selection the articles advertised if the characteristic of the articles is strength.

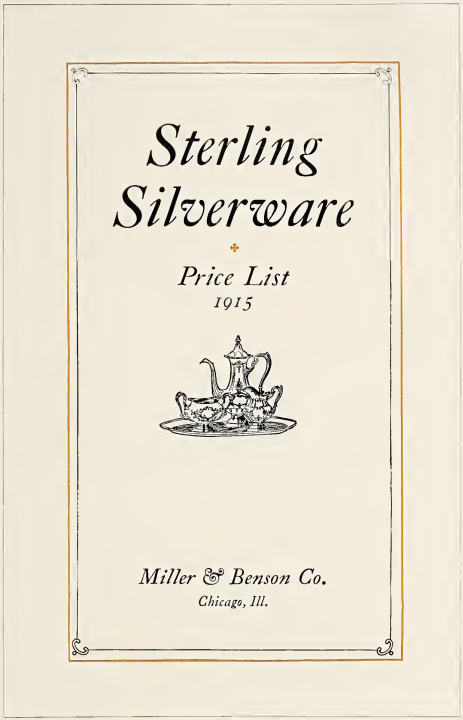


Fig. 2.
In contrast to the strength suggested in the specimen opposite, this design suggests the characteristics of fine silverware — neatness and refinement.

Typography pertaining to financial concerns, such as banks, firms of stock brokers, etc., is best represented in formal, dignified arrangements. The esthetic, as a rule, does not appeal to men energetically dealing "in hard, cold cash." It might be said, then, that the stationery designs of such concerns can best be "cold" and unadorned. A bank's or firm's monogram or trade-mark can always be appropriately used, but other decoration is not desirable. The type used should not, however, be crude or bold, for the leading consideration in work of this nature for financial concerns is to give an impression of dignity. On booklets, brochures, etc., where an interesting appearance is desirable, other decoration is often permissible. Strength, with dignity and "class," are the considerations which should govern the compositor in his selection, but, as stated before, the representation of strength is optional, even though desirable, in all cases.

We could go on for pages giving examples such as above, but that would be useless, for the compositor can think for himself, and with these suggestions should be able to judge appropriateness. The

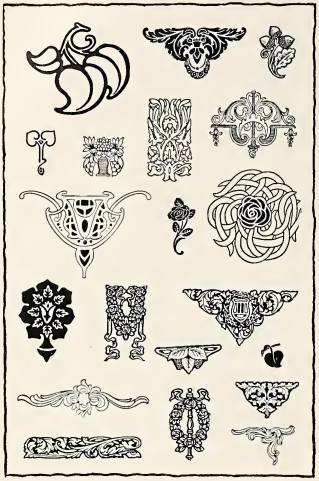


Fig. 3.
Group of ornaments having no specific significance, but which can be used on work pertaining to almost any subject.

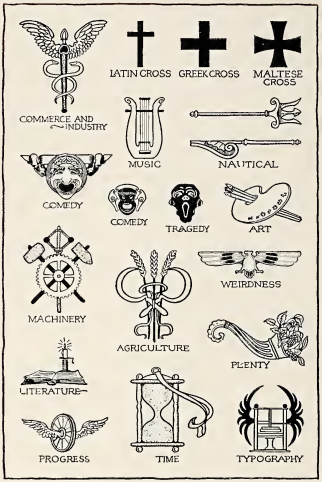


Fig. 4.
These ornaments are appropriate only for use in work pertaining to the subjects specified and would be inappropriate elsewhere.

same rule applies in all cases, however, and that rule, "Suitable for the purpose or occasion," should be considered in starting every new piece of work.

There are many ornaments furnished by the type-founders that are general in significance which can be used safely on printing relative to a variety of subjects. In the design for these neutral ornaments, leaves and flowers have furnished the chief motifs to the artists. As an aid to the selection of such, a group is herewith shown (Fig. 3). The printer engaged in printing for a variety of purposes and



Interesting use of monogram in a business-card. From *Graphische Mitteilungen*, Swiss trade publication.

businesses should select his ornaments with this in view and should purchase only those general in significance. Opposite (Fig. 4) is shown a group of ornaments symbolic of special subjects which would be inappropriate and displeasing on work other than that intended for their use.

The color insert in this issue of THE INLAND PRINTER has been designed with a view to supplementing this article, in that consideration has been given the nature of the businesses represented and the designs built up with a view to appropriateness. The reader should give this insert careful consideration.

IT is asked, how can the laboring man find time for self-culture? I answer, an earnest purpose finds time, or makes it. It seizes on spare moments, and turns fragments to golden account. A man who follows his calling with industry and spirit, and uses his earnings economically, will always have some portion of the day at command. And it is astonishing how fruitful of improvement a short season becomes when eagerly seized and faithfully used. It has often been observed that those who have the most time at their disposal profit by it the least. A single hour in the day steadily given to the study of some interesting subject brings unexpected accumulations of knowledge.— *Channing*.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Dividing the Form for Colors.

What printer has not at times been puzzled in dividing a form to be printed in two colors? It is a vexatious problem to many, and yet the key to the proper separation is generally to be found in the design itself.

If a printed design is to be pleasing, harmony is necessary, and tone harmony is by no means the least important. Tone harmony is attained in two ways, either by selecting all the materials with a view to their uniformity as to strength, or tone, or by printing the stronger items in a weaker color, thus equalizing the tone. In the printing of large posters, hangers, and work of that character, in which it is desirable to cause the main display lines to stand out more prominently by the contrast offered in the use of red as a second color, the situation solves itself. The main display lines are naturally set in the largest and boldest types, and printing them in red not only increases their effectiveness through contrast, but at the same time equalizes the tone, because red is weaker in tone than black. It is not — as is commonly understood — that red is stronger than black which causes its selection for printing important lines, but more especially the variation or contrast its use affords.

On the other hand, take, for example, a program folder, or some other job where the second color is used more especially as a means of embellishment than as an aid to display. Here the consideration as to the breaking up for color must necessarily be given before the job is composed, and those parts which are to be printed in a second and weaker color should be made correspondingly heavy in the type form.

In breaking up a job for color printing, the colors to be used should be carefully considered also. If red is to be used with black, a very small portion of the form should be printed in that color. If, on the other hand, a tint of blue is to be used with a full tone of blue or black — both strong colors — it can be used in far greater proportion than the red.

The red should seldom, if ever, be used in any greater proportion than one-fifth, but there are no restrictions as to the amount of space occupied by the tints. The proportion may be small or it may even exceed the space occupied by the solid, strong color.

One thing which the compositor should rigidly avoid is the printing of lines of small type in tints or in weak colors.

Fig. 1 is a package-label sent us by a New York city printer which is satisfactorily composed but, pardon the expression, utterly ruined in separating for color. In the original the items here printed in black were in a strong green-black, and the words (except the initial letters) here printed in red were in a very light brown. Words are printed to be read and to convey information, but borders, etc., simply serve as embellishment or to hold the type together in a unified design. Therefore, nothing should hamper the legibility of the type. Printed in the stronger color as

> TO PRODUCE beautiful works, the sole condition necessary is that which the great Goethe indicated: "Fill your mind and heart, however large, with the ideas and sentiments of your age and the work will follow."—*Taine.*

here illustrated, the border, etc., entirely subordinates the type-lines. On the other hand, considering it from an artistic standpoint, the separating of items for printing in two colors is such that instead of equalizing the tone of contrasting items the variation is increased, for the initial letters, the word "too," and the six-point rules inside the borders — the heaviest and the light border is not so harsh and disagreeable as in the original printing. The words — the real important features — are printed in the strong color so that the maximum legibility results. The initial letters, being bolder or stronger in tone than the letters forming the remainder of the words, are properly printed in color which lends embellishment,



FIG. 1.
The original of this package-label was printed in dark green and light brown (represented here by black and red, respectively) and illustrates an improper "breaking-up" of the design for color. Printed in the weaker color, the important type-lines are subordinated by the border and initials, and the tonal variation represented in the material used is made more pronounced rather than uniform.

items in the design — are printed in the strongest color. The only relatively weak items in this form are the borders outside and inside the six-point rule. In fact, both the considerations which should govern the breaking up of a design for color are violated in this example.

Opposite we are showing the same design properly separated for color. The heavy rule is printed in the weaker color, so that the contrast of tone between it equalizes tone and does not impair legibility, for the words now stand out, whereas in the original they were subordinated.

It is hoped that our apprentice readers will see the great importance of the considerations herein specified in their future work, and so divide their forms for color-printing that the type-lines will not be subordinated by borders and that the artistic effects will be heightened by better harmony of tone.

CONCERT By HOARE'S CONCERT ORCHESTRA
and PUPILS of GRACE A. PRUGGER

HAMLIN PARK HALL, Robey and Wellington Sts.
WEDNESDAY, MARCH 3, 1915. 8 o'clock P. M.

THIS TICKET ADMITS TWO

To attain a squared arrangement the compositor divided the name of the orchestra into two lines with a loss of effectiveness.

CONCERT

By HOARE'S CONCERT ORCHESTRA
AND PUPILS OF
GRACE A. PRUGGER

HAMLIN PARK HALL, ROBEY AND WELLINGTON STS.
WEDNESDAY, MARCH 3, 1915. EIGHT O'CLOCK P. M.

This Ticket Admits Two

In this rearrangement consideration is given the fact that display is read by lines, and each feature stands out prominently.

Review of Specimens.

CHARLES S. NEWMAN, Rochester, New York.— The work of your apprentices is attractive because of its neatness, and it appeals to us as the best coming from any trade school. The various arrangements of the ticket copy, one of which is shown herewith, are all good. When books are printed on deckle-edge stock the deckle should be at the outside, but when on cards the deckle should be at the bottom. Avoid the use of italic capitals whenever possible.

contrary to an old but mistaken idea, absolutely unnecessary, for many attractive tickets can be arranged with the first line a short one. We are showing your ticket, and opposite a resetting along the lines suggested herewith.

CARL F. GRUBER, East Liverpool, Ohio.— The letter-head arrangements are admirable. Your one outstanding fault is in the use of italic capitals, which are not attractive. We would suggest an absolute avoidance of their use. When variation from roman capitals is desirable, secure it with upper and lower case

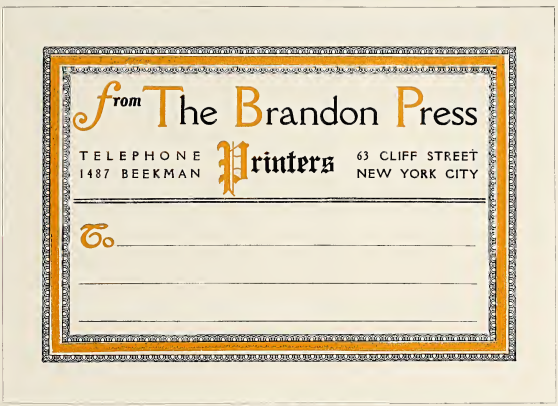


FIG. 2.

In this rearrangement of the color the idea has been to secure a more uniform tone throughout and to give the type-lines the prominence their importance demands. The initial letters, being heavier in tone than the remainder of the words of which they are parts, logically should be printed in the weaker color, and the heavy rule inside the two borders is governed by the same consideration.

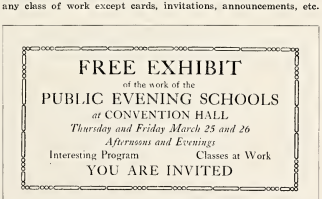
RALPH LYON, Salamanca, New York.— You are right in your suggestion that text type was not suited for the letter-head and envelope sent us. While very satisfactory in the larger sizes for display lines, the natural illegibility of text letters is increased as the size is reduced. The arrangement is satisfactory. The card is also very good.

R. M. STONE, Detroit, Michigan.— The letter-head you have sent is satisfactory — yes, attractive — in design, but when overprinting cuts, the cuts should be printed in a very light tint so as not to make the letters printed thereon confusing. Had you used a light tint of blue instead of the green for printing the cut, and printed all the type in blue, the improvement would be manifest.

J. HORACE BYRD, Macon, Georgia.— The booklet-cover, reproduced herewith, is attractive in its simplicity, but we do not admire the italic line used, and would suggest, as a possible improvement, resetting this line in about eight-point capitals of the Forum. In any event, it should have begun with a capital "B."

F. A. FESSLER, Portland, Oregon.— While your card is interesting in a way, it is not well balanced. The main display line is placed too high on the card, the proper position for such on oblong cards of regular proportion being only slightly above the center. Then, too, with but one of the corners occupied, the effect is not so pleasing as when the corner opposite is also occupied in the interests of symmetrical balance.

FRED HERZBERG, St. Louis, Missouri.— In your ticket for the orchestra concert the top part is rather confusing, owing to the placing of the display word "Concert" at the side. This was, italic. We do not admire the use of script in combination with borders such as on your program-cover for the high-school commencement exercises. It seems that script is not satisfactory in any class of work except cards, invitations, announcements, etc.

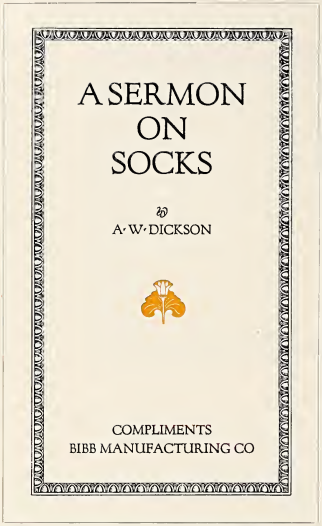


Pleasing ticket arrangement from difficult copy by students of Rochester Shop School, Rochester, New York.

Your card for William Greene is especially attractive, but could have been made more so by using Caslon Old Style instead of New Caslon for the main display line.

GEORGE A. MERKERT, New York city.— When the first, or initial, letters of words in display are to be printed in a second color,

we prefer to see them printed in the weaker color. One reason for this is that, being larger generally, as in the case of your label for the Brandon Press, the tone is already stronger, and when printed in the stronger color they are made to stand out entirely too prominently, whereas they should be weakened in effect to secure more nearly uniform tone. We show herewith the label as you have printed it and, alongside, our suggestion as to a better breaking up of the design for two-color printing. A little yellow in the red used in printing all your jobs would make a great improvement. Avoid on-the-bias arrangements, such as the cover-design for the Broadway Dry Goods Building and Loan Association report.



Simple but attractive booklet-cover by J. Horace Byrd, Macon, Georgia.

"I" or "J"—Which?

So many inquiries have been received of late by THE INLAND PRINTER for a distinction between the capitals "I" and "J" in text alphabets, that a discussion of the subject at this time is deemed advisable.

All who write are uncertain, which is not at all surprising in view of the fact that the several text types in use to-day not only show variations, but contradictions as well.

As far as we are able to ascertain, this question never has been definitely decided, and can only be settled as has been the question of the letters "I" and "J" in the Roman alphabet — by custom growing out of common usage.

From our earliest association with the text type, we have always had doubts concerning these letter forms, and we have yet to see the shop where this question has not come up at one time or another.

The early manuscripts and the early printed works show but the one character "I." The sounds of I and J were formerly represented by the same character, and even after the introduction of the differentiated form "J," the words containing these letters were classed together in dictionaries, etc., down to the nineteenth century.



FIG. 1.
In the Engravers Old English type the I is given the wide sweep at the bottom. Compare with Fig. 2.

The letter "J" is a comparatively late variant form of the Latin "I," which was used indifferently as a vowel or as a consonant, and its consonated value being that of English "y" in "yet." The form "j," with or without the dot, was developed from "i," with or without the dot, during the Middle Ages, but it was long used in certain positions in the word merely, without regard to the sound as consonant or vowel. The "j" gradually became differentiated from "i" in function as well as form, but it was not until the seventeenth century that the distinction of "j" as a consonant and "i" as a vowel was fully established, and the capital forms of "J" introduced. The two letters thus developed were until quite recently classed together.

But while the Roman capital "J" gradually assumed a definite and admitted form, the capital "J" of the text or gothic letter has remained of an indefinite character. The usual difference between the letters "I" and "J" in gothic alphabets is that one is shown with the tail of the letter curved close to the upright element, while the other ends in a flowing sweep — the one which is given the sweep



FIG. 2.
In the Washington text type the J is given the wide sweep at the bottom. Compare with Fig. 1.

being determined by the taste of the designer. Thus we find that in Engravers Old English type, shown in Fig. 1, the "I" is given the wide sweep at the bottom; while in Washington text type, shown in Fig. 2, the reverse is true, and the wide sweep is given in the "J."

SPECIMENS

BY J. L. FRAZIER.

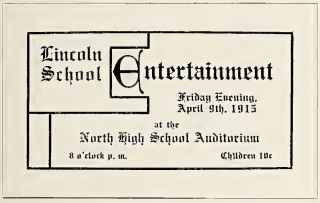
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

CHARLES F. HORTON, Greenwich, Connecticut.— The poster stamps sent us are interesting and effective.

DAN WOOD, Falls City, Oregon.— The use of a single series in the composition of your small work would improve it wonderfully.

COMMERCIAL PRINTING COMPANY, Owatonna, Minnesota.— Your blotter, "No Farther Away Than Your Telephone," is an effective, interesting piece of work.

M. J. DUFF, Lancaster, New Hampshire.— The St. Patrick's folder, judging from the photograph, must have been striking in the colors of its original form and we regret we can not see it.



The rules here separate the design into groups, in violation of the laws of simplicity.

KENNEDY-BROWN-HALL COMPANY, Jacksonville, Florida.— The booklet, "The Magic Method," is not only a very excellent example of printing, but a good exposition of the value of direct advertising.

SOME especially effective poster stamps designed and used by the Sanders Engraving Company, St. Louis, Missouri, have been received. No fault can be found with these stamps in any particular.

S. H. CHILTON, Clark, South Dakota.— The ticket for the St. Patrick's Dance is nicely arranged and falls short only in the matter of tone, the rules being too light and the ornament too heavy to harmonize with the type.

JOHN B. HOLCOMBE, Spartanburg, South Carolina.— The blotter is weak, not so much in size of type used as in the arrangement of the groups, the unbalanced "stair-step" arrangement of lines and groups being very displeasing.

CHRIS M. VAETH, Utica, New York.— You are doing good work for the Thomas C. Peters Printing Company, the house-organ of which, *Peters Print*, is one of the most interesting and attractively printed little papers that has ever come to our attention.

THE CENTURY PRINTING COMPANY, Elyria, Ohio.— Your blotter for the Lorain County Banking Company is very attractive, but the one for Philpott's Shoe Store is ineffective because of too much rulework, which overshadows to a marked extent the important matter.

JAMES R. RAMSAY, Pasadena, California.— While your work is decidedly neat and attractive, a certain amount of effectiveness is lost in the use of inharmonious type-faces on the same small card or letter-head. We refer especially to text type in combination with lining gothic.

J. L. CASHION, Glens Falls, New York.— The menu for the Printers' Social Club banquet is very attractive, the cover of blue stock, inside a panel on which a white strip is tipped, being especially effective. We do not admire the box-heads on the inside pages and would not use them on this class of work.

FROM George W. King & Son, Worcester, Massachusetts, we

Lincoln School
ENTERTAINMENT
AT THE
NORTH HIGH SCHOOL
AUDITORIUM
Friday Evening, April 9, 1915
8 O'CLOCK CHILDREN 10c

A rearrangement along simple lines, illustrating the effectiveness of type unhampered by rule.

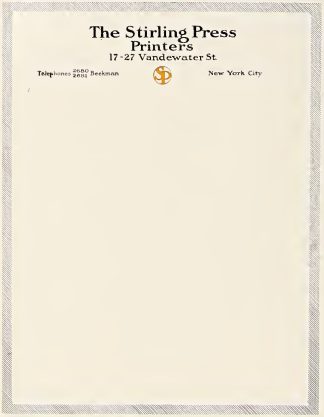
have received an unusual Easter-greeting card, in the upper left-hand corner of which an egg is printed in a tint of violet and embossed. The quiet dignity of this firm's work attained in the use of small sizes of chaste type-faces is very commendable.

D. A. PETERSON, Minneapolis, Minnesota.— We feel there is a tendency on your part to strive for unusual effects, mainly because the tickets show unnecessary rule arrangements. We are showing herewith your ticket for the Lincoln School Entertainment, which is needlessly cut up and made confusing by the rule arrangement, and alongside our resetting along simpler, more legible lines. The package-label for the Girls' Vocational High School is neat, but nothing is gained in joining the rules forming the border to the lower-case italic "f" in the upper left-hand corner.

AMBRAW PRINTING COMPANY, Lawrenceville, Illinois.— We admire very much your blotters printed in two and three colors, and, in their neat simplicity, your line of letter-heads is commendable. Large display lines which are parts of one term or phrase should be more closely spaced than other lines on the page so that they will stand out as a unit. The two display lines, "Automobile" and "Specialties," on your folder for Lyman L. Busse should, therefore, be closer. The light rules which you used to underscore these two lines do not add anything in strength to the display but take up valuable space necessary to a close grouping of these two lines.

THE STIRLING PRESS, New York city.— Your advertising folders, form letters, etc., are high-class and should produce results. Your attractive letter-head is herewith shown.

LOUIS HERZBERG, St. Louis, Missouri.— The design used by you for card, letter-head and envelope is both original and interesting. The card is shown herewith.



Interesting letter-head of The Stirling Press, New York city, which in the original was printed in blue, red, and a tint of blue on buff stock, making a very effective combination.

DAVID J. GILDEA, Catonsville, Maryland.— Your work continues to interest us very much; the simple, attractive style attained without effort toward the unusual makes all your specimens uniformly good. We show herewith reproductions of one of your programs which is in your characteristic style.

B. M. SMITH, Bowling Green, Kentucky.— Your letter-head loses much in effectiveness because of the large border used, which, in dominating the design, subordinates by its prominence the important features of the design. Personally, we would prefer some rearrangement whereby the cut could be centered in the interests of symmetry.

WILLIAM KNUTZEN, Chicago, Illinois.— The majority of your specimens are excellent examples of typography, but it is hard for us to believe you designed the cover-design for the rug catalogue,



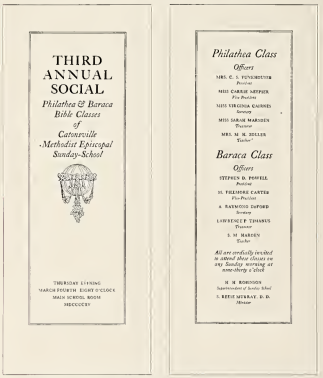
Interesting and original card by Louis Herzberg, St. Louis, Missouri, originally printed in black and maroon.

which is broken up into so many groups that all sense of unity is lost. We can see no significance in the use of the triangle ornament. Your delegate card is interesting.

HARRY D. EARL PRINTING COMPANY, Austin, Minnesota.— The type you have used is both too bold and large for an announcement-card. By being bold it makes impossible the dignified, artistic arrangement desirable in such work and, being too large, gives an effect of congestion which is never pleasing. Avoid the practice of crowding the largest size of type possible into your designs.

L. E. BALDWIN, Manhattan, Kansas.— On the architect's cover sent us the border is too heavy, considering the strength of the type used therewith, and rules used to underscore type-lines should not be heavier than the heavy elements of the type. Otherwise the work on this cover is about as well as could be expected, considering the nature and large amount of copy furnished you.

THE man who questioned, "Can anything good come out of Kansas?" did so without considering "Most Easy Budd," the versatile printer who puts in all his working time in Redmond's Printery, Burlington, Kansas. His latest stunt is a valentine mailing-card, on the back of which two intertwined hearts are



Title-page and one inside page of an attractive program which illustrates the pleasing results attainable with Caslon Old Style. Composed by David J. Gildea, Catonsville, Maryland.

printed in red with silhouette drawings of Most Easy Budd and Mrs. Budd printed in black in the center.

FRED KELLER, Owl Print, Brooklyn, New York.— The Jefferson Club cover-design is very attractive. As an improvement we would suggest lowering the bottom group to within one pica of the border at the bottom so that space at sides and bottom of the group would be uniform, raising the line, "Somers Hall," about two picas and the ornament an equal amount so that proportion would be good in the spacing of the groups. The rules underscoring the three lines in the lower panel are distracting elements.

A. K. BURTON, Caldwell, Kansas.— On books, folders, etc., type-pages considerably short of the full depth of the page should be placed slightly above the center of the paper page rather than in exact center as is the case in your folder for J. E. Damon. Small groups placed in the exact center of a page appear to be below the center. We also note a tendency, in your letter-head arrangements, toward placing the type-matter too near the top edge of the paper, which gives them the effect of being overbalanced.

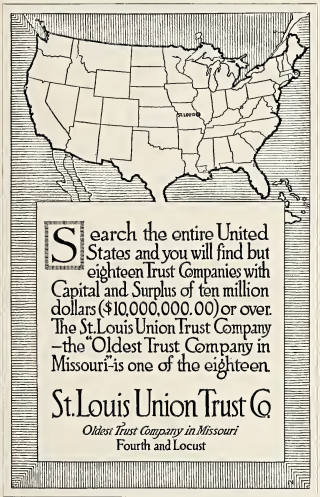
CASEY JONES, Kansas City, Missouri.— We admire especially your booklet, "The Home for You," both the cover and inside pages of which are attractively designed. On the inside pages

you used good judgment in running all the half-tones at the top of the pages, and the little marginal illustrations add a freshness which should interest any one in search of a country home. The other specimens are satisfactory, but on the slip, "Shakespeare Said," the border is not only too strong in tone but rather too decorative for the type used, and you should avoid the use of colons, hyphens, etc. to fill space in short lines, for such makeshifts are invariably unsatisfactory.

FRANK B. NUDERSCHER, St. Louis, Missouri.— Your hand-lettered advertisement, herewith reproduced, is interesting in both idea and design, the illustration being especially suited to the copy.

J. H. DAVIS, with Corday & Gross, Cleveland, Ohio.— The specimens you have sent us are models of typographic attractiveness and simplicity, and the selection of colors is pleasing throughout. To criticize such work adversely would be presumptuous on our part. We show herewith one of your attractive designs.

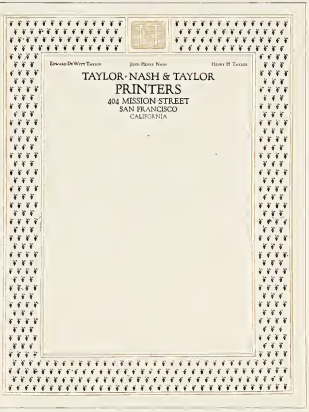
GEORGE R. GREIST, Lawrence, South Carolina.— The letterheads represent your best work, and the reason for this is that in their arrangement you used comparatively small sizes of pleasing



Appropriate decoration in hand-lettered advertisement by Frank B. Nuderscher, commercial artist, St. Louis, Missouri.

type-faces and thus secured attractive, dignified designs. Such heavy rule as you have used as a panel around Wedding Text type on the note-head for the Idle Hour Theater constitutes a violation of tone harmony as well as shape harmony. Rules for underscoring type-lines should be neither heavier nor lighter than the type-lines with which they are used. Study the specimens in the colored insert and those reproduced in this section for suggestions as to correct spacing of words and lines.

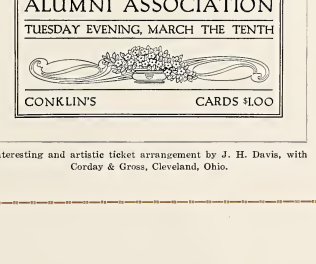
HARRY W. LEGGETT, the master craftsman of Ottawa, Ontario, has again favored this department with examples of his clever lettering and design. Mr. Leggett has developed an interesting and attractive roman letter which he has used on one of these letter-heads, a reproduction of which is shown on one of the pages of the specimen color insert in this issue. In the original, printed in green black and green tint, the envelope design was printed in the green tint on the flap of the envelope. We regret our inability to show this example of Mr. Leggett's handicraft in its original beauty on hand-made stock, for much is necessarily lost in the reproduction and the change in colors.



Letter-head by Taylor, Nash & Taylor, San Francisco, California. Original in two browns on brown hand-made stock, giving an effect we regret our inability to approximate.

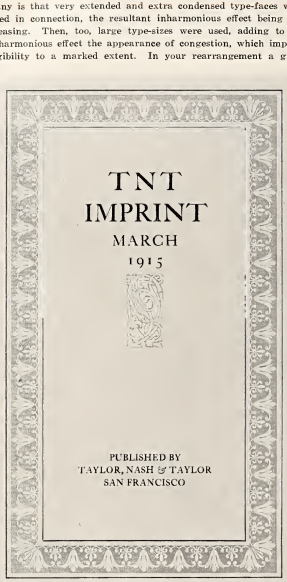
E. F. THOMAS, Louisburg, North Carolina.— A pleasing letter-head can not be arranged with four type-faces, especially when no two have anything in common. On your arrangement for the *Times* you have used Plymouth, a crude, angular letter, Cheltenham old style, a light roman, Engravers Old English, an artistic text, and lining gothic, an angular, inartistic letter, which made impossible from the start the arrangement of a good heading. Then, too, the effect of congestion in the center, compared to the wide, open spaces at the sides, gives a very displeasing effect. Confine your work to a single series, and if more are necessary be sure they are harmonious in part at least.

C. C. M., care of W. H. Weeks Printshop, Lewiston, Maine.— The main fault with the bill-head for the Plummer & Merrill Com-



Interesting and artistic ticket arrangement by J. H. Davis, with Corday & Gross, Cleveland, Ohio.

pany is that very extended and extra condensed type-faces were used in connection, the resultant inharmonious effect being displeasing. Then, too, large type-sizes were used, adding to the inharmonious effect the appearance of congestion, which impairs legibility to a marked extent. In your rearrangement a great



Cover-design of house-organ published by Taylor, Nash & Taylor, San Francisco, California.

improvement is apparent, as both points referred to above have been corrected, but owing to the scattered, illogical arrangement of the lines and groups an effect of confusion is apparent. We would suggest symmetrical arrangements as far as possible, and are showing a rearrangement of the copy with this in view.

R. B. (Pop) Evans | People's Phone 5514 | J. G. (Bert) Evans

THE IDEAL BOWLING ALLEYS

Evans Brothers, Proprietors

POCKET BILLIARDS

CORNER MAIN AND BOWERY | AKRON, OHIO

Ellsworth Geist, of Akron, Ohio, features old-style types in simple arrangements, and his specimens, of which this is a characteristic example, are always neat and attractive.

One of the handsomest house-organs we have ever seen is the March number of *The T. N. T. Imprint*, published by Taylor, Nash & Taylor, San Francisco, California. Composed throughout in a beautiful old-style face of type, with interesting and ample progressive margins, the bookish effect produced is indeed pleasing. We show herewith a reproduction of the cover-design and the first page of text-matter.

East Technical High School., Cleveland, Ohio.— Of the specimens sent us, we admire most the booklet, "The Dreamer Lives Forever," which is interesting. We would prefer a darker, stronger brown for printing the type-matter and a tint of brown instead of the yellow for printing the illustrations. The rules printed in red are too strong, and the job would have been much better had one-point rule been used instead. Red and brown, as here used, does not make a very pleasing combination. Such heavy

TNT
IMPRINT

Printed and Published each month at
San Francisco *by* Taylor, Nash & Taylor
404 Mission Street. *This is the*
March 1915 Number

Ordinary Printing

ECONOMY calls for the right job at the right price. There are times and places where quality doesn't count. We realize this; so don't think that because we advertise the higher class of printing we are not able to produce the cheaper grades.

No matter what price you want to pay for a job, we can deliver that job at that price—if it be possible for any other printer to do it at the same figure.

Don't misunderstand us. We don't wish to create the impression that we will give you TNT quality at the other fellow's price. What we mean is that we will give the other fellow's quality at his price.

No printer in San Francisco can produce print-

1

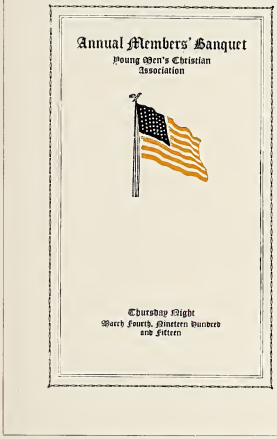
Text page from *The T. N. T. Imprint*, house-organ of Taylor, Nash & Taylor, San Francisco, California, which illustrates the pleasing effect of old-style type with harmonizing decoration.

initials as used in the *Scorab* should have been printed in color so that their tone would be weakened in harmony with the type. Otherwise it is a very attractive publication. The border is entirely too heavy around the poem, "The Call of the North Wind."

Ellsworth Geist, Akron, Ohio.— Your work as a whole is admirable. You use good judgment in the selection of beautiful Caslon Old Style for the larger part of your work, and you also show excellent taste in its use. In fact, your specimens composed in this face are far better than those in which the dictates of a customer, perhaps, compelled you to use some more modern face. Caslon has stood the test of years and is being used to-day in the very best plants on the very best work. It is doubtful if any letter will ever be designed which, for artistic beauty and all-around utility, will take the place of Caslon Old Style. Other old-style romans, such as Cheltenham and Bookman, are also pleasing, but their range of usefulness is not so great as is that of Caslon. Text type should never be letter-spaced. We show herewith a reproduction of one of your very attractive business-cards.

We have received a handsome brochure, "Productive Printing for Thirty Years," advertising and showing half-tone illustrations of the plant which produced it — the S. E. Tate Printing Company, Milwaukee, Wisconsin. In planning it the designer was influenced, no doubt, by the bold, free style characteristic of the work of German commercial designers. Especially does the cover, herewith shown in half-tone, as well as the title-page and the decorative units used throughout, show the influence of the German style. Presswork throughout is admirable, the half-tones showing to good advantage. The book is an excellent advertisement for the firm getting it out, and shows that work entrusted to it will be executed in a thoroughly satisfactory manner.

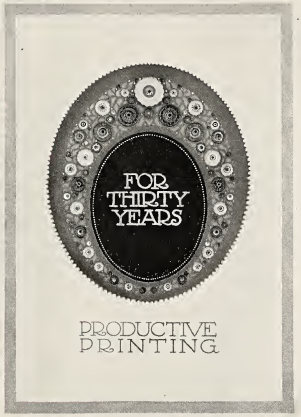
The Franklin Press, Clarksdale, Massachusetts.—"The Sure-to-Win Candidate" card is unsatisfactory in two respects. First, the red used is weak, showing that the disk of the press



In the original of this attractive booklet-cover, the paper used gave it a charm which we can not duplicate here. Antique or laid stocks are especially desirable for use in printing programs. By J. J. Guthrie, Galveston, Texas.

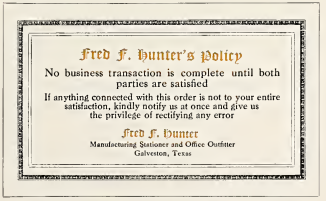
was not thoroughly clean before the red was applied and some of the black consequently became mixed with the red. Inasmuch as all the lines in the top part of the design are full measure, we should prefer to see those at the bottom full measure also, and to that end would suggest that the words "Sudden Service Shop" be placed in the center of the bottom line and the name of the firm reset in a larger size of type so as to make a full line. We dislike also the inharmonious effect produced by the introduction of the word "Promptness" set in such a condensed style of type.

Bernard Uhlen, St. Louis, Missouri.—An understanding of the advantage of proportion in typographic design would assist you materially in improving your work. You seem governed by a theory that the space must be filled and, in working toward that end, use larger sizes of type than necessary and spread the lines out over the page. The most attractive designs are those in which the matter is grouped with a view to proportion, both in the size of the groups and in the white spaces about them. Then, too, rules used in underscoring type-lines should be of about the same thickness as the heavy elements of the type used in connection, and nothing whatever is gained in lengthening short type-lines with rules at either end. Rules used for border on the Musician's Union Scale of Prices are too light.



Unusual but attractive cover-design for brochure advertising plant of its designers and printers, S. E. Tate Printing Company, Milwaukee, Wisconsin.

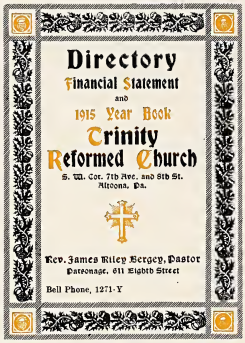
Reproductions of the work of J. J. Guthrie, Galveston, Texas, have frequently been shown in these columns, and with profit to all readers we are sure. Mr. Guthrie has changed firms, now being employed by Fred F. Hunter, also of Galveston, but the quality of his work has not changed, except, perhaps, for the better. On the first inside page of the Young Men's Christian Association banquet program, the cover-page of which is herewith reproduced, the group has been placed in the exact mechanical center, perpendicularly, and, owing to an optical illusion characteristic of such instances, appears below the center. A good placement for such small groups is at a point on the proportion of three parts from the top edge of the paper to a corresponding five parts from the bottom edge. The same thing occurs on the first page of the other booklet sent us. An envelope-slip is also shown on this page.



Pleasing arrangement of envelope-slip by J. J. Guthrie, Galveston, Texas.

CALKINS & HOLDEN, New York city.— The catalogues and folders sent us are admirable examples of a combination of art and advertising with a view to appropriateness. The cover for the Pierce-Arrow catalogue is shown on page 210 in connection with an article on appropriateness, the cover in question being particularly suggestive of strength, an important consideration in motor trucks.

J. F. TUCKER, New Philadelphia, Ohio, is one of those printers who does not attempt the unusual and, as a result, his work is maintained at a high standard. On the blotter, "Rubber and Steel Stamps," we should prefer to see the first line a full one, inasmuch as it is enclosed in a panel, the space between type and rules at top and bottom being very small compared to that at the ends. It seems also that if the items listed were reset in



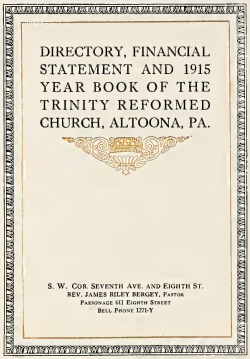
Booklet cover-design which has little to recommend it from any standpoint. It is too bold for the character of the work and over-decorated. The border is not only inappropriate, but in its strength subordinates the matter enclosed.

TWO excellent catalogues, "The Story of Pocahontas" and "Borderland Coal," have been received from the printers, The Stone Printing & Manufacturing Company, Roanoke, Virginia. This company is well known for its ability in the publication of catalogues, and the two in question are representative in their high quality of the firm's entire product, at least in so far as we have seen it.

FRANK D. JACOBS CO., Philadelphia, Pennsylvania.— While the large book, entitled "The House of Lucas," is attractive in design and satisfactory from the mechanical standpoint, the pages are too large, in our opinion, to reach the highest state of effectiveness. It seems that its great size makes reading difficult and might cause it to be cast aside, when a book of smaller dimensions would be read.

CORDAY & GROSS, Cleveland, Ohio, are among the foremost printers of catalogues in the country and all their publications bear the stamp of quality. The most recent receipt from this firm is a catalogue for "Watson's 20th Century Screens," the cover of which, printed from a hand-lettered design in brown and embossed on rich brown cover-stock, is especially attractive. Clean presswork is a consistent feature in Corday & Gross printing.

CEYLON STOY ROMIG, Altoona, Pennsylvania.— You made a decided improvement, from a typographic standpoint, in the arrangement of the booklet-cover for the Trinity Reformed Church, although in display yours is a little weak, owing to the equal display given all features, and the breaking up of the features on different lines is not conducive to legibility. We are showing the original job, your rearrangement, and a design set along the lines suggested herewith.



A rearrangement of the cover-page opposite by Ceylon Stoy Romig which is a great improvement over the original. It is neat and attractive, but, because of the squared group of capitals, the display features do not stand out.

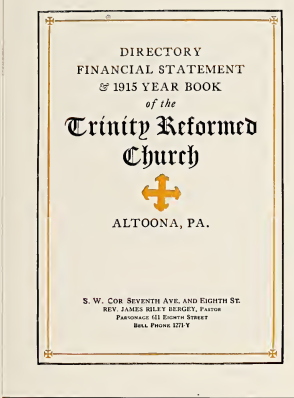
a larger size of type and arranged in four columns instead of three, the ornaments used as space fillers could be eliminated. The other blotters are very effective.

RALPH W. POLK, Chillicothe, Ohio.— Your work is very neat and attractive, but nothing in effectiveness is gained and much in attractiveness is lost by breaking the border rules and setting a heading at the left and doing likewise with the signature at the right, as in the case of the advertisement on the last page of *Scholl's Messenger*. On the cover of this house-organ you have placed the same amount of space between all letters, including the apostrophe, whereas very little should have been placed between the apostrophe and the letters preceding and succeeding, inasmuch as the point itself occupies so little space.

S. W. BROADBENT, Waseca, Minnesota.— Rule arrangements to represent bands across the stock are not pleasing, and in the case of your bill-head for *The Hospers Tribune* the rules subordinate the type. The statement for Haber & Wright represents a better style and one which you should consistently follow, although we do not admire italic capitals. To use initial letters effectively, they should be near enough the remainder of the word of which they are part that connection is apparent. On the cover of your program for the High School declamatory contest, the initial letter "S" in the panel at the side is so far from the remaining letters of the word "Sanborn" that the word to all appearances is "anborn." The letter-head for the *Waseca Journal* is very attractive, inasmuch as the matter squares up nicely inside the panels.

THE NATIONAL PRESS, Somerville, Massachusetts.— You faced a very difficult proposition in the arrangement of such a large amount of copy on the letter-head for the Somerville Real Estate

Company. Such a large number of words are not necessary on a letter-head, the name of the firm, its business and address being all that is strictly necessary. The main trouble with the heading under discussion is that there are so many display items an effect of confusion is given. Then, too, the one line of extended lining gothic in connection with the condensed Bewick used for the remainder of the heading offers a harsh contrast which is not



A resetting of the design shown on opposite page, showing a pleasing design in which consideration is also given to the matter of display, the display features being arranged in lines so as to facilitate reading.

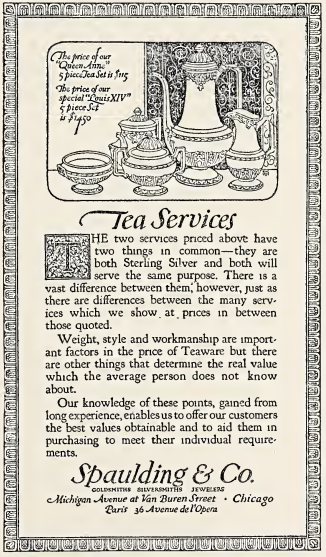
pleasing. On the other heading entirely too much prominence has been given the street address, a really unimportant feature. In addition, the type-matter crowds the top edge of the paper too close for comfort.

Methodist Publishing House, Singapore, Straits Settlements.— While the work sent us does not measure up to the standard of good printing here in the United States, we are sure that it is remarkable, considering the producers, young natives of the Straits Settlements. The outstanding features which demand correction are: First, a tendency to underline with rule — sometimes parallel rules — practically every line of display type; and, second, a reversal of the usual and proper use of red in printing. "Too much red" is responsible for a loss in effectiveness of many otherwise good jobs of printing. In the booklet advertising your plant, the body matter as well as display is printed in red throughout, whereas the borders and underscoring rules are printed in a rather strong green, which is the reverse order in such proceedings.

Harry Tufford, Goderich, Ontario.— When cuts are printed in a tint as backgrounds to type-groups they should not be solid in design or printed in such strong tints as to make the reading of the design difficult in the confusion thus produced. The great seal cut and color are satisfactory in the bill-head printed in green, black and pink, but in the smaller bill-head the small logotype of the paper's heading is unsatisfactory. In some cases, especially on the panel heading for the Signal Company, you use panels unnecessarily. In this case the large space between the inner panels and the outer panels at the sides, compared to the small space between them at the bottom, is a variation in margins which is distinctly displeasing. Practice simple arrangements, such as you see in these columns, and use simple color combinations without trying for unusual effects.

Vogel & Stellmacher, Dallas, Texas.— We do not admire the italic type-face you use on the majority of your specimens, nor such a consistent use of any italic. Presswork is not satisfactory, mainly because you attempt that which is almost physically impossible. To print a large half-tone on cheap book-paper in a satisfactory manner under the very best conditions is a hard task, but to attempt to do it with the poor distribution of ink afforded by a platen press, and with a light tint of green ink, is next to folly. On your proof envelope you have tried a very old scheme with red on one side of the form and green on the other, the two blending about the center. This is done by stopping the disk from revolving, the only distribution being that of the rollers running up and down. Nothing in effect is gained in this, but, on the contrary, an unsatisfactory result is always produced.

Earl F. Pfaff, Sandusky, Michigan.— On the cover-design for the Court Docket the border is too prominent. Borders should never be stronger in tone than the type enclosed therein, for the tendency in such cases is to detract attention from the type-lines, which are of vital importance. If anything is subordinated it should be the border, but in the average run of work we prefer those designs where there is a close uniformity of both shape and tone in type, borders and ornament. The center group should have been made a part of the upper group or raised so that the white spaces above and below would show a variation rather than an equality. On the other cover-page the lower group is wider than the upper group, whereas the reverse should be the case. To bring this about we would suggest resetting it in two lines, the

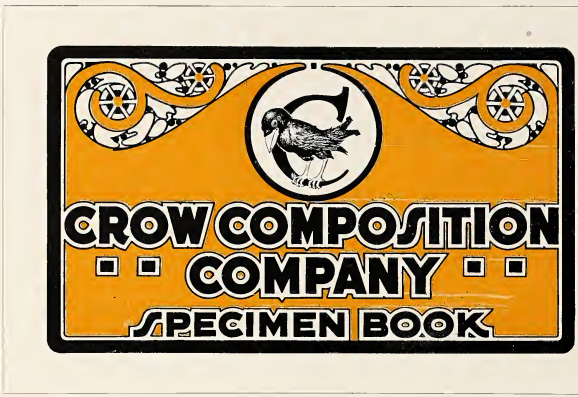


Reproduction of a handsome two-column advertisement from *The Chicago Tribune*, illustrating pleasing harmony between type, hand-lettering and illustration.

first to be the longer, and raising this group to a point where margins between it and the border would be about the same at sides and bottom.

CHARLES W. HODSON, Manhattan, KANSAS.— Composition is satisfactory in your booklet, "Expert Testimony," but its appearance is marred to a considerable extent by the use of worn rules which do not join properly, and by inferior presswork, both in make-ready and distribution of ink.

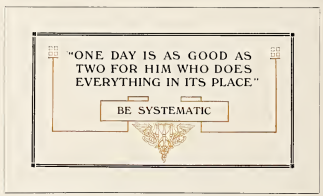
"SUPERIOR SPECIMENS," a showing of the linotype faces from which composition is furnished by the Superior Typesetting Company, Chicago, is one of the most attractive books of its kind we have ever seen. It is in loose-leaf form, the heavy gray cover being amply strong for such usage. The inside pages are printed on an excellent mellocoated stock, the left-hand pages showing the faces in practical displaywork, while on the right-hand pages the same faces as exhibited are shown in straight-matter composition, and a complete alphabet with figures in order at the bottom of each showing. A feature of this book is that a very attractive border in red and green has been ruled on the pages by the ruling machine, which was probably done so that additional pages might be kept ruled, to be printed on the addition of new series of matrices. The embossed cover is highly satisfactory, but we fail to get the significance of the rule and border band below the two main display lines on the title-page. With this rule and border arrangement eliminated, the title-page would be improved about one hundred per cent.



Odd treatment of cover-page for catalogue of type-faces issued by the Crow Composition Company, Chicago.

"USE CROW COMPOSITION 'CAWS' IT IS BEST" is the caption on the envelope carrying the "Book and Job Faces Catalogue" of the Crow Composition Company, 512 Sherman street, Chicago. "What's in a Name?" is here pertinent, and none could blame this firm if it should "Crow" about its work, for the specimen-book of faces is not only an admirable job of printing, but shows an interesting lot of machine faces as well. The interesting cover-page design is herewith shown. In the original it was printed in black and gold on dark-brown cover-stock.





Pages from booklet by Frank Lee, Melbourne, Australia.

FRANK LEE is assistant instructor in typographic composition in The Workingmen's College, Melbourne, Australia, and is doing much toward spreading the gospel of good printing in that far-away continent. Naturally, the style of his work shows the British influence, but at the same time its greater simplicity and less frequent use of brass rule shows that he is also influenced to some extent by the simplicity characteristic of the best American typography. "Maxims for Printers," the latest of Mr. Lee's product, is an attractive booklet filled with matters pertinent to the compositor's work. The mottoes — there are fifteen of them — are printed in various color combinations and on one side of the paper only. Two of these are shown herewith which are characteristic of all.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Pot-Mouth Jets Become Clogged.

An Oklahoma printer writes: "We are having trouble with our Intertype mouthpiece. It will go all right on 13 ems, but in changing to a longer measure, 26 or 30, the holes will not emit metal sufficient for the line until they have been drilled or punched out. The metal was lately cleaned and toned with temper metal, and used according to directions, and we are at a loss what to do. We can get along, of course, but it is annoying to have to stop and open the holes each time we want to set long measure. Will appreciate any suggestion."

Answer.— We suggest that you increase the temperature of your metal a trifle. When metal is new it requires a greater heat. Do not turn down on your mouthpiece burner. Keep it at full height. It is desirable to have a thermometer to help regulate temperature. This thermometer will indicate degrees of heat so that you will not be guessing at any change you make. Keep the heat around 550 degrees, or higher if necessary. Occasionally it is found necessary to carry the temperature a trifle above normal to obtain the best results. See directions for drilling out back of mouthpiece in suggestions to Ohio operator.

A Keyboard Cause of Irregular Response.

A Michigan operator writes: "Am writing you in regard to a difficulty I have on my machine. My trouble is failure to get a response at the first touch of the key on the less frequently used characters such as cap. X, Z, @, short and, and pound mark. The trouble seems to be in the cam yokes failing to drop after being released by the trigger. Why this is I do not understand, as I have taken the cams out and cleaned them thoroughly, which does not seem to remedy the trouble. Have also had a little trouble with the spacebands jumping up on the rail as they are drawn into the box. This is very annoying at times. Hope that you can help me out of this trouble."

Answer.— We regret that you did not state what model machine you are using. We suggest that you examine the keybar banking bar, for doubtless there is some interference in that locality. You may loosen the screw that attaches it to the outside keyboard post. If it has no dowel pin, move up the bar as far as it will go and then tighten the screw. Depress the key lever of any of the characters that previously gave trouble and note if the cam drops on the roll. If the trouble was caused by the banking bar, it probably will be remedied by this operation. If the cam does fall to the roll and fails to turn, you should then remove the roll and roughen it with coarse sand or emery paper. If the milled edge of the cam is not as sharp as it should be, it may cause the cam to fail to rotate when it comes in contact with the roll. The cam pivot should be lubricated with clock oil. You will probably be able to secure a supply from a local jeweler. If not, we can furnish you the address of the manufacturer. Your reference to the spaceband "jumping up on the rail" is not clear, and we would ask that you give us further particulars.

To Remove Intermediate Clutch Shaft.

A western publisher writes: "I have been reading your articles in THE INLAND PRINTER, and have a question for you to solve, probably very simple for you. The intermediate clutch on my machine is working badly and we wish to take it out. We took out the set-screw in beveled gear and tried to drive the shaft out, but it seemed to fit so tightly on the gear that it wouldn't come. We were afraid to drive very hard on it. Could you suggest some means by which we could get it off, other than hard driving?"

Answer.— You should have no trouble removing the shaft by the following plan: (1) Remove the belt from the clutch pulley and loosen the screw in this pulley. (2) Remove pin from the clutch knob and take off the knob. Be careful that the knob spring is not lost. (3) Remove the clutch pulley and loosen the screw in the gear. (4) Drive the shaft toward the back about one-half of an inch. Take a file and remove the burrs from around the edge of the shaft, and then drive the shaft out toward the front. If the shaft has been galled and does not move readily, apply coal oil to the bearing and rotate the shaft before trying again.

Matrices Damaged in Distributor Box.

An operator in western Illinois submits a new eight-point thin matrix with three ears bent by the distributor screws. The following is his letter: "Kindly tell me what causes bending of enclosed matrix. It is from a Model 2 linotype, eight and twelve point, and the trouble lies in the upper distributor box. I have changed the lift so that it will run the eight-point smoothly and without bending, but when so doing it will not lift the twelve-point. When I set it so that it lifts the twelve-point smoothly, the thin matrices of the eight-point occasionally bend, old and new alike. At times, also, the distributor-shifter slide will not send the matrices onto the worm."

Answer.— We are of the opinion that your trouble is due to a worn box-bar point or top rails of box. To test, remove the upper box, place an eight-point thin space against the top rails and slowly raise it by the matrix lifter until it is up to the bar point. Observe how much free play is present between bar point and matrix. There should be a bare clearance. If you find more than this, remove the bar and lay the point on a hard metal surface, and with a hammer and punch spread the bar point outward a trifle. Before returning the bar to the box, observe if the lower side of the bar point is centered with the lower

rail of the bar. After replacing the bar, test again with a thin space, and when you have the proper distance between the bar point and rails, so that a thin space will lift freely, you are then ready for the next step. Loosen check-nut on the adjusting screw of the lifter lever and turn out on the screw a trifle. Send in a line of figures or other thick matrices. Have the distributor screws turning, and then turn in slowly on the adjusting screw. When the lifter begins to pick up matrices, stop turning on the screw and then tighten the check-nut. Try several lines of eight-point, including thick and thin characters. Next you may try your twelve-point. There should be no reason for any further alteration of the lifter adjustment.

The following letter was received a week later: "I followed the advice you gave in your letter of March 25, and have had no trouble since, save with a few matrices that had been bent several times and again straightened. These, however, were past redemption. I think that most of my trouble was from the bar point. This is a Model 2, No. 169, and you may judge how long it has been in service. It had good usage before I took it, and I think it is a good old machine still."

Irregular Temperature.

An Oklahoma operator writes: "Am having some trouble with machine, and if you can help me out it will be appreciated. The trouble is a back squirt. The pot lock-up appears to be perfect. The machine may run along for half a day and not stop once, then it may bother every two minutes. Metal collects on the mouthpiece. I can clean it off and put tallow on the mouthpiece, and the first two or three slugs will be perfect. Then it may begin back-squirting on the third or fourth slug. Metal sometimes collects on the back of the mold, and the back knife will not trim it off. If I set the knife on the eight-point mold and get it trimming good, it will bind on the ten-point mold. We set all our newspaper matter on the ten-point mold. Could the mold be warped? The machine is a Model K and is not two years old, and I have used the torch only moderately, not over fifty times in all, and that could not possibly cause the mold to warp. We use natural gas here, and the mercury governor on the machine gives trouble. The gas pressure varies a great deal here. The pressure governor does not keep it regulated. I have to put mercury in it every few days."

Answer.—It is quite possible that the irregular temperature is the cause of your back squirts. There is not regular heat for the mouthpiece, and when it gets chilled the accumulation of metal prevents the lock-up being close enough and a squirt is the result. The improper use of the torch once may have warped the mold disk. This condition may be determined by testing. Get the back knife so that it trims the slug to proper height on either mold. Then transpose the molds in the disk and cast a slug and measure. The height should be identical in both cases. If you find that one mold binds on the knife and the other does not, it will be advisable, under the present circumstances, to set the knife to the mold that allows the disk to turn freely, and allow the other mold to give slugs which are a trifle higher than normal. This condition may be necessary until you determine definitely regarding the warping of the disk. In using the torch, apply it to the under side of the throat below the mouthpiece, and see that the flame does not extend as far as the edge of the mold disk; backing the machine so that the disk advances on the studs will give more space at this point. If you have not the regular gas governor (F 1000) which is proper for natural gas, you should install one. You state that you have to put mercury in it every few days. This would suggest that you are using the other type of governor (G 412), which is unsuited for natural gas that is not controlled by a gasometer. A still better plan will be to install one of the latest thermostat gas governors (F 2045). This governor contains no mercury; the gas control is operated by the expansion or contraction of two metal rods of special alloy, placed in the metal-pot just back of the well. One of the valves, which is operated by a multiplying lever and in turn by the expansion rod, controls the gas supply for the pot-mouth burner, while the other valve, operated in a similar manner, controls gas of the pot and throat burners. When these two levers are adjusted correctly, the control of gas supply is automatic, there being no need of a line governor at all. It is not a difficult operation to apply one to a Model K or any other machine, as a blue-print is furnished with the parts.

Putting in a Pot Mouthpiece.

An Ohio operator asked for particulars as to removing a pot mouthpiece and replacing it so as to avoid leaking, a trouble he encountered on a previous occasion. Our directions, in a general way, were as follows: (1) Start machine, and stop it when first elevator reaches lowest position. (2) Open vise to first position, raise first elevator to full height, draw out vise rest and lower vise to second position, allowing the left vise-locking screw to rest in the center of a chair. (3) Lower mold-slide handle, draw disk out about four inches, remove the pin from ejector link, take out the link and then remove mold slide. (4) Remove mold-disk shield and scratch a mark downward from the vent from the first jet of mouthpiece. (5) Place a wooden wedge between right side of crucible and the right vise-locking screw stud. This will brace the crucible while the mouthpiece is being driven toward the right. (6) Place a heavy brass drift against the left end of the mouthpiece and drive with a fairly heavy hammer. It may require a number of smart blows before the mouthpiece will start. When it is driven to the right about two inches, the wedge below it may then be driven out toward the left. After the mouthpiece has been removed, the throat may be flushed by several rapid downward strokes with the plunger. The metal may be caught by holding the metal-box beneath the front end of the crucible. After this is done, the seat of the mouthpiece may be wiped out and the hardened cement scraped from the surface where the mouthpiece banks. The mouthpiece, if it is to be used again, must be cleaned free from cement and metal. (7) Turn off the gas and allow pot to cool. When the crucible lips are cold, the mouthpiece may be prepared for refitting. If there appears to be any sign of a warped mouthpiece or crucible, it will be advisable to grind in the mouthpiece to furnish an even banking surface. This can be done by using fine emery powder and oil on the back of the mouthpiece, and by placing it within the lips of the crucible, up to full height, and rubbing with a lateral movement with heavy pressure. The stroke need not be over half an inch to insure that the ends are not rounded off. After this rubbing has been continued for about a quarter of an hour, the emery may be cleaned from the mouthpiece and crucible and an examination made of the abraded surface to determine the evenness of contact. If it appears uniform, the surfaces that had oil and emery on may be washed with benzin to remove all traces of oil. The holes in the mouthpiece should be cleaned out before it is placed in the crucible. We have found, by testing, that the boring of each jet from the back with a drill a trifle larger than that used for the jet, will tend toward keeping them from

clogging. Drill from the back of the jet to within one-thirty-second of an inch from face of the mouthpiece, using a No. 30 drill. (8) Remove the nut from the left vise-locking screw stud and drive the stud forward one-half inch. This will allow the mouthpiece to be inserted without scraping the cement from its back. (9) Mix about one-half teaspoonful of litharge with sufficient glycerin to make a cement of the consistency of news ink. Coat the back of the mouthpiece evenly with the mixture, but avoid the jets. Make the coating thin and of uniform thickness. The wedge may be oiled and then dipped into graphite so that it can be driven up firmly. Place the mouthpiece between the lips of the crucible and avoid rubbing off the litharge while moving it along to match the first jet with the mark scribed on the crucible near the right end. When the sidewise position of the mouthpiece is correct, push in the wedge and then drive it in firmly. Before the wedge is driven up to its fullest extent, lay a slug or piece of brass rule on the face of the mouthpiece and pound it with the hammer to insure that it seats firmly. Finally, drive up wedge as tight as it can safely go. When the various parts are attached, and the machine is brought to normal position, a lock-up test may be made to determine the accuracy of contact between the mouthpiece and the mold. This is done by removing the back mold wiper and scraping from the back of the mold, with brass rule, any adhering metal. Afterward coat uniformly the back of the mold with a thin film of red or bronze-blue ink and then connect up the disk slide and close vise and allow the cams to make a revolution. Examine the mouthpiece for ink marks to determine the closeness of contact. The nature and extent of the marks will determine what must be done. An even impression of ink is desired on the mouthpiece, as this will show that the two surfaces have a close contact which will obviate back splashes.

After several weeks our correspondent writes, telling of the difficulties encountered in removing the mouthpiece, and the subsequent results. The letter in part reads: "I thank you for your prompt reply. Will explain my delay in answering — I was awaiting developments. All is O. K. As to mouthpiece, it is in now and working fine. When I first attempted to drive it out it was stuck so tightly — by rust as I afterward discovered — that it would not budge. The driving made it swell, thereby slightly cracking the upper lip of the crucible. As some rush work came in, I had to dress it down and start the machine. Of course the swelling caused a leak in two places — a stream the size of an ordinary pin. When I again had a chance I went after the mouthpiece. Finding it would not drive, I went after it with chisel and saw and got it. Then, after dressing and cleaning the lips of the crucible, I placed the mouthpiece with the litharge and glycerin. One of the lugs that the pot leg rested on had been broken off, so when I replaced the pot I had to readjust east, west, north and south, but we came through all right."

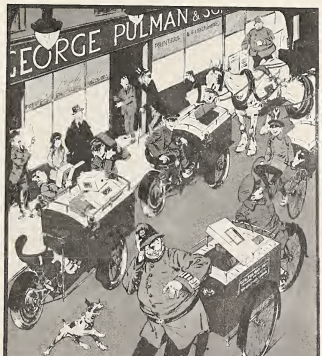
Slug Adheres to Matrix Line.

A Wisconsin operator writes: "I am having trouble with the bottom of the slugs not being properly trimmed, and can not remedy it. Following is an explanation. This occurs on a thirty-em slug, when the slugs become porous or begin to get hot — never when the slugs are solid — either a twelve-point or fourteen-point slug, never on an eight-point or ten-point slug. One end will trim all right, but the other will not. The cause is not due to the back trimming knife, because I have it set right. Now, I have watched the machine very closely during a casting revolution and this is what I have discovered, but do not know how to remedy it: Just as the mold is being pulled away from the line, after the slug has been cast, the end of the slug being opposite from the keyboard pulls out of the mold far enough so that the back trimming knife will not trim it properly, but the other end will trim to type-high. This happens only when the slugs are hot or porous, and not when they are solid. If this is not clear to you, please let me know and I will send you a slug."

Answer.— The cause of this trouble appears obscure, but we suggest that you make observations in the following way: Send in a line without spacebands and stop the machine just when the second justification lever rises the second time. See how much space there is between the vise cap and the back screw of the first elevator. There should not be over one point, approximately, or, to be exact, one-sixty-fourth of an inch. If the space appears greater or less, you should reset the screw. After making this test and trying it out, let us hear from you further. Also tell us what model machine you are using, and send a slug. The trouble may be caused by too much space between the ears of the matrices and the top of the mold groove, which will cause the matrices to pinch the face of the slug just as the first-elevator roller drops off the aligning elevation of the elevator cam. The reason that a spongy slug sticks more than a solid one is probably due to the relatively less adherence to walls of mold cell. When the first elevator is set so that there is but one-sixty-fourth of an inch rise at vertical alignment, there is little or no danger that the matrices will pinch or bind the face of the slug and cause it to withdraw from the mold cell.

Risk from Careless Manner of Cleaning Plunger.

A correspondent asks why we recommend dipping the plunger in a can of melted tallow before cleaning. We explained that dry-cleaning a plunger indoors with a brush causes the dislodging of lead oxid, which is ultimately inhaled by workers to their detriment. Careless machine tenders are responsible for this unsanitary method of plunger cleaning.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

BOOSTED BY BIG BALL.

Being the true tale of how an Alaskan editor happily "put one over" the staid "Literary Digest" as a co-worker in a good cause.

IN order that editors and other newspaper men in the effete East who may not chance to know how Alaskans can rise to an emergency may be informed, the following letter from Editor W. F. Thompson, of the *Fairbanks Daily News-Miner*, is printed to throw light on the subject. Mr. Thompson writes to *The Editor and Publisher:* "You want a story of the way of the newspapers in God's Country, where all signs fail — well, here it is.

"This is the story of 'freak' work in the name of the *Literary Digest*. That is a publication you could never accuse of 'freaking,' but a freak was worked in its name, without its consent or authority, and entirely without its knowledge, yet it is a freak all in a class by itself, as such a thing never happened before in the newspaper work in the United States. One paper started a subscription list for relief of the Belgians, and another paper it had never heard of, published 7,000 miles away from the *Literary Digest* office, grabbed cards in the game, boosted the *Literary Digest* Flour Fund game, all in the name of the *Digest* and for its benefit and behoof, without an attempt to take any credit to itself for the work, and yesterday at an expense of $15 telegraphed $1,400 to the *Literary Digest* for its flour fund, as a result of two weeks' work on the part of the little roughneck daily which in that work tore its camp's society inside out. If one newspaper ever gave page after page advertising to another and stranger-newspaper's cause, worked day and night for that cause and sent $1,400 in gold to that cause, without there being any way that the butt-in newspaper could gain name and fame therefor, and when said butt-in newspaper isn't even on the exchange list of the beneficiary newspaper, but must pay cash for its copies of that paper, I never heard of it.

Some Ball for the Belgians.

"Two weeks ago I noticed in the *Literary Digest* that the people of Belgium were hungry, and that the *Digest* was endeavoring to send them 20,000 barrels of flour. It occurred to me that there might be a printer or newswriter in the 7,000,000 list of starving Belgians, so I assessed the four boys in my shop a barrel of flour each for the Belgian printers, and added a barrel to it myself. The thought then occurred to me that as our crowd were about the least able to give of all this camp's people, I might as well mention the fact to my readers that Belgium is short of food, and did so. This is the dull time of the year here — the nothing-doing days, when money is scarcer than hens' teeth, but we caught the people. The women organized a 'wide-open' masquerade ball for the fund (the wide-open idea was our suggestion) and the scheme wasn't an hour old before the women of the camp and some of the men were in a Kilkenny fight. The other papers took it up, but we played for the wide-open part of the program, and although when the time for the dance came it was a hard matter to find a woman who had the nerve to say that she was going or had anything to do with the dance, the advertising of the 'questionable' nature of the dance made it impossible to keep anybody away — they all went, masked, hoping to see something good (bad), and the result was the largest attendance ever present at any dance given in Alaska, and a benefit to the *Literary Digest* fund of $814.50 after all expenses were paid. Now, every woman in town is glad to claim a 'part' in the dance's success. Our editorial regarding the dance, in the issue following the dance, probably you will not dare to print — although I do not care to have any of my high-class brainwork in the *Iconoclast* or in Elbert Hubbard's publications, no other paper would dare to print them, probably.

"People came to the shop with potatoes, wood, shoes, live chickens, a hand-painted fan, and the Lord knows what else, and offered them for the cause of the suffering Belgians. We took everything that came along, gave the donors credit for their barrels of flour, and then advertised the stuff for sale. We got rid of everything, although the wood and the fan hung onto us like leeches. The wood was 'black,' having been harshly handled by forest fires, and you couldn't get a man or woman to go within a mile of it, but we sawed it off onto the biggest corporation here at the last moment in the name of charity. The fan was a prize won by a woman at the mask ball, and it was so dinky looking that she wouldn't have it as a gift, so gave it to us, and we put her on the list for a barrel of flour for it. We gave that blamed fan fully $1,000 worth of advertising. We made that fan look like a $1,000 work of art, and finally we sold it for $5 to a man on the creeks who hadn't seen it — a woman writes us that when he opened the box containing the fan he went up into the air and hasn't come down.

"Raised $1,500 for Belgians."

"We have won for the *Digest* Fund nearly $1,500 in two weeks. We will send more when it amounts to enough to send. We sent it in the name of 'The People of Fairbanks District, Interior Alaska,' for it was from them we took it, and there is no way the little *Fairbanks Daily News-Miner* can take or accept credit for the work except as an illustration among newspaper men of something they might imitate to good advantage but which they never heard of being done until now — when another newspaper has a better game than you have in the way of publicity, *boost* it, instead of knocking it. We feel almost as good to-day over having been able to boost the *Literary Digest's* Flour Fund game by nearly $1,500 as though it had been our own individual game, and although it hasn't helped us any with the *Literary Digest*, which is too big to ever contain anything from our roughneck paper, and although we are not entirely popular with the square-guy element here since the big dance, we haven't lost anything at home to speak of by our work for the *Digest* — if we have, we were mightily lucky to lose it.

(Signed) "FAIRBANKS DAILY NEWS-MINER.
"(Published Where the Gold Comes From.)
"W. F. THOMPSON,
"Editor, publisher, solicitor, collector, telegraph editor, reporter, make-up man, galley boy, financier, credit man, principal stockholder.

"(This to comply with the laws enacted by Congress since we last heard from Congress.)"

THE INSPIRED COMPOSITOR.

A story is told of a "printer's error" that once caused consternation in a country village. An arch in the church had become dilapidated and a fund was started for its repair. Upon one occasion, so as to make the appeal more widely known, the rector had a notice printed regarding the arch fund, with the result that on the following Sunday the announcement appeared in large type:

"The collection to-day will be for the arch fiend."—*Woodworkers Record.*

COST AND METHOD

BY BERNARD DANIELS.

A Fair Division of the Cost.

Scattered over the country here and there we find large manufacturing plants which are under managements that feel themselves justified in maintaining private printing-plants. There are possibly a few cases in which this judgment is correct, but that the proof is lacking in a majority of cases is certain. Therefore, it is interesting to find such a concern that really wants to know just what its printing is costing and to charge it to the right department.

Such a letter as follows would usually receive a private answer, but in this case we feel that there is sufficient material to prove valuable to a number of our readers in other than private plants. We give only extracts from this letter sufficient to make the points distinct and understandable:

In our private printing-plant, consisting of three Gordons, one cylinder press, which will take a 25 by 38 inch sheet, power cutter, stitcher, complete modern equipment with necessary type, cases, stands, etc., and employing four men, four boys and two girls in turning out a variety of work, charging the work to departments and branches, most of the charges being to four separate branches, we are confronted with the question as to whether or not it is worth while to keep an accurate cost system. That is, whether it is worth while to have each worker use a time-card, keeping track of his time, turning the same in each day, and having this time taken off and figured in on the entire job when the job is completed, in order to arrive at the cost, covering the expenses of the department and leaving a slight profit.

Now the question is, Is it worth while to go to this trouble and expense when we do not sell any of our products outside our own organization? Could not the foreman of the department estimate the cost of each job without having anybody keep any time of it, and then use that estimated cost for charging out to the various branches?

If, under either system, the department shows either a profit or a loss at the end of a six-month period, this profit or loss would be prorated among the four branches to which the printed product is sold, in accordance with the amount of their sales during the same period. In this respect, you see, this department does not need to worry as the ordinary printer would if he has a loss. If the product is sold too cheap and there is a loss, the buyers pay for it in another way, by standing their pro rata share of the loss, as explained above.

The problem that puzzles this writer is the same that every printer in the land is trying to dodge in one way or another. Placed in plain language, it is: "Does it pay to know the exact cost of everything entering into the sale of your product, or is it better to guess and let the margin go to profit and loss?" In this case there is another part of the business that in a manner looks upon the printing as a raw material or an auxiliary which need not be accurately priced because the other things are making the money. This sounds familiar because it is exactly the plea the printer always makes for excusing a low price or badly prepared estimate: "The other jobs will pay, and this is only a leader or a filler."

No matter where a printing-plant may be located, or what part of a business it may be, it should have its cost system, and each customer or department should be charged with the actual value of the work produced for it. We are glad to note right here that this plant proposes to give the printing department a slight profit.

If I were running one of its branches I should certainly insist that the printing department put in the Standard cost system and charge my branch according to actual records rather than by a guess of the foreman and a prorating of the loss at the end of the year or season. If my branch made more sales on less printing, I should not want that excess cost charged against me on the basis of sales either. This will show the injustice of such a method of charging or crediting.

Without a time system of some kind, and a record of production, it would not be possible for the foreman to even approximately price all the work done, while with a simple form of the Standard system he could accurately price every single job and satisfy all the branch managers in a manner to keep peace in the family.

As to the cost of the clerical work: A bright girl could do all the cost-system work required in such a plant in about an hour to an hour and a half a day, and possibly one full day at the end of the month for making out the monthly report and figuring the average hour-costs.

So our advice to our correspondent would be to install the cost system at once, first getting rid of the idea that the red tape and clerical work need to be excessive. If it is, it is the fault of the man in charge. Would he think of running his main business without a carefully arranged cost and selling system? Then why a small department, which can greatly increase or diminish his selling costs according to the manner in which it is handled. Printing in such a plant is either one of the greatest producers or a big sinkhole for dollars in bunches, and the cost system will point out many places where savings can be made.

To the printer with a plant about the same size, or even smaller, we say: "There are instances where a plant of this size has been able to cut its costs from fifteen to twenty per cent by stopping the leaks brought to light by the cost system. There are others where an increase of production of ten per cent, through the elimination of friction and lost motion, followed within six months after the cost system got to working.

Without a cost system there is nothing to tell whether the best is being done on each machine; without records there is no way to tell whether the job was done in the most economical way and no way to make provision for doing it better next time.

Perhaps we have given this too much space, but we feel that it is because the private printing-plant does not have a cost system that it becomes an expense and burden to the house owning it and sooner or later produces in the minds of those in control a very hazy idea of the value of printing and a suspicion of all printing prices, including those of their own printing department.

Every printing plant or department employing more than two people should have a cost system and insist on its being regularly kept up.

What Should a Salesman Produce?

The above question is one that has worried employers and salesmen for years, and it is difficult to lay down any rule that will satisfy even a majority of the parties interested, though we may have positive opinions as to what is a just division of the spoils of the business war.

The question is brought up at this time by the following letter from one of our readers:

> Will you please advise how much business a printing salesman should do, based upon salary paid, assuming a profit of twenty per cent net is obtained? Salary $1,500, $2,000, $2,500, $3,000.

Perhaps it will be better understood by most of those interested if we reverse the proposition and put it in this manner: "How much salary or commission should a salesman receive, based on the amount of value he produces for his house?"

Stated in this way it becomes a matter of careful calculation by the cost clerk and a part of the regular cost of doing business, and, as such, amenable to the usual rules of cost-keeping. Therefore, the first thing to do is to find out what the normal hour-cost of the salesman is and in what proportion it is to be distributed over the output of the plant with which he comes into contact. Where the selling department of the business is kept by the cost system as a separate department, and the record of each man's orders kept by the accounting department with the actual profit made on each, it is an easy matter to decide upon the proper salary or other payment to the salesman; but where this is not done it is necessary to collate from the records the items that create the cost of selling and to prorate them over the amount of business done to ascertain how much more than his actual salary or commission the salesman costs.

We frequently hear of the engagement of salesmen on a basis of such and such per cent of the value of their orders, meaning the selling price of those orders, irrespective as to whether they paid a profit of ten or twenty per cent. Our correspondent states that he assumes a profit of twenty per cent net. This would be all right if possible, but under present business conditions the plant that is making a net profit of twenty per cent on its sales is so scarce that we may almost say it does not exist. The basis of all the price-lists that have been issued by the printers' organizations all over the country is a maximum of twenty-five per cent added to labor, and somewhat less to stock, according to quantity, and the net result is about eighteen per cent net profit if all the output is sold at these list prices; but we all know that a large amount of it is not even estimated at such prices and that unfortunately we are most of us in the habit of estimating close, to say the least.

The first thought that strikes us then is that the sales cost should be based on something else than the total sales, and the fairest proposition for all concerned would be that the compensation of the salesman should be in some manner based on the amount of profit he produced.

For instance, suppose that salesman "A" brings in a total of $20,000 of business in the year and receives a salary of $1,500; his sales cost an average of seven and a half per cent of the face of the bills, and if the house is making an average of eighteen per cent it leaves only a net profit of ten and a half per cent. Now if this salesman has taken a portion of his business at five per cent less than normal in order to get his quota, he has cut the house profit in half and is really making more than the firm on this cut-price business.

Again, suppose salesman "B" is selling on commission based on the profits, and is informed just what it will cost to produce each job and told that his share will be one-third of the profit made on that job. He may sell $20,000 a year and yet would not receive more than $1,200 as his share if he sold at list prices, and less if he did any cutting; but the probabilities are that he would sell this business higher than list price in many cases because he is interested in the ultimate profit, and that his total sales of the same amount of business that "A" sold for $20,000 will be $21,000, and that he will get his share of the profit and earn as much or more than "A." Naturally he will avoid the buyers who are noted for buying on price and will gradually build up a business that will be far more desirable. If he were paid at the same rate as "A" he would make more, but it would not be a fair division for the firm unless he also shared the unavoidable occasional losses through misunderstanding of the specifications or other errors.

The actual cost of a salesman is his salary or commission, the advertising necessary to introduce him (not all the advertising the house may see fit to send out, but that which is particularly to help him personally), the postage and clerical help he will need, the cost of dummies and sketches that he will suggest that do not materialize into orders, and the cost of supervision by the head of the house or his deputy, to which must be added his traveling expenses if he does other than local work. These items will vary not only with the salesman, but also with the house he is representing, some houses requiring their men to make a much more expensive show than others.

Here is a little table that will give some idea of this cost:

	*		*		*	
Salary	$1,250.00	$1,500.00	$2,000.00	$2,500.00	$3,000.00	$3,500.00
Advertising	250.00	300.00	400.00	500.00	600.00	700.00
Postage and Correspondence	100.00	125.00	150.00	175.00	175.00	175.00
Car Fare and Entertainment	200.00	250.00	300.00	350.00	450.00	500.00
Errors and Allowances	75.00	100.00	100.00	125.00	125.00	150.00
Dummies, etc	150.00	200.00	250.00	300.00	300.00	325.00
Overhead or Supervision	300.00	350.00	400.00	450.00	500.00	550.00
Total Cost Getting Business	$2,325.00	$2,825.00	$3,600.00	$4,400.00	$5,150.00	$5,800.00
Dbl. Salary	2,500.00	3,000.00	4,000.00	5,000.00	6,000.00	7,000.00
Amount of 15% Profit needed	$4,825.00	$5,825.00	$7,600.00	$9,400.00	$11,150.00	$12,800.00
Business to get this amount	32,000.00	39,000.00	51,000.00	62,000.00	74,000.00	85,500.00
Wages, cost %	3.9	3.82	3.92	4.03	4.05	4.21
Total cost %	7.26	7.24	7.06	7.09	6.96	6.76
Net profit %	8.74	7.76	7.94	7.91	8.04	8.24

The calculations in this table were made by the sales manager of a large plant for guidance in keeping track of his sales cost, and the columns which have an asterisk (*) at the top are practically records of actual experience with the amounts evened up for convenience in calculating. The other three columns are averaged from the former.

It will be noted that in this case some items are carried to the cost of the sales department which you will say are included in the general-expense column in your plant because you do not keep the sales department as a separate department. Nevertheless, the study of this will repay you and may lead you to appreciate the value of keeping this department separate and adding in your estimate or your charge the proper amount for selling on those jobs that are actually sold by the salesman.

Below is another calculation based on wages only, and

on the allowing to the salesman one-third the net profit on all the work he handles. This table shows just what amount he would have to bring in at various percentages of gross profit to earn his salary as given at the top of the columns and leave the house a net profit of two-thirds the total percentage of profit on the selling price as named in the first column:

Salaries	$1,250.00	$1,500.00	$2,000.00	$2,500.00	$3,000.00	$3,500.00
Business to allow 15% paying 20% paying 25% above at 33⅓%	$25,000.00 18,750.00 15,000.00 11,250.00	$30,000.00 22,500.00 18,000.00 13,500.00	$40,000.00 30,000.00 24,000.00 18,000.00	$50,000.00 37,500.00 30,000.00 22,500.00	$60,000.00 45,000.00 36,000.00 27,000.00	$70,000.00 52,500.00 42,000.00 31,500.00

In using this table with a standard cost system, all the cost of the selling department, including salesman's salary, is carried in the general-expense column unless you want to keep it separate for the purpose of keeping tab on the increase or decrease of the individual items forming it.

The proper amount to give the desired profit must be added to the ascertained cost of each job or the hour-costs figured out to contain it. We prefer the former method for the reason that there are many occasions when it is desirable to increase the profit beyond the usual minimum, and because the cost figure and added profit show the salesman just where his share of the proceeds begins and thus saves any special accounting of the individual job and possible misunderstandings.

This table placed in the hands of the salesman would undoubtedly result in an increase in the amount of profit asked when he sees that he can make just as much for himself on $15,000 of business at twenty-five per cent as he can on $25,000 of business at fifteen per cent. It would also assist in making him understand that the low percentage of commission would be his own fault and an evidence that he was either with the wrong house or needed a gingering up in his sales methods.

While He Waits.

The cobbler has a sign in his window which says, "Repairs while you wait," and if you are very patient you may get them before sacrificing your mental equilibrium; but usually he does not let you watch him make the repairs; there is some screen or curtain or back room where the work is hidden from your too close criticism. And this is all right and proper. Some of them have the finishing machinery and apparatus out front, but if so there is usually a counter or barrier of some kind to keep you from getting too close.

It would almost seem as if some printers were trying to emulate the cobbler in giving "estimates while you wait." But they are really dropping far below the cobbler, because estimating on prospective work is something quite different from doing a simple piece of manual work of low grade, for the estimate carries with it a much greater risk than the dollar repair job which the cobbler did not estimate on but sold at list price. He has his fixed prices, and you pay them or you do not get the work.

If you can make a price-list and sell from that over the counter, do it by all means, for a price-list creates confidence in the mind of the customer and prevents mistakes on your part.

But do not make estimates while the customer waits unless you can get where he can not look over your shoulder and get wise to all the details. Few printers can make an estimate while the customer looks at them and maintain their mental equilibrium, and still fewer have the courage to invite the customer to sit down outside while they step into the private office and make the figures. Therefore, do not attempt to make "estimates while the customer waits."

Remember that the only mistakes in estimating that really interest you are those where you leave out something or price something too low, and the cost of these always comes out of the profit. The work costs just the same as if you had included them at the right price, for the labor and the material has to be paid for whether you included all or half of it in the estimate. If you have made an error on the high side you simply do not get the order, so there is no chance for your errors to balance each other up and average. The advantage is all on one side — the customer's side.

No wise man will attempt to play a one-sided, dead-sure-thing game with the man who has the big end. Why should the printer be the fool?

How Much?

These two words are what keeps the estimator as a necessary fixture of every printing-plant, and are also — or should be — the danger signal that puts every one in a printing-office on his guard to prevent a wrong answer. The asking of "How much?" should act almost as the waving of a red flag or a red lantern by the switch tender and cause the engineer who has the inquiry in charge to slow down until the assurance is given that the danger is past. That it does sometimes do so is evidenced by the inquiries that reach this department of THE INLAND PRINTER, of which the following is typical:

> We are sending you herewith a little folder, which we would like very much to have you estimate for us. Would like to have you tell us what this job is worth in one, two, three, and five thousand lots, and what it should be worth in the same lots with the name of the customer changed on both sides. The stock to be 25 by 38, 80-pound, 7-cent enamel.

The estimate called for in reply to this letter we are giving in full because it illustrates the detail with which such estimates should be made, and gives us the chance to call attention to one point in the request that is indefinite enough to cause a dispute between the printer and his customer should they understand it differently.

First, we will give the estimate, as follows:

Stock:	1M.	2M.	3M.	5M.
1,000, 135 sheets; 2,000, 260 sheets; 3,000, 400 sheets; 5,000, 650 sheets	$ 1.51	$ 2.91	$ 4.48	$ 6.86
Add 10 per cent for handling	.15	.29	.45	.69
Cutting stock before printing	.25	.25	.35	.50
Composition:				
8 hours, at $1.50	12.00	12.00	12.00	12.00
Lock-up, ½ hour, at $1.50	.50	.50	.50	.50
Make-ready:				
2 pages, 4 hours, at $1.65, on pony cylinder	6.60	6.60	6.60	6.60
Running:				
1,000 per hour	1.65	3.30	4.95	8.25
Ink:				
At 75 cents per pound (half-tone ink)	.60	.85	1.10	1.60
Binding:				
Hand fold, at 40 cents per hour	.30	.60	.90	1.50
Change in name, front and back	2.00	2.00	2.00	2.00
Packing and delivering	.50	.60	.70	.90
Total cost	$26.06	$29.90	$34.03	$41.40
Add 25 per cent for profit	6.51	7.48	8.51	10.35
Sell at	$32.57	$37.38	$42.54	$51.75

This tells the customer what the job would cost in each of the quantities asked for with one change of name in each lot, and is made the way that many (perhaps most) good estimators would make it under ordinary conditions; yet it does not answer all possible demands that the customer may make, and would require some figuring on the part of the salesman to make a quotation on "How much if there

is no change?" Or on, "How much if we take 5,000 with a change on each 1,000, or on each 500?"

Had we made this estimate as below, it would have been possible to give the customer any such quotation he might ask for by means of a simple sum in addition, or, in fact, to so word the letter of quotation that he would not ask such questions:

The job consists of a circular 18¼ by 6¼ inches, printed on both sides on medium grade white-coated book-paper, 25 by 38, 80-pound, and folded once, with the possibility that there may be a change of agent's name on both sides (two lines on each):

Stock:	One Thousand.	Additional Thousand.
135 sheets one thousand, 125 additional thousand	$ 1.51	$1.40
Add 10 per cent for handling	.15	.14
Cutting before printing	.25	.10
Composition:		
8 hours, at $1.50	12.00	.....
Lock-up, ½ hour, at $1.50	.50	.....
Make-ready:		
2 pages, 4 hours, pony cylinder, at $1.65	6.60	.....
Running:		
1,000 an hour, at $1.65	1.65	1.65
Ink, at 75 cents a pound	.60	.25
Binding:		
Hand fold, at 40 cents an hour	.30	.30
Packing and delivering	.50	.10
Total cost	$24.06	$3.94
Add 25 per cent for profit	6.01	.99
Sell for	$30.07	$4.93

The change of name would consist of the following items: Setting the type for the change, the alteration of the form, and the cost of holding the press while the change was made, and would figure as follows:

Composition, ½ hour, at $1.50	$0.75
Altering form on press, ¼ hour	.38
Press time for change and patching up, ½ hour, at $1.65	.83
Total for one change	$1.96
25 per cent for profit	.49
	$2.45

Now we are prepared to write our customer a quotation for his work as he wants it and in such a way that he can not "queer" our figures by changing his mind regarding the way he wants those imprints changed. We would send a letter something like this:

We are pleased to quote on your circulars as per request:

One thousand copies of circular, 18¼ by 6¼, printed in black ink on both sides of sheet, using 25 by 38, 80-pound enameled paper, and folded one fold, $30.

Each additional thousand ordered at same time, $5.

If you desire the names of the agents changed on both sides of the sheet, there will be an extra charge of $2.50 for each change of name.

Such a letter will be readily understood by any business man and will be so straightforward that he will know just what he is going to get. He can have one thousand with two changes, or five thousand with one change, or three thousand with no change, or any other possible combination, and the price is plainly stated in the original bid.

If our estimators were always as careful to plainly dissect their prices it would soon be evident in the respect that would be accorded the printer and his prices. One of the greatest complaints that reaches us from the buyer is the difficulty of understanding the estimate of the printer and the suspicion that there is a catch in it somewhere.

There is also another side to this, and that is that the customer ought to know pretty nearly what it is he wants to buy before asking that a price be figured out. It is different with shelf goods that are sold by price-list and the quoting on which only means the consulting of the price-book and writing of a letter. Estimates cost, conservatively, about one-quarter of one per cent on the average.

Going Some, But Still a Long Way from Home.

It always gives us pleasure to record the advance of some fellow printer who has started out to conduct his business along rational and logical lines and endeavors to get a fair profit for his work, and we are only too glad to be able to point out to him how he may make still greater progress in the putting of his business on a known paying basis through the lessons his cost system is teaching him.

The following letter and request from a printer who has partially learned the lesson affords us a good text to preach from to others while helping him:

Enclosed you will find a sample of work, also summary sheet on the job showing our cost to be $2.93 and to sell at $3.66, that is ten per cent added to stock and twenty-five per cent to labor.

Before the installation of a cost system in this plant more than a year ago, this job, the same in every way, was turned out, selling at $2.50 (cost unknown).

Will you please give an estimate on this according to the way you see it, and comment upon the efficiency and accuracy of our system regarding this job.

The job referred to is an order blank for school books, printed in black ink on one side of a sheet 11 by 8¼ inches, and consists of about five lines of type as a heading full across the sheet, a rule form with a one-line box heading and two lines of one word each and some leaders for signatures.

As our correspondent tells his own story so clearly, we are going to give the figures from his job ticket, which he sends, first, and call attention to what we consider as omissions in it. Then follow with our own estimate made upon the same basis that we should figure it were we trying to secure the order in Chicago.

Here are the figures from his job record:

Stock:	Cost.	Sell.
125 sheets, 17 by 22, 20-pound Racecon Flat, at 10 cents a pound	$0.50	$0.55
Composition:		
Hand, 1 hour, at $1.00	1.00	1.25
Machine, ⅖ hour, at $1.20	.40	.50
Presswork:		
5-6 hour, at 98 cents	.82	1.03
Ink	.05	.10
Cutting:		
1-6 hour, at $1.08	.18	.23
Total	$2.95	$3.66

Apparently, without analysis, this affords our correspondent a reasonable profit on his work, and it is, by his own admission, much more than he got for the job before, when it undoubtedly cost just as much.

But let us consider what he has omitted, to say nothing of the fact that his composition hours, both hand and machine, are priced too low. In the first place, he has allowed himself only ten per cent on what he puts down as the cost of the stock, which would cover the cost of handling if his stock was right, but will allow nothing for profit on the stock. In fact, however, he can not get 500 perfect copies of a job out of 125 sheets of stock when the job cuts four-out as this one does. His make-ready will take one or two pieces, most probably about four; his press O. K. will require another; and he will need a couple of perfect copies for his file in case the job should be ordered as a repeat and no copy sent. This accounts for two full sheets of stock; then his feeders will be no more perfect than the average and will spoil several sheets in running the job; besides which the bottom sheet in cutting and the

top sheet in finally jogging up the work will be soiled. Altogether this gives us about five full sheets or twenty small ones needed to produce full count; therefore, another half-quire should have been charged to the job. We will pass the other items as correct according to his own cost system, as the press and cutting-machine costs appear to be nearly correct. Now we come to the wind-up. It surely cost something to jog up the sheets, count them to see that full count was given, wrap them up and tie or seal the package, and deliver the same to the customer, yet there is no mention of any of these items or charge for them. This latter is where many printers are throwing away the time of a boy or a man without any thought that it costs money and that the customer should pay for the service. Had all these items been included, the price of this job would have been at least fifty cents higher, and the printer that much richer, as he paid for them even if he did not charge them.

Now, let us see how this job would show up according to the ideas of our estimator. The first thing that he says is that the job should be all hand-set, as there is no possibility of economically handling a half-dozen wide lines on a machine, and that as there are two sizes of type in it the time given must be wrong.

Here is how he gets at it:

Stock:	Cost.
4½ quires of 17 by 22, 20-pound Raccoon, at 10 cents	$0.45
Freight or expressage	.15
Handling stock, 10 per cent	.05
Composition:	
Hand, 1½ hours, at $1.20	1.80
Lock-up for press, 1-6 hour, at $1.20	.20
Presswork:	
Make-ready, 10 by 15 press, ½ hour, at 80 cents	.40
Running 500 impressions, ½ hour, at 80 cents	.40
Ink	.05
Bindery and Shipping:	
Cutting stock before printing, 1-6 hour, at $1.08	.18
Wrapping and delivery	.35
Total cost of job	$4.03
Add 25 per cent for profit	1.01
Total	$5.04

This shows the real value of the job to be $5 or more, for we have purposely reduced the composing-room hour-cost to what we considered our correspondent will find his when he gets right down to brass tacks with his cost system and includes all the charges that ought to be included, such as interest and depreciation or replacement, or possibly rearranges some of his factors, as his cutting cost is about 5 cents high and his job press a few cents high for his locality. Had we used the full Chicago rate for the composition, the price would have been 56 cents higher, or $5.60 for the job.

Of course he will claim that, being in a smaller place, his cost is not and should not be so high, but he will find upon careful comparison that the greatest difference would be under fifteen per cent, and that would make the job worth $4.75 in his town.

Our correspondent also sends samples of his time ticket and job ticket, the former so arranged that the workman can keep his whole day's time on the one ticket, no matter whether he works in one department or six. It is a good ticket, though rather large, being 10 by 14 inches in size. His job ticket is well arranged for a small plant, gives ample room for the handling of the newspaper as a job, and we should be glad to reproduce it for the benefit of our readers but for the fact that it is printed on a cherry-colored paper.

The system of timekeeping and charging used by our correspondent is very good, and if he will look carefully after the little items that seem too small for his men to keep separate on their time tickets, such as wrapping and delivery, he will be richer at the end of his next year of cost-keeping, and the difference will be split up so among his customers that they will not feel it and possibly not notice it.

Figuring the Cost of Paper.

This is the item in estimating that seems to give the printer the most trouble, and the point where more than fifty per cent of the errors occur. In dividing his paper into reams and quires he seems to get bewildered and either double or halve it. This, we think, is sufficient justification for giving two short-cut methods which figure the cost direct from the number of sheets.

The first seems to us the simplest and easiest to understand, and is as follows:

Find the number of full sheets required and the price by the ream. Divide the ream price by 5 and multiply the number of sheets by the quotient, point off four decimal places, and the result will be the cost of the paper in dollars and cents.

To illustrate: Four thousand booklets require 4,075 sheets of paper, 25 by 38, 60-pound, at 6 cents a pound. What is the price of the paper?

```
4075 sheets                60
 .72                       .06
------                    ------
 8150                  5)3.60 price by the ream
28525                    ------
------                     .72
$29.3400 price
```

This shows the price to be $29.34.

The second method is to double the number of whole sheets required and multiply the sum by the price per ream, pointing off five decimal places. Using the same example, this figures out in this manner:

```
4075 sheets                60
4075                       .06
------                    ------
 8150                  $3.60 price per ream
 3.60 per ream
------
489000
24450
------
$29.34000 price
```

If you have another equally good method of figuring, these may prove useful to you, as it is always wise to check up your paper calculations by two methods — that is, to figure one way and check up by another — as it prevents error more efficiently than checking up the same way that you originally figured.

DISILLUSIONED.

A short time ago a servant living in Yorkshire gave notice to leave her situation, informing her mistress that she was about to be married.

As the time drew near for leaving, she addressed her mistress thus:

"Please, mum, have you got a girl yet?"

"No, Bridget. Why do you ask?"

"Because, if you haven't, I should like to stay."

"Why, I thought you were going to marry the sweep!"

"Oh, yes, mum," replied Bridget, hesitatingly. "But when I saw him after 'is face was washed I felt I could not love 'im.— *Tit-Bits.*

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. IX.— THE ENGLISH ALPHABETS.

BY WALLACE RICE.



SO far as letters go we have only one alphabet in English; so far as forms go we have six. Our capital or majuscule letters, generally speaking, are traceable to the lapidary forms in use in Rome in the fifth century before Christ with little or no change. Two directly opposite causes may operate to keep a signary so long unchanged: either its use by a small people remote from the whirl of civilization, or, as with us, its use over an enormous territory. These capitals form the first of our English alphabets, and are the ancestors, more or less remote, of the other five. Small capitals are their little brothers, invented by Aldus Manutius and used for the first time in his edition of Virgil, printed at Venice in 1501. Italic capitals are their children, invented by French type-founders during the sixteenth century, the only difference being their forward slant.

The Latin alphabet had only twenty-three letters, and the only change we have made in it is by adding the W and differentiating I and V, which were both vowel and consonant in Latin, into consonantal J from vowel I, and vowel U from consonantal V. The Anglo-Saxon letters suffered an eclipse from the Norman conquest in 1066, and with them went the old Wen rune which was used for W. In its stead was written at first VU, soon after followed either by VV and UU. Being a simple sound, the two Vees were interlaced as a ligature or digraph. In certain forms of the Italic minuscule the V and U can still be distinctly traced, just as in the earliest type-forms the two Vees are interlaced. The J was not set apart from I and the U from V until 1630 in England, and the refusal to separate them persisted until 1822, when an English dictionary showed but twenty-four letters. In some classical dictionaries published in English the separation has not yet been made.

With these slight exceptions the three capital alphabets, Roman, small capitals, and Italic capitals, could be read with as much ease by the Latins of twenty-four hundred years ago as by ourselves. But with the minuscules they would have more difficulty, for these have been evolved through the centuries from two quite different forms of Latin writing. One of these, used for books and important manuscripts, is called uncial, from the Latin word signifying inch, though the characters so termed were seldom tall enough to justify the word. The other, used in the affairs of every-day life and on papyrus as distinguished from parchment, was styled cursive, running, just as we still speak of a running hand for our script.

As the names indicate, the uncial was more dignified and preserved more of the characteristics of the original capitals, while the cursive took on forms which repeatedly through history have shown a tendency to degradation amounting to illegibility. The principle of least resistance is always at work, as may be noted in handwriting of more than one of our friends at this moment. The letter **a**, for example, retains few of the marks of its origin in A. It is found in the cursive of the Pompeian money-lender's note-books, and it also appears in late Roman uncials. The **b**, in which the upper loop of B is lacking, is purely a cursive letter of great antiquity, transmitted from Gaul to Ireland in the fifth century, and from Ireland to England in the capital, and the minuscule and small capital are hardly to be told apart in our present type.

In **d** there is a maximum of change, the stem of D being prolonged and the curve shifted to its right from the left seventh. Small **c**, on the other hand, is merely a smaller side. It came about through the cursive writing of the letter with a single stroke, as our script capital letter is now written, with a consequent tendency to prolong the curve upward past the stem, though at first the stroke was horizontal. Julius Cæsar is said to have used this form of the character instead of **a**. A similar form, closely resembling the Greek minuscule Delta, is still used in our hand-writing. From the same causes arises the form of E which looks like a 3 reversed. A shape like it, in which the three sides and two right angles of E have been reduced to a single curve, is found in early Roman uncials, and by a mere joining of the crossbar with the upper point of this curve our present **e** was made as far back as the third century after Christ.

The **f** is an old Roman cursive which crept into uncials in the fourth century of our era, and the present script form we use, which looks more like a derivative from B with its double loops, is found in Gallican cursive. Without the intermediate uncial and cursive shapes it would be difficult to trace the evolution of G into **g**. This begins with an elongation of the bar of the capital into a character like a 5 upside down, followed after years by the Irish form, which straightens the upper curve, and waves the exaggerated bar downward like an S. The Anglo-Saxons joined the lower curve into its present loop, and by the ninth century the older straight line at the top was also looped, a relic of it remaining in the little kern above the upper loop. An ancient Roman cursive and later uncial sign is **h**, in which half of the right perpendicular member has disappeared to enable it to be formed with a single stroke.

From quite another cause comes the dot over the **i**. In Latin **iu** and **ui** are frequently found, and **ii** is far from uncommon. The undotted form is very old, and its use with u or when doubled led to confusion. In consequence, the writers of the eleventh century marked the **i** with a grave accent, but only where it could be confounded, much as newspaper writers to-day overscore an n and underscore a u, or as German script requires a mark above the u to prevent its being mistaken for an n. Manifestly the first typemakers had either to have two forms of the letter or take one which always differentiated itself; after trying the first method for a number of years they chose the second, the accent reducing itself to a dot in the process in Roman, though it still persists in black-letter. The capital J is taken, in reversal of the usual process, from the small letter, which was originally an initial form of i and undotted like it. The dot over **j** is proof that the letter was incorporated into our alphabet after the dot was placed over the **i**, for it is not of the least service now.

The upward rise of the **k** stem is not found earlier than the twelfth century, and then first in Lombardy; little used in Latin, it demanded little change. Our **l** is an old Roman cursive, and to the same source both **m** and **n** are traced; the angles of the two last turning readily to curves to permit their transcription without taking pen from paper. **O** is so manifestly itself in every sort of writing that its lack of change in everything but size in capitals or small letters requires no explanation. The **p** is found in both uncials and cursives, and so is the **q**; their forms explain themselves. But **r**, with its loss of both the upper curve and the lower tailing line, has suffered almost the extreme of change from very ancient times, this form being

an old Roman cursive; the widely differing shape it bears in script, on the other hand, goes back to the uncials.

Uncial, too, is the usual form **s**, showing the distinctive double curve of the capital letter. Precisely the difficulty of this straightened it in the cursive writing on papyrus to the old-fashioned **f**-like letter, the precursor of which is in both Irish and Anglo-Saxon minuscule. The present script form is comparatively modern, being taken from black-letter. A curious relic of its origin persists in **t**, showing the difficulty with which inherited characteristics are cast off in alphabets. The old minuscule was a flat upper bar from which hung a c-shaped curve, and it was made, as a moment's practice will prove, by writing the bar first from left to right and curving back the rest of the letter. This custom remained when the lower curve was partially straightened and its top allowed to appear above the cross-bar, and the evidence of it lies in the rounded aspect of the line to the left of and above the bar to-day. The Italic letter, contrariwise, shows by the cleanness of the stroke that the **t** was duly crossed after the rest of the characters had been written, which corresponds with the known origin of Italic. It was first used, as small capitals were, in the octavo Virgil of Aldus, printed in Venice in 1501, and was dedicated to the Italian people, having been modeled upon the handwriting of Petrarch. The French gave more slant to the Venetian minuscules, and themselves designed the capitals for it, Aldus having used a straight letter for this purpose.

The **v** is the old capital and **u** the uncial and cursive form of the same Latin letter, which was doubled for the **w**. The **x**, like the **v**, is a reintroduced capital form, the uncial and cursive showing curves for the principal stroke of the letter. Our **y** is no more ancient than the twelfth century, and the **z** is also a reintroduced capital, the commoner form having had a tail, which was added in the later minuscule to prevent confusion with the form of **r** called rotunda, still used in French writing.

Black-letter was a crabbed monkish hand, difficult to read, which was fashionable in Germany at the moment of the invention of movable types, but which the Italian printers wisely refused to adopt, taking as a basis for their characters the clear and beautiful letters which were designed by the great English scholar Alcuin (pronounced alkwin) about the middle of the ninth century at the request of the Emperor Charlemagne, and founded upon the Irish semiuncial which St. Patrick brought to the Green Isle in the fifth century in its modified form as the English book-hand of later growth. It is called, from the Emperor's name, the Caroline minuscule, and supplanted almost immediately the old monastic uncials as well as the cursives of the lay world by reason of its superior legibility.

This Caroline minuscule was also the basis of the script of Italy, which was generally copied in England in Elizabeth's time as one of the consequences of the revival of learning which is known as the English Renaissance, and is the basis of our own handwriting to-day. Such changes as this presents are due to the material used — pen, ink and paper — to the need for a flowing hand which does not require lifting pen from paper, and to the curves on the right-hand side of the small letters which are a necessary consequence.

It is noteworthy that, like Latin, few English letters have any names, in the sense in which Hebrew, Greek and Runic letters had. The vowels are identified, necessarily, by their so-called long, or name, sounds, which have by slow changes assumed the diphthongal character they now all possess instead of the older sounds, identical with those of German, which they had in England as late as Shakespeare's time. The consonants, generally speaking, have the same names they bore in Latin, the long Latin E, pronounced much like our long A, becoming an English long E, which is nearly the Latin long I. But even in the dictionaries it is apparent that they generally owe their names, when they are given at all, to their use for some particular purpose based upon their shapes, or some purpose not strictly alphabetical in the trades.

Be seems to have come to such name as it has through the verb, or when written Bee from the insect. Cee derives from the Cee-spring used in vehicles, Dee from a Dee-lock. So far as dictionaries go, Gee and Pee have no names at all which have been used. Ell takes its name from architure, Em and En from the printing-office use of them in connection with quadrats. Tee is from carpentry, and Vee from several sources in the arts, which is also the case with Ex. The difference of the vowel in Jay and Kay shows that older English pronounced them as if spelled jah and kah, the latter like the Latin. And the Latin so pronounced what we call Kay to differentiate that character from their C, which they called kay.

The first of our letters in order to have a real name is Aitch, which is noteworthy as not having in it the sound it names; the Irish often call it Haitch in a needless attempt to correct that supposed fault. For some reason which remains an etymological mystery, this name comes from the Spanish, who call the letter eche (pronounced aitchay). Its older name in English was spelled ache, and the change was made when the old English word ake came to be spelled in the same way by some misled reformer of those days. Cue gets its name from its tail, and it is derived from the Latin cauda, a tail, through the French, which also spells it queue. Here again the name has not the sound of the letter, which was lacking in Anglo-Saxon, cw taking its place as it has its value. The name of Double-U explains itself. Wy or Wye also has no sound of Y in it whatever, which would be perfectly represented by Ye, as in Irish. The last of the letters is distinguished by having two names seldom used in America, where Zee, analogous to so many of the other letter names, has taken its place. One of them is Zed, which is a quaint survival of the original Phenician Tsade, and the other is Izzard, surviving chiefly in the proverbial phrase " from A to Izzard." It is said, but not with much authority, to be so styled from a corrupted pronunciation of S hard, being the sonant sound of which S is the surd.

The arrangement of our letters goes back primarily to the ancient Phenician nearly three thousand years ago, through the Greek, Latin, and Norman French, being substantially identical with Latin in arrangement as in names. When we added Jay, it was placed immediately after the I it derived from, and the same is true of Vee and then Double-U, which were taken from U. It is only in these three letters that the English alphabet differs from Latin. Truly, when we speak of Roman letters, we mean what we say with exact literalness.

KNOWLEDGE.

The pleasure and delight of knowledge far surpasseth all other in nature. We see in all other pleasures there is satiety; and after they be used, their verdure departeth, which showeth well that they be but deceits of pleasure, and not pleasures; and that it was the novelty which pleased, not the quality; and therefore we see that voluptuous men turn friars, and ambitious princes turn melancholy. But of knowledge there is no satiety, but satisfaction and appetite are perpetually interchangeable.— *Bacon.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Chlorid of Iron Solution—to Prepare.

J. L. Taylor, St. Johns, Newfoundland, writes: "As an old reader of THE INLAND PRINTER, I bother you with this question: "How should I go about making a chlorid of iron solution for copper etching from lump ferric chlorid? You can understand it is easier to transport the iron salt in lumps than in a solution, and if I can turn the former into the latter I will be obliged to you for the information."

Answer.— Get a glazed earthenware pot, such as they use for cooking beans in Boston, and for every pound of ferric chlorid lumps you put into the pot add eight and one-half ounces of water. Put it on the back of a stove until the iron salt is dissolved. Take one-quarter of this iron solution in a graduate, and while stirring with a glass rod add aqua ammonia, drop by drop, until it becomes quite thick. Pour this thick solution back into the pot and boil the whole. After the solution cools, test with a Beaumé hydrometer. It should be forty degrees strong, and this is the strength you should use it if you want to do half-tone etching. For photogravure etching you will need to have several strengths of etching solution, which are easily obtained by diluting with water.

Screens for Rotary Photogravure.

"Experimentor," New York, who asks about rotary photogravure screens for experimental purposes, will find the following by R. B. Fishenden in Hunters' Diary to answer his question:

A screen for experimental work may be made from an ordinary 1 to 1 ruled screen by copying in the camera. A sheet of white paper must be placed on the copyboard, and a negative made, using as a diaphragm a narrow, vertical cross, the width of the arms being similar to the diameter of the *f*32 stop of the lens used. The screen distance must be set by visual examination in the usual way, focusing to obtain the narrowest possible bright lines. Screen copies made in this way require careful intensification and reduction, but they are quite suitable for experiments and give good results. Specially prepared screens of various kinds are now obtainable for photogravure. It is best to purchase, as an original screen, a negative — that is to say, a screen which has thin, black lines on a white ground. From this copies can be made on process dry plates, which are in every way satisfactory. In this manner the risk of constantly using an originally engraved screen in the printing-frames is avoided.

Kodachromes.

For some time past there have been whisperings that the Kodak Company had worked out in its research laboratory a two-color method of making portraits. This would be of interest of course to processworkers. *The Photographic Journal of America* has this description of the process: It consists in making two exposures, at one sitting, on special panchromatic plates (Kodachrome), one through a red and the other through a green filter. For these exposures, which of course must be made without any movement of the sitter, either a specially designed camera or one with a shifting back must be used. The plates are developed in the usual way, and washed. They are then chemically treated to remove the silver image, leaving the plate in appearance a clean sheet of gelatin. After drying, the plates are immersed in baths of suitable dyes, the exposure made through the red filter being dyed green, the one made through the green filter being dyed red. The dye enters the gelatin where the silver was not present after development and a dye positive is the result. The two dye positives are then superimposed in register and bound together to make the finished picture. When illuminated from behind they display all the colors of the original, within the limits of a two-color process. The colors for which it fails are blues, violets, magentas and purples. The flesh tints, on the other hand, and all shades of red, orange and green — as well as black and white — are faithfully rendered. The colors are fast both as to light and heat.

An Offset Perfecting Press.

Walter Scott & Co., of Plainfield, New Jersey, now have in operation a roll-fed offset web perfecting press that will print ten thousand eight-page illustrated newspapers in an hour. To processworkers this is an interesting announcement, for it means that half-tone and rotary photogravure are going to have a competitor in the illustrated-supplement field. It means also that we are going back to first principles in the production of the illustrated daily newspaper, for be it remembered that the first daily newspaper in the world was produced in New York city in 1873. It was *The New York Daily Graphic*, the illustrations of which were made by photolithography, which is the method that will be used, with slight variation, on the new press. The *Daily Graphic* lived to be eighteen years old, and if the offset method of printing had been discovered twenty-five years ago, not only would the *Daily Graphic* be in existence now, but it would have imitators everywhere. The offset principle for printing illustrations on print-paper has advantages that stereotyping can not approach, and the time required for getting illustrations ready for the press is so much quicker by the photoplanographic method (which is the term by which the new process will be known) than by photoengraving and stereotyping, we are likely to hear much about offset printing on newspapers in the future.

Etching Copper Half-tones Evenly.

"Etcher," Seattle, writes: "Can you advise as to the cause of the fine dots in the shadows of half-tones not etching evenly? Every dot in the negative appears equally intense and should come on the enamel equally clear, but after etching with chlorid of iron it is found that the etching never penetrates some of the dots, though they showed up as clear as the others after printing and developing."

Answer.— The trouble comes from not properly preparing the copper plate for etching. An imperceptible film of enamel is left covering some of the finest dots, and the etching solution is prevented from acting on the copper by this film. "Etcher" does not tell how he handles the developed print, though it is supposed he uses something to clear the copper of all unnecessary enamel film, or "scum," as it is called. The solution he uses is possibly too weak. For this purpose it is customary to use an acid that will dissolve the glue or scum and etch the copper slightly. Muriatic or acetic acid, in combination with chlorid of sodium, or common salt, will do this. One ounce of an acid, with one ounce of salt in ten ounces of water, is a formula easily remembered, and will be found quite effective providing it is used with a fine, stiff-bristle brush and the whole copper surface gone over quickly until every dot in the copper looks equally bright, then it can be placed immediately in the etching bath, and will be found to etch evenly.



"COME WEST, YOUNG MAN!"
Photograph by Eugene J. Hall, Oak Park, Illinois.

A. J. Newton on American Processwork.

A. J. Newton, former principal of the London County Council School of Photoengraving and Lithography, has just passed through this country on a tour of investigation. While in New York he was the guest at dinner of The Graphic Group. After dinner, and being introduced by John Clyde Oswald, Mr. Newton spoke for an hour on the interesting things he saw during his visit among us. He began by commending "Horgan's Half-tone and Photomechanical Processes," published by The Inland Printer Company, for its lucid explanation not only of the photomechanical processes in use to-day, but also for its description of the processes that have been tried and are liable to be rediscovered by those who would, but for Horgan's book, be unacquainted with processwork of the past.

Mr. Newton credited Chicago with the most enterprise in processwork. He mentioned particularly the advanced machinery used by the Goes Lithographing Company, of Chicago, for handling large work and the speed in which they can now produce colored posters. Work that formerly required several months can now be gotten out in a few weeks, while effects that required twelve printings are now accomplished with five. Mr. Newton said that it was in simplifying present methods that improvement would come in the future, for he could not see that radical changes would take place in the processes themselves. It is not higher prices, he believed, but higher profits that were needed, and these higher profits would come in conserving much of the misspent time. For instance, he held that color-plate makers who employed from six to eight finishers to one photographer were not making proper negatives, and the same with half-tone makers who employed four finishers to a single photographer. In other words, he approved of what has been advocated in this department: "Get it in the negative."

The First Three-Color Printer.

Three-color workers of to-day will be interested in the career of the first three-color printer, Jacques Christophe leBlon, told in the last *Penrose's Annual*. The story, in brief, is about like this: Born in Frankfort in 1670, of a

family of artists and copperplate engravers, leBlon studied both painting and engraving. In 1696 he was a painter of miniatures in Amsterdam. Finding more money in mezzotint engraving, he next turned his talents to that and hit on the idea of printing mezzotints in colors from three plates, one for the yellow, another for the red, and a third for the blue. He was evidently acquainted with the three-color theory, for in 1722 he published a book on the subject under the title "Il Colorito." The color separations for his mezzotint plates were of course due to his well-trained color judgment. What talent this required will be appreciated thoroughly in these days of photographic color separation. His first color prints were produced in 1704, and they sold at once for from $125 to $165 each. He kept his method of working a secret and evolved a get-rich-quick scheme on it. He went to the Hague, where money was plenty, in the hope of floating a stock company, but the circumspect Dutchmen refused to risk their money. He then tried Paris without success. Going over to London he ran across a Colonel Guy, a wealthy art connoisseur. (The original "guy" possibly.) Guy backed a company to publish leBlon's mezzotints and it proved a great financial success, at first. Prosperity did not agree with leBlon. He neglected his work and confided his secrets to his cousin. The color reproductions deteriorated owing to the lack of the master's judgment and the company became bankrupt. LeBlon escaped jail somehow. He started another color printery which was immensely successful for a time, but failed later. To keep out of jail this time, leBlon was obliged to flee the country penniless. With borrowed money he got to Paris and after five years secured a patent from the King of France for his color prints. He was sixty-eight years of age by this time, with failing eyesight. He disappeared from his associates, so that how, when and where he died was never known. If you want to know the value of one of leBlon's color prints to-day, try to buy one.

Posters and Poster Art.

The American Institute of Graphic Arts recently gave in New York an exhibition of poster art that would justify the existence of the Institute. Such exhibitions are of educational value to artist, designer, ink and paper maker, publisher, advertiser, printer and, above all, to the public. And still, before the formation of the Institute, there was no organization in the metropolis to provide such an exhibition. It is to be hoped these posters will be shown in all the large cities. They are from the collection of Henry Lawrence Sparks, who has some fourteen thousand other posters. Eleven countries were represented, with an average of about ten posters from each country. A noticeable feature was the way in which the characteristics of a nationality were reflected in the posters. The mysterious Jap; the frivolous Frenchman; the sturdy German; the graceful Spaniard; and our own cosmopolitan country, a mixture of everything without any particular style. The superiority of the foreign poster is evident at once and the reasons for it are many. In Europe a poster artist is encouraged as a great cartoonist is here, he gives his thought and talents to posters and is paid accordingly. In this country a poster-design order is given to any illustrator to turn out as part of his week's work. Abroad, an advertiser does not spare money for a good idea and a well-printed poster, which he uses in many sizes and for all purposes. Here, too, little money is paid for the design, and new designs are sought for each purpose. And then we must remember that newspaper and magazine advertising is not used in Europe to the extent it is in this country, so that the European advertiser is compelled to use the poster to introduce his wares. We have much to learn from Europe about poster advertising, the first thing being to get a good idea made resplendent in color by a poster artist. It costs no more to print a good poster than a bad one, while the increased advertising results make the artistic poster the cheaper one by far.

Huebner-Bleistein Offset Press Work.

For several years past, many inquiries have reached this department regarding the Huebner-Bleistein patents and what they meant. Not having any information about them, nothing was printed. W. C. Huebner recently brought to THE INLAND PRINTER office two large rolls of exhibits of work produced by their methods on the offset press. One roll came from Stone, Ltd., Toronto, and the other roll contained prints from the presses of Goes Lithographing Company, of Chicago. These exhibits prove conclusively the great possibilities of the offset press in color printing. If, as Mr. Huebner claims, a plate 48 by 64 inches can be printed from at the rate of 3,500 an hour, and an edition of 100,000 run off without changing the plate, then the Huebner-Bleistein methods mean something. To reach the results now shown, Mr. Huebner says that eight years of experimenting have been gone through and $500,000 spent. A description of their machinery could not be attempted in this brief paragraph, though it should be said that the colored results in six printings are equal to lithography that has gone before in ten or more printings. By their photographic color-separation methods they can go to press with a color job, so Mr. Huebner says, in a few weeks, which heretofore would have taken months. All of which would seem to indicate that the offset press is only beginning to show its usefulness.

Process Notes and Replies.

From Hunters, Limited, London, comes a pocket diary for 1915 which contains much valuable information for the photoengraver. With it was the company's magnificent catalogue of supplies for processworkers.

Frank S. Henry, Philadelphia Trade School, will find a rotary photogravure printed in colors in THE INLAND PRINTER, December, 1908.

W. H. H., Salem, New Jersey: You can buy dry plates made especially for photoengraving under the name "Process Plates." They work as well as wet plates.

Maurice Joyce, of Washington, D. C., celebrated his eightieth birthday recently. It was Mr. Joyce who invented the Kaolatype process, which was the first "chalk" process. "Mark Twain" saw fortunes in the Kaolatype process and purchased it from Mr. Joyce for $10,000.

Melvine Howden, Fillmore, New York, is advised to write to The Dodge Processes, 21 Park Row, New York, if he wishes to go into photoengraving in a small way.

"Operator," Kansas City: The law forbids the transportation of dry guncotton. Wet guncotton can be easily dried by spreading it in a thin layer on a sheet of clean muslin with another sheet of muslin for a cover. The drying had better be done out of doors.

NO NICE EDITOR WOULD.

A young woman in the journalism class at K. U. was asked how she would go about it to get the news of a fire in a distant part of town, late at night, after the street cars had stopped running. "Well," she replied, "I suppose I'd have to call a taxi and go to the thing, but personally I don't think any editor who is a gentleman would make a girl go to a fire at such a time in the night."

Written for THE INLAND PRINTER.

A STAKE IN THE BUSINESS.

BY G. D. CRAIN, JR.

TEN years ago a certain successful printing establishment was being conducted in a middle-western city of about a quarter of a million population. In addition to handling general printing work, it specialized in railway printing and engraving. The foremen of all three departments were unusually efficient, able and aggressive executives. The business prospered. The volume of trade, the responsibilities on the foremen, as well as on the head of the house, increased. They got more salary, it is true, but could not help feeling that since they were contributing so much to the business, they should have a permanent interest in it.

Finally, they went to the proprietor and presented the case.

"Look here, Boss," they said in effect, "We've been working for you for a good many years; we've made good; we've brought you business. We've helped to make this house one of the biggest and most successful in this part of the country. We know you've paid us well, but we want something more than a job. We want a stake in the business. Will you give it to us? You can name the terms, so long as they are fair and reasonable; but arrange it so that we will be working for ourselves as well as the company."

The head of this concern was a particularly strong man — on the surface, at least. He knew the value of the work these foremen had been doing, but he also thought that his own labors were chiefly responsible for the success of the business. He had an idea that the youngsters, as he called them, were a little inclined to exaggerate the value of their services.

"Boys," he said, smiling, "you all know that I have been paying you well. I think that for your ages you are getting more money than any other foremen in the business in this town. You're looking for money, aren't you? Why do you care whether you have an interest or not, so long as you are getting the grapes? Forget this idea of having a share in the business. I'll take care of you — but this is my proposition, you know."

The attitude of this printer is typical of that of many other employers, who underrate the importance of the men who are in charge of the various departments, whether they are in the shop or in the office or sales ends of the work. They regard them as cogs in the machine, and so they are; but they are important cogs which can not always be replaced.

In this case the three men referred to lost no time in resigning. One of them took a partnership with a young printer who had a small but growing shop, and the two have made good in the general field. The second went into railway printing exclusively, won the favor of the roads which had been giving most of their work to the older house, and has had to erect a fine plant to house his business, which is now much larger than that department of the concern which he left.

The irony of fate, however, is that the head of the engraving department is back in the building where he formerly worked; but he is there as the head of his own business, which is devoted to that line. The old house went to pieces and failed utterly only two or three years after its executives left it, and the engraver later found it a convenient location and has been operating there ever since.

That is an extreme case, you will say; so it is. The printer referred to — this is a true story, by the way — might, and probably would, have failed under any conditions; but his failure when he lost his three best men was inevitable. Had they been given an interest in the business, the chances are that they would have been able to carry it along so for some time, at any rate. When they left it, taking with them much of its business, the chief props were withdrawn, and its collapse was a matter of only a short time.

Employing printers sometimes wonder why there are so many journeymen who are ambitious to set up for themselves, and who at the first opportunity get into the business on their own account. They should be the last to criticize ambition, and ambition nearly always expresses itself in a desire for ownership of something. Individuality wants to give expression to itself. Julius Cæsar said that he would rather be master of a little Alpine village than second at Rome, and there are thousands of Americans who would rather be boss in a two-man shop than work on a good salary in a printing establishment where their only interest is in the Saturday-night pay-roll.

The American genius for proprietorship is well illustrated by the success of the numerous small establishments which are running in all parts of the country. In most cases these have been started by foremen, superintendents or journeymen who, unable to secure an interest in the plants where they were employed, decided to try their luck independently. In fact, some of the best and most successful printers in the business rose from the ranks in just this way. Seldom does it happen that the ambitious executive, who wants a stake in the business, and who starts his own little venture rather than work without an interest in the business all his life, loses when he makes the plunge. In most cases it is his employer, who refused to take his faithful and ambitious employee into the concern, who comes out badly on the deal.

A large concern in the Middle West, which has one of the biggest printing establishments in that part of the country, recently converted the style of its business from a partnership to a corporation. This was done chiefly for the reason that in this way the heads of departments and others who had had a hand in making the business what it was, might conveniently acquire an interest in it. Those who were given this opportunity will pay for the stock which was assigned to them, but it will be paid for chiefly out of the earnings of the company, so that in a few years, even without other payments, it will be owned outright by the employees so favored. Yet who can doubt that this was a good investment for the company? It insures loyal coöperation, dogged, determined effort, and permanent connections that might not have been present otherwise; and while it is true that fair treatment in other ways might have satisfied most of the executives, it is also true that those whose services are most worth having are those who could have been held for good only by acquiring an interest in the business.

One of the chief things to remember is that the house which is most successful is that which is best organized; and a good organization involves having experienced men for all the important positions through the plant and in the executive and sales departments. Men who know the business, who know the customers and who understand the details of the organization, are valuable; and they are so valuable that the company which employs them can not afford to lose them. The best way to insure their remaining on the job is to give them a stake in the business.

The concern which has a shifting, changing organization, either as to journeymen or executives, can not operate

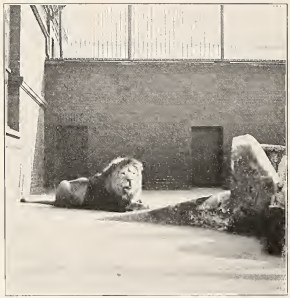
to great advantage. The veteran, who understands his work, and has coördinated it with that of the rest of the plant, fits into the organization like a perfect cog; while the new man must make mistakes — at the expense of his employer — while he is rubbing off the rough edges and getting acquainted with the numerous details of his job.

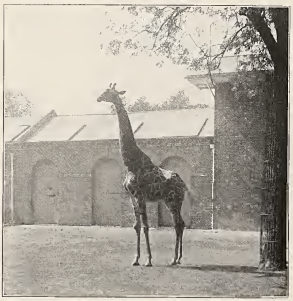
Business men in all lines have been paying a lot of attention to bettering the condition of the rank and file of their workmen. They have offered bonuses and adopted profit-sharing systems of various kinds, though this has not been practiced in all departments of the printing trade, for obvious reasons. The point, though, is that the journeyman, who is organized, and can speak for himself, has been getting more attention, in the aggregate, than the foremen and other executives. The men who are responsible for the success or failure of the manufacturing and sales departments of the business ought to be given every inducement to hold their places, and there is no inducement like that supplied by a definite personal interest, even if this consists of but one share of stock in the enterprise.

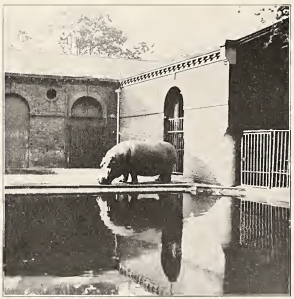
Think of the men whom you would not like to lose; consider how much they are worth to you, independently of the routine work they perform; capitalize this value or good will, as you might call it; and then, by the use of a little enlightened selfishness, make these men your partners. They will profit — but not nearly as much as you will.

THIRD NATIONAL EXPOSITION OF THE PRINTING AND ALLIED TRADES, CHICAGO, JUNE 19 TO 26.

Every effort is being put forth to make the coming exposition — the third annual exposition of the printing, advertising, publishing and all allied trades — exceed in interest and attendance all past events. Being centrally located in Chicago, in the Coliseum, the greatest show-building in the West, within practically easy reach from all sections of the country, and at the same time as the Associated Advertising Clubs of the World will be holding its sessions in the city, there can be no question but that the expectations of the sponsors will be realized to the fullest extent. The many exhibits showing all of the most modern machines and devices, etc., for all branches of the printing industry will prove not only of interest but of great value from an educational standpoint.









NATURE STUDIES FROM THE ZOÖLOGICAL GARDENS, LONDON, ENGLAND.
The lion, giraffe, hippopotamus and the Chillingham bull.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Solicitor Wanted.

Alfred F. Isham, of the Brighton (Colo.) *Blade*, writes:

Your article on circulation, in the April number of THE INLAND PRINTER, hits the high spots in all places, in my humble estimation. Now, I will be greatly obliged, and doubtless many other weekly publishers would feel equal obligation, if you would start off with another article or two on the following tangent:

Having raised several objections to contests, premiums, etc., and having said that the ideal way is for the publisher himself, or a solicitor, to canvass the county personally, will you not tell how to get a solicitor and start him out? I have puzzled on this for a long time, and while I have had several solicitors, the solicitors themselves were unsatisfactory; we did not know what salary should be paid or who should pay the traveling expenses; but the results, I must admit, considering the work done, were gratifying.

How to get a man, and how much to pay him — that is the problem. During the last six months I have spent considerable time and money trying to get a good solicitor. I had numberless answers to advertisements, but the men were far away, and I am still far away from getting a man. The chief difficulty seems to be that they want all sorts of prices, and most or all are afraid of a commission basis, not knowing the locality. I am afraid of paying them $25 and expenses — pretty good sum for any weekly shop.

Just a few days before I received this letter, I received the following from a publisher who is one of the foremost students of the problems of the country weekly in the country. He said:

The "subscription scheme" proposition is one which I have studied for a number of years past, and I have finally come to the decided opinion that there is nothing which brings permanent and satisfactory results except a continual and systematic plugging away with personal solicitation, sample copies and well-prepared follow-up letters. I guess I have told you many times of my pet hobby for the subscription game, namely, a Ford runabout. In our own county, which is only twelve townships in size, we have twenty-five coöperative creameries, and it is my plan this summer to purchase a Ford runabout and beat it every morning to one of the creameries. After working the creamery, it is my intention to make a detour around the creamery and then get back to my desk at ten o'clock. By this method I expect to get and keep in close touch with my clientèle and in time build up one of the best country lists in this part of the State. In my judgment, a man does not want to bone a man for a subscription every time he meets him or makes a run to his home, but the desired end will be accomplished by becoming better acquainted with the prospective subscriber and his family. One never wants to forget that half the battle for new subscriptions is won if you get the sympathy and support of the wife and children. Dad may not like you personally very well, but if you get to the wife or children they will in time drive Dad your way. There are a multitude of methods and schemes of winning the attention and support of the country people, and I plan on having a conference in ——— some night this week with a gentleman whom I think can give me some assistance in the final rounding out of my tentative policy. As I said above, it is a thing I have studied over more carefully than any other one feature of our business, and I hope to formulate a plan which will in the end bring me the business which I greatly need to enable me to stand so far over my competitors that I can ask and secure advertising rates which will make our weekly a profitable department — which, I am sorry to state, is not now the case. Our weekly lost $500 last year after charging it with those items which of right belong to it, though not giving it any credit for sales which the newspaper undoubtedly makes in the job department.

2-7

The writer of the above letter has been in the country-newspaper game for twenty-five years, and enjoys a national reputation as one of the leaders in the movement for the betterment of the country-newspaper profession. I put his letter right here so Mr. Isham may know that the foremost students of the newspaper game are confronted by the same problems that he is. Seasoned newspaper men are pretty thoroughly convinced that the solution of the subscription-getting problem can best be solved by personal solicitation, either by the editor himself or by a canvasser; but year after year they find themselves confronted by the same questions: "How will I get time to do this soliciting myself?" or "Where can I get a solicitor?" To my certain knowledge, the writer of the letter above quoted has been for three years answering the first question, "Next summer," and the publisher who has been able to answer the second question and put a satisfactory solicitor in the field is most rare.

Through rare good fortune it was my privilege to "sit in" at the conference mentioned in the second letter quoted above. The gentleman with whom the conference was held is one of the high-grade publicity men of the Northwest, and he handles practically all of the big advertising appropriations of this section. From him we gleaned much of the other man's viewpoint, but I will use here only what seems to be germane to this discussion.

"The first trouble with the country weekly," said he, "is that it fulfills no useful function. The farmer gets his general news from his daily, and his technical information from his farm paper."

"Do you mean to say that the country weekly fulfills no useful function?" we queried.

"It's a graft," said he.

When we caught our breath, we unlimbered on that man and told him of the serious work which there is for every newspaper to do in its community, of which kind of talk we have a large supply in store.

Having drawn us out, he said: "The great trouble with a country newspaper is that you allow the business men, Farmer John and Aunt Jane to each form their own opinion of the newspaper, and never say a word to help form or guide that opinion, or if you do say anything, it is to confirm their opinion that the newspaper is an object of charity, a wart on the body politic or a brake on the wheel of progress. Just to-day, in a country paper I was looking at, I saw that time-worn classic: 'The per capita circulation of the United States is $33.37, we wish we had our $33.37.' Why don't you do something to help people form the correct opinion of the newspaper the same as every publicity man is doing for every other business, and which you want him to do more of through the columns

of your paper? You should not let an issue go to press without saying to your readers in one form or another, 'This is a h——l of a good paper this week.' Call attention to the way you have handled certain local events. Call attention to your editorial policy and explain its relation to the welfare of the community. Call attention to your clean advertising columns — if they are clean. Advertise one page on another page. Make people think about the paper as you think about the paper."

At this point he brought out the files of a bank service which he was running — a series which had struck me as being particularly effective before I ever knew who wrote them. He ran through the series and showed how he was giving the history of the bank, its place in the building up of the community, its strength, its advantages, and in general was educating people to think about the bank in the way in which the bankers wanted them to think.

In the subscription-getting game, then, here is our first weakness: we are not utilizing our own tools in opinion-forming so far as our own business is concerned. We don't do our part in teaching people what a good newspaper is, and how well our own publication is doing its work in its field.

In order for the editor himself or a canvasser to successfully sell subscriptions, he must first find the ground prepared. If a goodly share of the people of the community think that the newspaper is a wart, or its editor a pauper, or any other of the thousand and one things that people will think if they are allowed to form their own opinion, then how can any salesman make anything more than the most indifferent progress?

In all this it may appear that I have wandered far afield from getting that solicitor for Brother Isham out in Colorado, but Brother Isham's problem is the problem of nearly every other progressive publisher of a country weekly, and as this is an analytical era in business, perhaps Brother Isham's trouble is due to some more fundamental cause than the natural perversity of solicitors and their desire to do as little work and drag down as large a salary as possible.

In other words, why are the weekly newspaper publishers all over the country crying out for solicitors, and why is not the cry answered by men reasonably competent and willing to undertake the work?

A few moments ago there was an old-line life-insurance solicitor in the office, and just before him a writing-machine solicitor. How does the life-insurance company, the typewriter company, and apparently every other line of business, secure its solicitors?

By paying them reasonable compensation, and assuring them of reasonable permanence of employment in that line.

And how does the life-insurance company and the typewriter company get the money to pay these solicitors?

By loading the selling expense into the first cost, and making that loading big enough to accomplish the desired result.

The life-insurance company pays 40 or 50 to 75 and even 100 per cent of the first year's premium to the agent who gets the business, and of course the insured pays this in the long run. Isn't it foolish that we should pay a man $30 or $40 for persuading us to become insured? Yet we all do it; and if we did not do it, how many of us would be insured? And if we did not pay a man $30 or $40 for persuading us to buy a typewriter, how many of us would own typewriters?

I have discussed this matter in its relation to the subscription price more at length later in this article, but the point I want to make now is that the reason Brother Isham and myself and all the rest of us can not get solicitors is that we have made no provision in our business for taking care of the selling expense — or, in other words, of paying the salary of a solicitor. We are all "afraid of paying them $25 and expenses" because we have made no provision in our business for loading that cost upon the consumer, where it belongs. We sell our subscriptions below cost and we sell our advertising below cost, and therefore expect these things to sell themselves. How much life insurance would we buy at cost, without solicitation?

If the field offered any attraction to good solicitors, the need would produce the men, just as it has produced the horde of "contest managers" who are all so anxious to do us so much good.

It is no defense to say that we do not get the solicitors because solicitors do not like to travel through the country. Any number of other businesses get solicitors who spend their entire time in the country.

I have not told Brother Isham where to get a solicitor because I can not, and if I could I would not. I would hire the man myself and put him to work. But I do hope by what I have said that I have enlisted his support and the support of other publishers in helping solve these questions which the craft must solve before we get our business on to its proper footing.

Relation of a Newspaper to the Community.

Bienvenu and Menville, of the Houma (La.) *Times*, write:

> Would you care to give us your views as to what are the duties of a newspaper toward the community in which it is published, and also what advertising rates of a country weekly should be?

If there is any subject we like to dilate upon, it is this subject of the relation of a newspaper to its community. A newspaper exists for the purpose of interpreting the life of the community to itself and the rest of the world, and the life of the rest of the world to the community. To do this it must furnish publicity to all the activities of the people of the community. Their social, religious, educational, personal and political affairs are treated, and we call this publicity "news"; their business and official affairs are treated, and we call this publicity "advertising." The line between the two kinds of publicity is not clear, but is decided in the first instance by whether the community or some particular person benefits by the publicity. The best thought of to-day is that the same responsibility which the editor feels in connection with news, to have it truthful and wholesome, extends also to the matter in the advertising columns. In handling the news columns, the first business is to make people acquainted with their neighbors and with their community. In handling advertising matter, the newspaper should do for the business man in the small town what the publicity expert does for the national advertiser. He should know the purpose and aim of each business in the community so as to direct the publicity along the right channels. It's a big job.

To do all this work in even the limited way in which we are doing it to-day, no newspaper anywhere can sell advertising for less than an average rate of 15 cents, and in towns of the size of Houma, the rate should be from 20 to 30 cents.

The Subscription Price for Weeklies.

H. L. Izor, of the Durand (Mich.) *Express*, must have started things over in the Wolverine State when he sent out the following circular letter to his brother publishers:

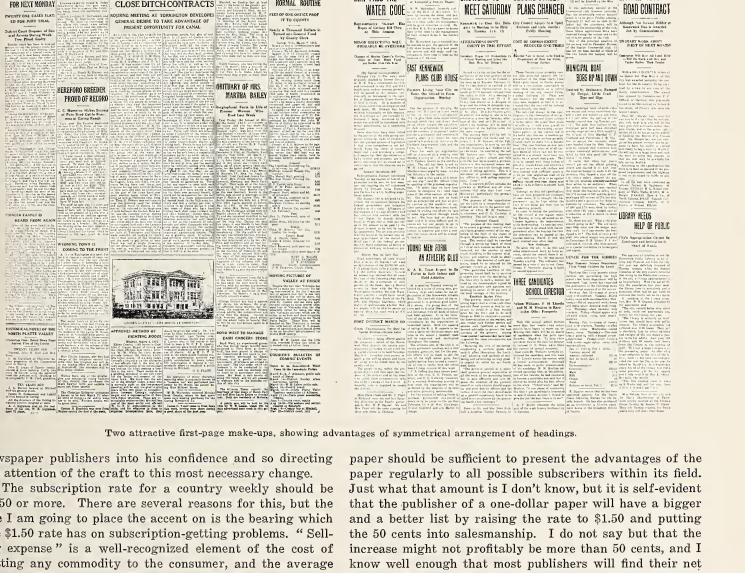
> In its issue of February 11, the Durand *Express* will announce a raise in subscription price to $1.50 a year. I am going to send you a

marked copy of this issue, and right here ask you to please "Sit up and take notice" of it. Read it, think about it, and then see if you can't say something about it in the columns of your worthy paper. And when you do that, "for the love of Mike," and the craft, send me a marked copy. You can just bet I will appreciate it, and will be only too glad to reciprocate any time you say the word. If it so happens that you do not want to startle your readers with news and comment on a raise in subscription price, then will you let me have a personal letter from you that I can use at least some of it in my columns? Just give me a moment of your valuable time and some of those ideas out of your noodle.

Why can't I hear from you both through your paper and a personal letter? Let's talk it over. Keep your eye peeled for a marked copy of the *Express* this week.

Mr. Izor is to be congratulated on his decision to raise the subscription price, and especially on taking the other selling expense, the typewriter companies have not only benefited themselves, but they have also benefited all of us by introducing into our offices an economical method of writing. This same reasoning applies to the successful selling of every manner of thing. Some commodities carry a small loading for selling expense, and other commodities carry a high loading; but the more successful the business, the more carefully the selling expense will have been found to be adjusted. How large or how small the selling expense of any commodity should be can not be stated dogmatically, but it should be determined by the nature of the business and the nature of the commodity, and should be adequate to accomplish its purpose.

The expense loading in the subscription price of a news-


The Gering Courier

WORK PROGRESSING TO CLOSE DITCH CONTRACTS

The Kennewick Courier-Reporter

MAY PASS THE WATER CODE

GROWING TO MEET SATURDAY

SECOND STREET PLANS CHANGED

EAST KENNEWICK PLANS CLUB HOUSE

Two attractive first-page make-ups, showing advantages of symmetrical arrangement of headings.

newspaper publishers into his confidence and so directing the attention of the craft to this most necessary change.

The subscription rate for a country weekly should be $1.50 or more. There are several reasons for this, but the one I am going to place the accent on is the bearing which the $1.50 rate has on subscription-getting problems. "Selling expense" is a well-recognized element of the cost of getting any commodity to the consumer, and the average mortal will more cheerfully and more readily buy one dollar's worth of goods and one dollar's worth of salesmanship, for which he pays two dollars, than he will buy one dollar's worth of goods at a price of one dollar without the salesmanship. The typewriter on which this article is being written probably cost $20 to manufacture, but sells for $100. The largest single item of expense in that $100 was easily the cost of selling it to me, yet if that cost of selling had not been added to the machine before it was placed on the market, thousands of us would still be using the pen. By adding to the original cost an adequate provision for paper should be sufficient to present the advantages of the paper regularly to all possible subscribers within its field. Just what that amount is I don't know, but it is self-evident that the publisher of a one-dollar paper will have a bigger and a better list by raising the rate to $1.50 and putting the 50 cents into salesmanship. I do not say but that the increase might not profitably be more than 50 cents, and I know well enough that most publishers will find their net revenue increased 50 cents by just raising the subscription price that much; but without becoming too theoretical in the discussion, I want to place the emphasis on the point that by raising the subscription price, the publisher will find himself in possession of more funds which he can profitably use in enlarging and extending his business.

The second reason for raising the subscription price is that most country weeklies are published at a loss anyway, and the subscriber as well as the advertiser should bear his share of the necessary expense.

The third reason is that the buying public always looks

with more favor upon the service or commodity for which it pays the higher price.

There is nothing sacred about the $1.50 rate, and there is no reason why a publisher should not receive $2 a year for his paper if he can get it without impairing his circulation and the character of the service warrants it. I recently noticed in an exchange from an eastern State a statement setting forth that the subscription rate was $2 a year, that the publishers were gratified that the public appreciated the high quality of service rendered by the



Strong, simple display from *Charles City Press*, Charles City, Iowa.

paper, and that the paper continued to enjoy a larger circulation than any other two newspapers in the field in spite of the fact that other papers sold at a lower price. On consulting the newspaper directory, I found that the paper was correct in its circulation claim; but while I would not disparage the paper, yet for the benefit of those readers who have not seen the paper, I will say that it is just a good, average country sheet, specializing on strong editorials and editorial correspondence, and an abundance of correspondence from near-by villages. Hundreds and thousands of papers just as good are selling for $1 and $1.50.

I want to repeat that I do not want to minimize the quality of this newspaper, but am using it to show how a paper can so educate the public to believe in its excellence that the subscription price can be maintained at $2 while the quantity of circulation does not suffer, and the high quality of the circulation would be obvious.

This paper which I speak of has not, within my memory, either raised or lowered its subscription price, and so enjoys an advantage which many papers do not. It is not so many years ago that the fashion spread over the country of reducing the subscription price, and it was seized upon under the mistaken notion that circulation could be thereby increased. It did not take publishers long to become disillusioned, and when the prices of all kinds were going up a few years ago, a considerable number of publishers took notice of the trend of the times and restored the subscription rate of their publications to the $1.50 basis. But there are still altogether too many papers selling for $1, and it is to be regretted that the rate was not raised years ago. When general business conditions are as they are, it would not appear to be a good time to talk about raising subscription prices, yet it is the country weeklies we are talking about, and business conditions in country towns are not bad. Therefore I would strongly advise that any publisher considering a subscription raise should not delay it. The wide introduction of cost systems in the country shops, and the still wider desire to remedy the defects of the business, has directed attention to the subscription price of country weeklies being too low, and higher rates are sure to be adopted, even if the fashion of raising prices is somewhat out of date in other lines.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Charles City Press, Charles City, Iowa.—Yours is an admirable publication, and the most attractive feature of it is the clever manner in which the advertisements are displayed, one of which is herewith shown.

The Chronicle, Walton, New York.—We have but one suggestion to make by way of the improvement of your already excellent paper, and that is the use of uniform, plain rule instead of the variety of linotype borders about the advertisements.


COME TO CHURCH TOMORROW

Sunday, March 7, has been chosen as "Sir Galahad Sunday in Chicago and suburbs, when the sermons in all churches will be based before and touch always a special address of current interest to you which Lately. The subject will relate to Sir Galahad and the Holy Quest and to Lotlie Sir Galahad," the modern book of that name.

Sir Galahad of King Arthur's Round Table stands for every noble, manly and beautiful trait of human character. He found the Grail through deeds of Christian bravery fortitude and service.

The new Sir Galahad—"Little Sir Galahad" rediscovered the modern Grail of Love and Service.

As the "Chicago Daily Evening" says "Sir Galahad Sunday" is a unique event. The Father of Lies has not a Galahad. He's a great hustler. He says that the Holy Grail is still to be sought in the world and still to be achieved and that it is accomplished in noble purpose and high living. The story sets forth the very essence of faith as God love of man and mutual living."

And to the clergymen of Chicago, with the co-operation of the Herald and its pals, Sir Galahad Sunday is a great success. It is bring your handsomest hats and gold spurs and come share the honors of the radiant occasion. Sir Galahad Sunday, March 7. Hence everybody's a knit of Galahad Knight. They don't all know it, but they're all in a quest for the Holy Grail. Come to church tomorrow. Everybody will be there. It amounts to the same thing.

That's true, isn't it? Hasn't each one of us some grateful kind, more excellent crystal Galahad do not compassed for service it was believed? Of course we have—and know.

"Sir Galahad Sunday"

will be observed tomorrow in a score of Chicago churches of various denominations with special discourses on

CHRISTIAN LOVE AND SERVICE

The Modern Quest of the Holy Grail

On Sir Galahad Sunday in these churches will be met together no spirit and attention thousands of men and women and boys and girls. And they will be brought out in their and girls. And they will be brought out in their

Helpfulness and Kingly Service
Faith and a Lofty Code
Our Plans and Duty as Citizens
Our Obligation as Respects the Saloon
Our Character as Influenced by What We Read

In other words, each of us on "Sir Galahad Sunday" may give the impression to thereby our Goal and to pursue it steadfastly and successfully.

What is the Holy Quest? It is our Cup of Cheer and Joy. Where is it? It is in the Love of Lowly Lords and Lords Rich and Helen Wells and Jane Addams and Florence Nightingale and Clara Barton and Patience R. Wheelwright are the names of some of them who have found the Galahad life in modern days.

You who are so lovingly watching the development of your children—why, here with security for them the determining agreement that some of the little life of the children, all who supply my "Forward" on behalf of every influence which makes for the safeguarding of our homes—you will encourage and support this movement for a "Sir Galahad Sunday" by sending all of it to your friends and by attending one of these inspiring and helpful services mentioned.

You and Your Family Should Hear One of These Leading Clergymen TOMORROW!

North Shore Cong. Church,
Rev. Frank J. Van Horne, Pastor
Sunday Services, 10:45 A. M. and 7:30 P. M.
Subject: "A Modern Sir Galahad."

Sunday Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Services 10:45 A. M. and 7:30 P. M.
Pastor Preaches Both Services.

Church of the Epiphany,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Plymouth Congregational Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Hyde Park Baptist Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Evanston Congregational Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Grace Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Fourth Presbyterian Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Woodlawn Baptist Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Immanuel Baptist Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Trinity Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Fourth Presbyterian Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Second St. Luth. Immanuel Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

St. Paul's M. E. Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Armitage M. E. Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Immanuel Methodist Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Washington Park Cong. Church,
Rev. Frank W. Gunsaulus, D. D., Pastor
Rev. Frank W. Gunsaulus, D. D., Pastor

Page advertisement from *Chicago Herald* advertising a "Go to Church Sunday." The idea has been used in many papers and might be adopted with profit by other publishers.

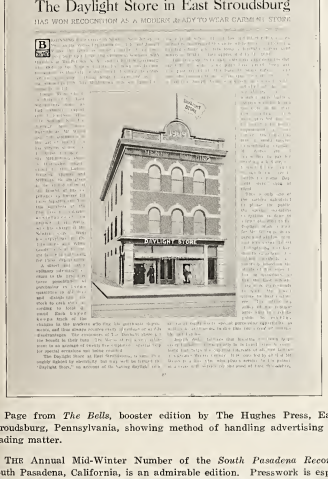
WHEN a compositor, whether he work on jobwork or at the composition of advertisements, has once learned that the simplest way is best, he has gone a long way toward getting the best out of the copy given him. Such a compositor sets the advertisements for *The Gering Courier*, Gering, Nebraska, an unusually attractive small-town paper. In addition to good advertisements, the paper is featured by good make-up, a clean and interesting first page, and very satisfactory presswork. We are showing one of the paper's attractive first pages, which illustrates a nice arrangement of headings.

It seems the papers sent us this month are, as a whole, better than usual, and the *Waseca Journal Radical*, Waseca, Minnesota, is one of the best of them. Really, it would be hypererritical on our part to find

any fault with this publication, for, considering the size of the field, it is all and more than one should expect.

The Kennewick Courier-Reporter, Kennewick, Washington.— Your clean first page, herewith shown, excellent presswork and clean advertisement composition, are commendable features of your publiestion. One would be altogether too critical to find any fault whatever with such an attractive publication.

EARL PLEW, Paris, Tennessee.— The page advertisement is neat and the panels are nicely arranged. With such a heavy border as you were compelled to work with, you should have made the matter inside strong to conform therewith, so that the border, in subordinating the type-matter, would not receive all the reader's attention.


The Daylight Store in East Stroudsburg

THAT WON RECOGNITION AS A MODERN READY-TO-WEAR CARMENT STORE

Page from *The Bells*, booster edition by The Hughes Press, East Stroudsburg, Pennsylvania, showing method of handling advertising as reading matter.

THE Annual Mid-Winter Number of the *South Pasadena Record*, South Pasadena, California, is an admirable edition. Presswork is especially good, the half-tone printing on news stock being a revelation to us, and the comprehensive showing of the city's beauty spots causes one to envy those privileged to live there.

C. W. WILLIAMS, Berkeley, California.— While the advertisement for the *California Industries Magazine* is neat, it shows the need of a good display line nearer the top to catch the attention of the reader. White space in an advertisement, or any piece of work for that matter, should be uniformly distributed — a like amount in all corresponding parts.

CHARLES W. HODSON, Manhattan, Kansas.— While your large advertisement for Lantz-Young, "Fashions for Spring," is attractive in arrangement, it is too crowded with small type to be really effective or to give the appearance of being interesting. The average person is not going to read so much matter without some interesting display to act as an inducement.

THE "Go to Church Sunday" movement is quite the rage in the large cities, where page advertisements inviting the people to services are frequently run in the papers. The churches combine to pay the advertising expense, and, as a general rule, each church contributing toward the cost of publication has a small card in the page announcing the character and time of services. In the hope that it will prove suggestive to our readers, both as a means of securing additional advertising and as an example of strong and attractive display, we are showing herewith such an advertisement which appeared in the *Chicago Herald*, issue of March 6.

GEORGE T. STEPHENS, North Yakima, Washington.— Rule arrangements in imitation of billboards, or roadside signs, such as yours, entitled "Have It Repaired," are not pleasing and should be avoided. The gas advertisements are effective, but the colons used to fill out short lines at the ends of paragraphs do not attain the purpose intended and should not be used in that way.

BEN WILEY, Charleston, Illinois.— The advertisements sent us are especially attractive and effectively displayed. Owing to the use of rules beneath every line in the heading of that one for M. Miller & Son, the lines are crowded and legibility much impaired. If the space occupied by these rules was left blank the display lines would, unhampered by the rules, stand out with much greater prominence.

Livingston County Democrat, Pontiac, Illinois.— You publish one of the best weekly papers it has ever been our pleasure to see, and we have not the slightest fault to find either with its mechanical make-up or editorial work. We feel that the first page would be improved from the news standpoint, however, by the use of more headings of secondary size, such as you have placed below the cartoon of the issue for March 26, in the lower part of the page of all issues.

Herald, Swift Current, Saskatchewan.— You are to be commended upon the clean presswork and attractively composed advertisements which characterize your publication, but the first page of your March 11 issue is cut up with so many large headings and boxed articles that unity is lost and the effect is displeasing. Several attractive first-page make-ups are shown in this department and we would suggest modeling your own after them.

THE Spring Fashion Number of *The Ludington News*, Ludington, Michigan, shows marked enterprise on the part of its publishers. Thirty-four pages, well filled with advertising, is conclusive evidence that the business office is on the alert. The composition of the advertisements is quite satisfactory, but it is unfortunate that so admirable an issue otherwise should be marred by unsatisfactory presswork. Our opinion is that the whole trouble is in the ink, and this, we believe, the inkmaker could overcome if the proposition were put up to him.

WALTER MOULDY, Kawakawa, Bay of Islands, Auckland, New Zealand.— *The Luminary* is a very neat paper and we admire the restraint practiced in the selection of type-sizes. Many printers make the mistake of figuring that the larger the display the more effective it is. Such an idea is undeniably correct when but one advertisement on a given page is composed in large, bold types, but, with all following such a plan, the effect of so many lines demanding attention would make the page confusing and the display would lose much of its effectiveness.

CLEAN presswork features the twenty-eight-page February 24 issue of the *Franklin County Recorder*, Hampton, Iowa. The twenty-eight pages are well filled with advertisements, the majority of which are well displayed. We note in several instances more faces in single advertisements than we like to see, but with such a big edition the plant's equipment was probably taxed to the limit and the variation in faces must be overlooked in admiration of bigger and more important things. Both publisher and community deserve commendation for so excellent an issue.

Times, Thief River Falls, Minnesota.— Your industrial edition is a creditable one, the presswork being of commendable quality and the advertisements well composed throughout. We are sure, however, the cover does not measure up to the high standard set by the inside pages, in that the two large half-tones exert a weakening effect upon the titular matter. As a matter of personal preference, we regret the use of the circular line at the top. Such arrangements, formerly to be seen so frequently upon letter-heads, stock certificates, etc., have long since outlived their vogue.

IN their endeavors to make sure their papers will be readable, many publishers of weekly papers are too liberal with ink, and by the time a copy reaches its destination the ink has spread and the paper does not look neat and clean as it should. Such a fault is the only serious one apparent in the March 11 issue of the *Somerset Herald*, Somerset, Kentucky, copy of which has been sent us. The large Denny advertisement in this issue is very attractive, but the two-page spread is over-displayed. When there are so many display lines, as in this instance, the tendency is to confuse the reader rather than to impress him with the item, or items, advertised.

The Winnfield Times, Winnfield, Louisiana.— Considering your circulation, we can not see how you can afford to put out such a good newspaper with a flat advertising rate of only ten cents to reimburse you. From a news standpoint your paper is excellent. In a mechanical way, however, there are opportunities for slight improvements. Too much ink was carried on the copy sent us. We would suggest that you use uniform borders around the advertisements throughout the paper, the use of such a variety being displeasing, and for this uniform border nothing is quite so satisfactory as plain rule. In the page advertisement for Gibson's store, the heading is very weak. The three lines under the word "Gibson's" should have been larger, not only for the added display, but more especially to fill the large white spaces at either end of these lines. For your secondary headings you should use a smaller size of the black head-letter in preference to the Century Expanded, for such a variation in style as exists between the two you use is not pleasing.

From the *Photoengravers' Bulletin.*

STANDARDIZATION OF THE TRIMMING OF BLOCKS FOR ENGRAVINGS.

BY FRED W. GAGE.

A RECENT issue of The Inland Printer again calls attention to the apparent neglect of the photoengraver in meeting the desire of the printer for blocks trimmed on the point system. From the fact that this matter has had frequent notice in the trade press, and has been at least "mentioned" as a suitable subject for discussion at meetings of both printers and engravers, and with little apparent progress having as yet been made, it is evident that the solution of the problem has not been reached.

While it might be thought that this indicated on the part of the photoengraver either an unwillingness to comply with the desire of the printer, or else an entire absence of any feeling of responsibility, the writer, through intimate personal knowledge of the conditions under which both are working, is convinced that neither of these conclusions is correct.

Nevertheless it is true that many of the blocks which the printer receives from the engraver, either direct or through his customers' hands, are trimmed with no regard whatever to the point system, which is the printer's standard of measurement. And this, too, in spite of the fact that in the vast majority of instances it would be just as easy to trim the block to even multiples of six or twelve points as to leave it haphazard — "any old size."

For the photoengraver has available saws and trimmers with gages graduated in points, and the finishing of any given block to a definite size in points (or pica ems) would be a relatively simple matter.

It is frequently urged, and to a great extent with truth, that a wood block as a base for any sort of printing-plate is a sorry substitute for metal. For it certainly is far short in meeting the requirements for an ideal base — is not unyielding under pressure, and all too easily is warped and otherwise distorted.

Allowing, as is usually the case, that the engraver has used a well-seasoned piece of wood, when one face of this block is covered and protected from the air by the metal plate, and the other side exposed to all the wide variations in humidity, etc., ordinarily found, it is no wonder that it swells, shrinks or warps.

Oiling the block — filling the pores of the wood with a paraffin solution or something of a similar character — has been found to minimize the troubles just noted, and actual practice proves this to be a very satisfactory procedure, and one to be highly recommended to every photoengraver who wishes his "blocks" (as our English cousins refer to them) to reach the printer in satisfactory condition, for it will usually keep them of the desired size, even to exact points.

Furthermore, blocks which will thus keep their shape are equally to be desired by the pressman, nothing being more essential to a clear, sharp impression.

Put Half-Tones on Metal Bases.

Half-tones which are to be electrotyped should, whenever possible, be mounted on a solid metal base, or, better yet, be left unmounted with the "blank" metal left on, so that the electrotype molder may handle them on his own iron base — the latter not only being unyielding, but also carrying heat in a satisfactory manner.

But, as a matter of fact, the greater portion of the engravers' product will continue to go forth mounted on a wood base, and what stands in the way of these bases being standardized on the point system? Nothing whatever except a traditionally wrong method of sizing and marking the copy — be it photograph or drawing — when sending it to the engraver.

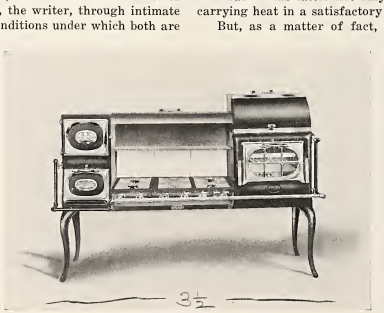


Fig. 1.

Instead of clearly marking the desired width (or height) of the finished plate in points or picas, the almost universal rule is to give it in inches, quarters and eighths. This is not so bad when the engraving is to be printed apart from other matter, but in the case, for instance, of a square-finished half-tone which is to run with full-measure type-lines above and below, the difference between a face measurement expressed in points and one given in fractions of an inch may mean the serious disfigurement of an otherwise perfect page.

One thing that has been especially troublesome in this connection is the shoulder outside the printing-face of a square-finished half-tone, necessary for nailing room. As a rule, the width of each shoulder has been allowed as one-eighth of an inch, and quite often the block itself can not exceed a certain stipulated size, so the face has to be made, say, a quarter of an inch less to allow for the two shoulders.

Yet it would be just as easy to allow for a standard width of, say, nine points for each such shoulder, and mark the face size in picas accordingly.

Another very troublesome factor has been the vignetted

plate — the wide, soft vignette so pleasing to the artist and engraver often proving a sore trial to the patience of the printer. And this not alone because of the difficulty of getting the type-matter as near to the object desired, but also because the vignette often requires a block largely in excess of the available dimensions of the page, and is rarely finished to point measurements.

It is easy to see that when a plate just 17 pica ems wide is wanted there is no way of marking the copy in eighths of an inch to secure the exact size desired. Usually the marking, 2¾ inches, is considered near enough, but it is this very lack of exactness that leads the photoengraver to believe that exactness in trimming the block is not worth troubling about.



Fig. 2.

Zinc etchings (and half-tones with background cut away) are not so difficult to plan for, as there is almost always room for nails inside the width of the face, hence no need for shoulder allowance. For this reason the marking of the width of the face in points, rather than in inches, would readily yield a block that could be trimmed to even points, to the great satisfaction of the printer.

When the printer renounced his strange gods of type measurement and adopted the point system, a much-to-be-regretted interposition of Mammon allowed the old standard agate line (14 to the inch) to stand (as a sop to the newspapers, perhaps), and the photoengraver has found no serious difficulty in meeting this standard when so specifically instructed.



Fig. 3.

But even this class of copy is rarely so marked, the prevailing practice being an indication in inches or eighths of an inch.

This practice may have found encouragement from the too-often justified reputation of the photoengraver as an inexact workman; but, on the other hand, has it not perhaps encouraged this inexactness? As, for instance, the common marking of copy, 2⅛ inches in width, which the photoengraver interprets as something under or about 13 pica ems wide.

Equally easy would be the adoption of the standard point system if its use became fairly uniform by those having to do with the preparation and sizing of the copy sent the engraver. So how may he go about it?

First let us consider that although one inch represents practically 72 points, exactness to one-seventy-second of an inch is rarely necessary. As a matter of fact, the printer uses even ems or half-ems pica as his common standard, and practically all his spacing material is graduated on this basis.

So far as all ordinary work would be concerned, therefore, a marking in points of a multiple of six would yield plates of even pica (or half-pica) ems measurement, and the blocks would then require no special justification to fill the measure.

Standardization.

As a suggestion toward standardization — and this quite as much for the benefit of the engraver as the printer — let the marking of copy in inches or fractions of an inch be discontinued (unless it be for the benefit of the customer, and then translated into points, or preferably picas, before going to the photoengraver).

I do not believe that it will be necessary to use for all ordinary work any finer subdivision of the printer's inch (72 points) than the pica (12 points) or the half-pica (6 points), and for all ordinary shop purposes these may be simply referred to as ems and half-ems.

Then provide the operators on the cameras of the photoengravers with rules graduated in picas and half-picas (many of them are already so equipped), and see that block-trimming machines are equipped with gages so graduated.

Co-operation Needed.

The problem then becomes one of intelligent coöperation on the part of all concerned, and it is in the solution of such problems as this that a distinct advantage lies with those organizations in our industry which control all such details in their own plants.

As previously noted, however, there are certain contingencies which must be recognized in advance, and due allowances made therefor by the person who marks or "sizes" the copy before it goes to the engraver.

The square-finished half-tone, for instance, must have a shoulder for nail room unless it be anchored to the block (and anchors are costly and never any too reliable, as we all know).

These shoulders may be standardized as nine points each in width, or an allowance for the two sides of eighteen points — one and one-half ems. The person marking the copy must know whether shoulders on the plate may or may not be included in the total width of the block, and (as an illustration) if the block can not exceed 36 ems in width and there is no objection to the face being a little narrower, mark the copy "34½ ems" wide.

The engraver, having a standard shoulder of nine points, will then deliver a block just 36 ems in width and everybody will be happy.

Special Provisions.

In some instances (as when fitting closely into borders) no shoulders can be allowed on sides, and in such cases (if the half-tones be not large) the top and bottom shoulders will afford a fairly safe amount of nail room.

Often, too, type-lines must be set closer to the face of a half-tone than a nine-point shoulder would allow and thus demand trimming close to the face, with possible necessity for anchoring one edge or all the plate.

In all such instances clear marking of the copy is productive of good results and good feeling on the part of all concerned.

The marking or sizing of copy for zinc etchings or "cut-out" half-tones is relatively simpler, but it occasionally happens that an allowance for a nailing shoulder must be made.

The copy for vignetted half-tones must be marked with extra care, for the reasons previously mentioned.

If the total width of the block must not exceed a certain number of ems, mark the copy accordingly. If, on the other hand, the size of the subject itself be the one factor which must be definite, and the vignette a secondary consideration, this should also be clearly marked.

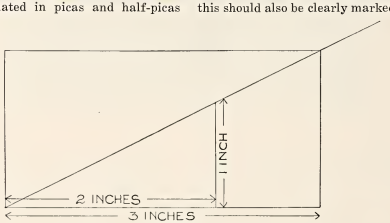


FIG. 4.

Indeed this matter of exactness in marking all copy is of more importance than is usually realized, and while not exactly germane to the subject in hand, it seems of such consequence as to warrant further elucidation at this time.

The photoengraver, while in a sense a scientist, is rarely an adept in its occult branches, and as a mind-reader is usually a flat failure.

Examples.

Then, when a piece of copy comes to him marked as shown in Fig. 1, he is by no means sure whether his customer wants a half-tone 3½ inches wide *over all*, or whether the 3½ inches must be on the stove, with a more or less indefinite margin at the sides.

So let all dimensions be shown by witness marks, as indicated in Fig. 2.

The marking of copy for a vignetted half-tone should show the size of the object, and also, when possible, the over-all dimensions of the plate or block. The example shown as Fig. 3 indicates this, and leaves no chance for misunderstanding.

These same limitations of the photoengraver also render very hazardous the use of such instructions as "reduce two-thirds," "make double column," etc.

In fact, it is common knowledge among engravers that a very large proportion of their "make overs" are caused by indefinite or wrongly interpreted size instructions, or by the use of the wrong screen.

Greatest Essentials.

Careful and exact marking of copy, therefore, will give:

Width (or height) in ems or half-ems — clearly shown by witness marks.

Width of block in ems (if it be different from face of plate).

Instructions as to cutting out or vignetting half-tones (if necessary).

Instructions for "cropping" (or omission of edges shown in photo but not desired on plate).

Screen to be used.

Trimming of block (if other than standard 9-point nailing shoulders be expected).

Anchoring (when necessary).

And where special combinations or groups are to be made up, a sketch or diagram is very useful.

Proportional Reduction.

In this connection I can not forbear mention of the problem of proportional reduction, which seems so difficult of mastery by many. The engravers' camera is a very exact instrument, and if in making the negative (whether for half-tone or zinc etching) the image be one-half as *wide* as the copy, it will also be one-half as *high* as the copy. That is all there is to it, and a practical application of this fact is illustrated herewith.

The diagram shown (Fig. 4) illustrates a quick and easy method of ascertaining to what proportions a photograph or drawing will reduce. As will be seen, measurements either vertically or horizontally along an imaginary line running diagonally from corner to corner will show what the height and width will be for any given reduction.

Any one, by a little study and practice, can work out any problem in proportional size as indicated, and there is available a very ingenious scale (Prior's Automatic) which can be laid over the copy and show at a glance all dimensions.

If in doubt as to the size to which a drawing or photograph may be reduced, give the largest allowable dimension each way, and the plate can then be made to come within these dimensions. Always mark the size plainly on each piece of copy sent.

In conclusion, let me express the hope that this one matter of standardizing the work of the photoengraver by the use of the printers' pica ems be taken up by the trade publications generally, and all concerned would soon be educated to its universal use.

MEETING OF CHICAGO PRINTING CRAFTS ASSOCIATION.

The Chicago Printing Crafts Association held its regular monthly meeting at the Fort Dearborn Hotel on Tuesday evening, April 20, with sixty-five members and guests present. An excellent table d'hote dinner was followed by an entertaining monologist.

An animated discussion over making all cuts conform to a uniform nonpareil or pica measurement resulted in the passage of a resolution in which the association went on record as favoring such a standard. The resolution also carried with it a demand that the association petition engravers and electrotypers to insist on this uniformity of cut measurement.

How to handle gold ink to secure the best result was taken up without a definite solution as to how this can be obtained.

How can the printer help the electrotyper? This question brought forth many comments. The general trend of the statements was that this could best be done by sending the electrotyper a clean form, or, more properly speaking, a clean type-face. It was stated that printers are notoriously derelict in washing forms properly ere sending them to the foundry. Ink that has remained on type-faces several days and then smeared over with a dirty rag causes trouble in the electrotyping department. In many cases the ink fills the interstices of the type and hardens after standing several days, necessitating steaming on the part of the electrotyper before he can use the form to advantage. In case of a rush, and this can not be done, the result is a dirty matrix that in turn makes an exceedingly indifferent plate, from which poor or bad results are obtained on the press. Clean your type-faces, is the electrotyper's demand of the printer. Further discussion revealed the fact that electrotypers wanted high quads and spaces in all forms sent to them.

How can the electrotyper help the printer? was next taken up. The discussion only brought out the hope of the printers that all graphite dust be removed from the forms before being returned to them.

How can the printer help the pressman? By so justifying and locking up his forms as to avoid the necessity of doing all this work over after it is put on the press.

How can a pressman help the printer? By seeing that the composition of the latter is brought out in all its proper effect upon the printed sheet.

How can the printer help the bindery? By consulting the bindery when laying out forms, so as to give the most expeditious fold to the printed sheet when it reaches the bindery.

How can the bindery help the printer? By explaining certain make-ups to meet certain conditions.

W. J. Geary was named a committee of one to arrange for a moving-picture demonstration at the May meeting.

A. D. Robrahn, A. Jahn and F. Dermody, the association's committee on vocational training, were ordered to visit Springfield and appear before the legislature relative to a measure covering this matter.

F. R. Anderson advocated a joint meeting in the fall of all printing-trades craftsmen and their employers, to discuss ways and means for the general uplift and improvement of the trade.

Thirteen new members were placed on the roster of the association and six new applications for membership were received. These were as follows: New members: C. D. Manlove, with O. A. Koss; Henry Hendricksen, with Bond Brothers; John S. Brooks, with McFarland, Shumway & Armstrong Co.; William J. Rice, with Hillison & Etten Co.; P. G. Montgomery, with Toby Rubovits; Arthur Tyrell, with Manz Engraving Company; Max Portensky, with Riddle & Wunderle; Bernard Kischell, with Wells & Co.; D. J. McCue, with Cameron, Amberg & Co.; Edgar White, with Mahin Advertising Company; John F. Holmes, with Cameron, Amberg & Co.; O. A. Barrett, with Commonwealth Press. Applicants: R. J. Lecture, with U. S. Sample Company; S. E. Hussey, with Sleepeck-Helman; C. H. Millbrook, with Wagner & Hanson; E. H. Richter, with Consumers Company; George H. Smith, with Faithorn Company; Charles H. Lorenz, with James H. Rook Company.

On motion, a rising vote of thanks was tendered John J. Smith, of the Smith-McCarthy Typesetting Company, for his notable work in securing new members for the association.

The question of members returning cards, saying they would attend the meeting and then remaining away, was brought up. These absentees caused a deficit in settling for the dinner, as Secretary Hillison had based his order for plates on the statements of those who promised to attend. On motion, the secretary was ordered to notify these members of the condition of affairs, and also that they would be expected to pay, notwithstanding the fact of their absence.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Paper-Ruler Wants Position.

(3127) A paper-ruler, with seventeen years' experience at the ruling trade, capable of estimating and taking charge of ruling department, desires to settle down in the South or West. Will furnish the best of references and samples of work.

Position as Foreman Wanted.

(3128) All-around printer, married, thirty-six years of age, non-union, desires position as foreman with a good firm. Is willing to take a special interest in the business. Can do anything in the printing line as compositor, make-up, stoneman or pressman; in fact, anything requiring a printer's knowledge. Best of references.

Bindery Foreman Seeks Opening.

(3129) A combination ruler, blank-book maker and finisher, having had eighteen years' experience, ten years as foreman in job bindery, would like to connect with some firm that would be willing to pay a fair wage to one who is experienced in edition work, bookbinding, ruling, estimating, a good systematizer, result-producer and cost economizer.

Pressman with Money to Invest.

(3130) Pressman and compositor will be willing to make an investment of $500 in a good business. Is a first-class pressman and not afraid of work. No bad habits.

Seeks Connection that Offers Future.

(3131) Young man, with eleven years' experience in all departments of the printing business — pressroom, newspaper and job, folders, staplers, etc., three years as linotype operator — is anxious to locate in Chicago or Milwaukee, but will consider good proposition elsewhere.

Artist and Advertising Man Seeks Opening.

(3132) Young man desires position with a printing-plant or a manufacturing concern as an advertising man. Single; twenty-nine years of age; American; good habits; a thorough knowledge of platemaking, printing, type and commercial illustration. Can design, lay out and write advertising matter of all kinds. References and samples to substantiate these claims. Opportunity, not salary, first consideration.

Job Compositor Seeks Position.

(3133) Job compositor, twenty-four years of age, seeks position either in town or country. Has had seven years' experience in small first-class jobbing office, and has particular development in the artistic end of the business.

Seeks Executive Position.

(3134) A man, thoroughly posted in all branches of the printing business, both from the theoretical and practical standpoints, is seeking a position where he can use this knowledge to advantage. Has also studied designing and oil-painting and advertising. Can meet customers and advise them regarding work, and also follow the work through the plant. Will consider any location, but prefers the vicinity of Boston.

Stereotyper Seeks Opening.

(3135) A man, twenty-eight years of age, of good habits, eleven years' experience at the trade, mostly on jobwork, has also helped out on newspaper work, seeks opening. Has had a great deal of experience on cuts of all kinds and can make zinc cuts by the Day process. Work on cuts includes mounting, trimming, routing, etc.

Foreman-Editor Seeks Position.

(3136) All-around country-bred printer, now in full charge of composing-room of six to twelve page daily, desires to make a change. Has also done some editorial work on country weeklies. East or Middle West. Union, sober, widower — one child.

Foreman Seeks Change.

(3137) Young man, twenty-seven years of age, with thirteen years' experience as job and ad. compositor, and also capable of doing platen presswork, seeks change, preferably in the Northwest. At present foreman of good-sized plant. Married. Best of references.

Linotype Operator Seeks Charge of Small Newspaper.

(3138) A first-class linotype operator and make-up man desires a position where he can take charge of small newspaper. Has had fourteen years' experience in the newspaper business and knows it from beginning to end. Can lay out, and is rapid on the machine. Best of references.

Rotogravure Man Seeks Position.

(3139) A rotogravure man, of long experience, who can secure first-class results, desires to locate in Chicago or in the West.

Job Plant in Good Location for Sale.

(3140) A first-class job plant, with business established so that soliciting is practically unnecessary, is for sale. Consists of one Miehle cylinder, pony press, two Gordon presses, cutter, stitcher, and all other necessary equipment. Splendid location, with arrangements so that rental is at a minimum. Owner has other interests which compel him to sell plant.

Foreman Seeks Change.

(3141) Man, ten years at the trade, two and a half years of which he has held the position as foreman of a medium-sized shop, well equipped, turning out high-class work of every description, seeks change. Would consider position with firm that caters to the better class of work, or one that is desirous of building up that class of trade. Can take care of anything in the line of printing; can do designing and turn out work that calls for originality and taste.

Linotype Plant for Sale.

(3142) Wishes to dispose of his Model Five linotype machine, equipment and business. Plenty of good work at good prices. Good thing for competent man. Price, $5,000. Terms to responsible party.

Cylinder Pressman Seeks Position.

(3143) Cylinder pressman, temperate and reliable, thirty-seven years of age, would like to get in touch with a concern in the New England States or the Province of Quebec, with the object of procuring a permanent position. Experienced on various classes of presswork, including half-tone work, colorwork, embossing and general job printing; also familiar with platen presses. Capable of taking charge of small plant.

Pressman Seeks Advancement.

(3144) Pressman, having eleven years' experience on both job and cylinder presses, also on Hoe magazine web presses, and has finished course of instruction on Hoe and Harris offset presses, seeks opening offering advancement. Understands half-tone, book and general commercial printing. Twenty-five years of age.

Linotype Operator Seeks Opening.

(3145) Union linotype operator desires position on afternoon daily in good, progressive town. Married. Good habits, good speed and thoroughly reliable.

Seeks Position as Superintendent.

(3146) A man, thirty-five years of age, with eighteen years' experience, the last eight years holding position of superintendent, desires to connect with a progressive firm desiring the services of a thoroughly reliable, energetic and capable executive. Understands loose-leaf work thoroughly, and is familiar with the variety of work usually found in the larger shops.

Electrotyper Seeks Change.

(3147) An all-around electrotyper, with over thirty years' experience, fully capable of taking charge if desired, desires to locate in the East if possible. Good habits. Can furnish the best of references.

Would Purchase Job Shop.

(3148) Young man would like to purchase interest or all of good job shop in good, live western city or town where small payment will swing the proposition. Has built up a one-press plant in five years to one of the best in the State for another party; has saved a little money and wants to get the benefit of his own services. Would consider taking job end of a live newspaper. West or Southwest only.

OBITUARY

William Thomson.

William Thomson, president of the William Thomson Printers' Machinery Company, with offices at 426 South Dearborn street, Chicago, and also in New York city, died in the latter place on March 23. His death was due to typhus fever.

Mr. Thomson, previous to his elevation to the presidency of his company, had been its secretary for thirty years. He was a man of sterling character and was an expert in his chosen profession. He had a wide acquaintance among the printers of the country, all of whom will learn of his death with deep regrets.

James Appleton Pierce.

James Appleton Pierce, general manager of the Matthews-Northrup Works, of Buffalo, New York, passed away at his home, 141 Oxford avenue, on Tuesday evening, March 2, 1915.

Mr. Pierce was a native of Buffalo. He was born on April 29, 1856, the son of Ezekiel P. and Jane B. Pierce. After a public-school education, he learned his trade in the office of Matthews & Warren, owners of the old *Commercial Advertiser*. When James N. Matthews bought *The Express* and its cognate printing industries, Mr. Pierce went to that establishment as foreman of the composing-room. He rose steadily from one post to another, until at the time of his death he was general manager of the Matthews-Northrup Works and a director in the J. N. Matthews Company, which owns that business and *The Buffalo Express*.

Mr. Pierce at one time was president of the Typothetæ of Buffalo, and had also served as president of the National Association of Employing Photoengravers.

William Rockhill Nelson.

William Rockhill Nelson, editor and owner of the *Kansas City Star*, passed away at his home in Kansas City on Tuesday morning, April 13. Mr. Nelson, who was seventy-four years of age, had been in ill health for several months and had been confined to his home since last December. Mr. Nelson was recognized as one of the leading newspaper editors of the United States, and his friends were many.

Mr. Nelson was born in Fort Wayne, Indiana, March 7, 1841, and was educated at Notre Dame University.

Intense admiration for the reform work of Samuel J. Tilden brought him into contact with that great Democrat, and when only thirty-four years of age he became Tilden's Indiana campaign manager. His interest in political leadership made him turn to newspaper work as the best way to influence men in the mass. He went to Kansas City and started the *Evening Star* on September 18, 1880.

Essentially a builder, he took an intense interest in the development of the city. Almost from the first issue, the *Star* urged the necessity of paving the streets, of getting a park system, of building attractive houses, of planting shrubbery and trees.

In politics he was, as he often said, "independent but never neutral." But he would never consider any elective or appointive position.

Thomas F. Walton.

Thomas F. Walton, of the Walton & Spencer Company, and late president of the Ben Franklin Club of Chicago, passed away on Friday, April 9, after an illness extending over several months.

Mr. Walton had been active in organization matters ever since the Ben Franklin Club movement was started. He was always a faithful attendant at meetings, and was elected to the presidency at the last annual meeting. Owing to his illness, he was unable to preside at any of the sessions since his election.

His funeral was very largely attended by friends and neighbors and his confrères in the printing industry.

He is survived by his wife and three children, and two brothers, T. E. Walton, of Albany, New York, and A. G. Walton, of the Chicago Printing House, Chicago.

Mr. Walton was born January 9, 1873, in Plattsburg, New York. He received a good common-school education, and when fifteen years old entered the office of the local morning paper, where he began his apprenticeship as a printer. Upon the death of his father in 1893, he, with his mother and brother, F. E. Walton, moved to Chicago. Here he entered the employ of Hornstein Brothers, printers, and finished his apprenticeship. When that firm went out of business, he went into business for himself as a broker, but in about a year he, with George W. Spencer, started the Walton Printing Company, which name was shortly changed to the Walton & Spencer Company. This business was started in a small way with one pony cylinder and two job presses in the old building at the southwest corner of Dearborn and Harrison streets, where the Transportation building now stands. The firm then moved to Wabash avenue, and after that to the present location, 1241 South State street.

James F. Boland.

James F. Boland, treasurer of The Workman Manufacturing Company, of Chicago, passed away on Thursday, March 11, 1915. Mr. Boland had been in poor health for a couple of years, and had been confined to his home for three weeks immediately preceding his death, but was not supposed to be in immediate danger. He leaves a wife, a stepson and a sister to mourn his loss, as well as a wide circle of very warm friends, and these gathered on Sunday, March 14, to pay the last tribute of respect to him who had rounded out a vigorous and useful life of sixty-one years.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Latham Machinery Company in New Building.

The Latham Machinery Company, Chicago, will be in its new three-story building, corner of Ann and Fulton streets, on May 1.

The Motor as an Aid to the Salesman.

George A. Morey, salesman for the New York branch of Barnhart Brothers & Spindler, 29 Great Jones street, has a territory for his operations covering New Jersey, Brooklyn and Long Island. Mr. Morey is very modern, and "gets there" by automobile, by which means he covers more territory, sees more "friends," and gives them better service than possible by train or trolley.

"Printers' Errors."

"Printers' Errors" is a booklet by R. W. Harvey and published by The Regal Press, 5514 West Lake street, Austin, Chicago. It is a treatise combining scientific salesmanship with the possibilities of correct typesetting. The information contained in the book is intended to put more advertising power in typographical display. The writer says he "hopes to assist both advertiser and printer in the mental laws governing literary salesmanship."

H. W. Thornton Western Sales Manager of the Whitlock Printing Press Company.

H. W. Thornton, one of the most widely known men in the printing-press business, and a practical printer who has gathered an exhaustive technical knowledge of the art, has been appointed western sales manager of the Whitlock Printing Press Company, manufacturers of the Premier press, with offices at 1406 Fisher building, Chicago. Mr. Thornton's extensive experience and conscientious work in catering to the needs of printers make the securing of his services a subject of congratulation to the Whitlock Printing Press Company and its patrons as well.

Journalism Week at University of Missouri.

May 3 to 7, inclusive, will be celebrated by the School of Journalism of the University of Missouri, Columbia, as the sixth annual journalism week. Sessions will be held morning, afternoon and night on each of the five days. At the day meetings, in Switzler Hall, problems of special interest to the newspaper and writing craft will be discussed. Country and city newspaper work will be considered from many angles; the advertising man will have his say; the magazine writer, the illustrator, the trade-press man, the woman special writer and the woman editor, the printing expert — all these and others representing the many activities of journalism and its allied callings will give and receive ideas. At the night meetings, in the main University Auditorium, there will be addresses of a more popular character, of interest both to the craft and to the public.

Sterling, Illinois, "Daily Gazette" Changes Ownership.

The Sterling, Illinois, *Evening Gazette* has been purchased by David W. Grandon, of Hillsdale, Michigan, who has taken possession of the business. Maurice D. Johns, who has been connected with the *Gazette* for over twenty-five years as manager and for a number of years past as owner of the entire stock in The Sterling Gazette Company, a short time ago sold all of the stock of the company to George D. John, of Sterling, executor of the estate of the late Martha A. John, who in turn disposed of the entire stock issue to Mr. Grandon. In taking possession, Mr. Grandon promises to maintain the high standard that has heretofore characterized the paper under the former management.

Wanner Machinery Company Places Machines under Power in Showrooms.

Machines that are placed under power in the showrooms offer great advantages not only to the company selling the machines, but also to those contemplating the purchase of the machines. Being able to see a machine in actual operation enables the prospective purchaser to judge its merits to a greater degree than when the machine is merely standing on the floor. It was undoubtedly the realization of this fact that led the Wanner Machinery Company to place under power a thirty-six-inch paper-cutter and a line of Golding jobbers in its showrooms at 703 South Dearborn street, Chicago. The company extends an invitation to printers to call and see these machines in active operation.

Mr. John Geddes to Make Extended Tour of United States.

Mr. John Geddes, for nine years with Messrs. John Haddon & Co., seven years of which was as representative in Scotland and Ireland, left England on April 10 for an extended tour of the United States for the purpose of investigating the latest developments in connection with the printing and allied trades. While on this side, Mr. Geddes will also have some interesting propositions to present to the trade, among them being Bell's photogravure machinery, which consists not only of a rotary printing machine to print from the roll at a speed of from 2,000 to 5,000 an hour, but also a complete plant for the engraving of the cylinders, etc.; also Strong's paper-curing machine, by means of which paper can be taken direct from the mill and thoroughly cured and air-dried, eliminating static electricity, and permitting of perfect printing of colorwork without the necessity of storing the stock for some time. Mr. Geddes also has the United States rights for the sale of the Mascord system of electric motors for rotary presses, which is said to be simple, efficient and economical of power.

First Call for Convention of United Typothetae and Franklin Clubs.

From Los Angeles come the first bugle-calls for the convention of the United Typothetæ and Franklin Clubs of America, which is to be held in that city on September 21, 22, 23, 24. The general committee of the printing crafts of that city announces a sweeping invitation to all printers and allied tradesmen and their wives in the United States to attend the meeting.

The first three days will be devoted to the educational program prepared by and under the direction of the Typothetæ Program Committee, the business sessions of the organization, and all interspersed with delightful entertainment features of a character that have made Los Angeles famous as a host to visitors. The entire day of September 24 will be devoted to pleasure, and the committee has announced that the event will be one never to be forgotten.

The attractions of the two great expositions, at San Francisco and at San Diego, make the trip to Los Angeles doubly alluring, as the railroads have made very low round trips to both the exposition cities.

From information at hand, it is expected that this will be the best-attended meeting in the history of the Typothetæ. Several cities have organized "Los Angeles Clubs," the purpose being to gather together travel parties, the members depositing a fixed sum each week or month, thus easily accumulating the amount necessary for the trip.

Any information as to itineraries, railroad rates, hotel accommodations and side trips will be furnished from the office of the General Committee, 424 Union League building, Los Angeles.

Banquet of the Connecticut Valley Club of Printing House Craftsmen.

The banquet of the Connecticut Valley Club of Printing House Craftsmen was held in Hartford, Connecticut, on March 20. It was attended by 150 men, all prominent in printing and allied lines and representing Hartford, New Haven, New Britain and Meridian, Connecticut, and Springfield, Worcester, Holyoke and Westfield, Massachusetts, together with guests from Boston, New York, and Providence, Rhode Island.

The principal address was given by M. C. Mantemach, of Hartford, on "Printing Plates and Their Uses." A cabaret entertainment was a feature of the evening.

The club has a membership of eighty-five, and was organized November, 1913. The next meeting will be held at the Cooley Hotel, in Springfield, Massachusetts, on May 15; at which time John Clyde Oswald, of New York, will speak.

A Distinctive Series of Poster Stamps.

A series of poster stamps which is destined to do much toward the promotion of thrift and which offers the savings banks an advertising vehicle of exceptional value is that known as the "Thrifty Alexander Series," published by The Harvey Blodgett Company, St. Paul, Minnesota. The idea is that of H. A. Blodgett, president of the company — who makes a specialty of financial advertisements — who is also author of the short but terse verses which form an important part of each stamp. The designs, particularly suited to the verses in all instances, are by F. G. Cooper, the well-known New York poster artist, who has made a specialty of this class of work.

The bank purchasing the right to use the series in its territory orders a supply of albums, which it distributes, advising recipients that a new stamp can be obtained at the bank each week. The universal interest in poster stamps at this time, when many people are making collections, makes a second invitation unnecessary. The stamps are a chronology of the life of Thrifty Alexander, the first of the series depicting Alexander's father starting an account for the youngster on the day of his birth.

From the standpoint of art in their design, from the standpoint of printing mechanics in their execution, and from the advertising standpoint, this probably is the most notable series of poster stamps yet issued by any firm.

Portfolio of Warren Standard Papers.

By means of an attractive little prospectus, S. D. Warren & Co., of Boston, Massachusetts, announces a new portfolio of Warren standard papers. The company states in this prospectus that it believes this new portfolio will be the most complete and instructive piece of paper adver-



Attractive Cover of Portfolio of Warren Standard Papers.

tising that has yet been issued. Since the conception of the original idea, those who have had charge of the work have incorporated interesting suggestions and improvements that have occurred to them, the final result being an assortment of specimens that will be of great help from the standpoints of paper, typography and illustration.

The folios will contain illustrated signatures of the Warren standard printing-papers — Cameo Plate, Lustro Coated, Silkote Dullo-enamel, Cumberland Coated, and Printone. The educational side has also been given attention to the extent that the plates are described, the inks specified, style of type is indicated, paper-stock items are listed complete — in fact, every detail is explained.

Ohio Printers' Federation to Meet in June.

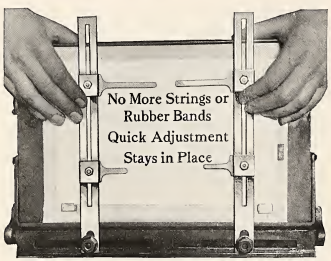
Dayton has been selected as the place for the coming convention of the Ohio Printers' Federation, which will be held June 10, 11 and 12. The program, which will be announced later, will "teem with talks which should help

to make all who hear them better business men, and our industry a better one in which to labor."

In addition to the business and educational features on the program, interesting entertainment is being provided, and visits to a number of the larger industries in Dayton will offer much that should prove an additional inducement to be in attendance. The National Cash Register Company, with its mammoth printing-plant; the Miama Paper Company; the American Envelope Company, and the Wright Brothers Aeroplane Factory, are among the places to be visited.

The Anway Adjustable Job-Press Grippers.

Pressmen and feeders who have been seeking a simple and effective method for holding the sheets on the platen of the press, a method that will enable them to do away with the bother of using strings and rubber bands, will undoubtedly welcome the announcement of the new Anway adjustable job-press grippers, illustrations of which are shown. These grippers are simple in construction, with no parts to get out of order, and can be readily adjusted without difficulty to any job. Once adjusted, they stay in place and hold the sheet firmly in position.



The Anway Adjustable Grippers in Position for Holding the Sheet.



The Anway Adjustable Grippers Attached to Press.

The Anway gripper is bolted to the gripper bar in the same manner as the ordinary gripper, and can easily be moved horizontally. Two adjustable arms are furnished with each gripper, making four arms with each pair. These arms may be adjusted up or down to suit the requirements of the job in hand, or can be taken off when not required. The grippers are nickel-plated throughout and present a pleasing appearance. They are being offered at a moderate cost, so that a considerable increase in efficiency may be obtained at small outlay. They may be secured through any printers' supply house or direct from Harry B. Anway, 7038 Stony Island avenue, Chicago.

Novel Autopress Numbering Device.

Users of the Autopress will undoubtedly take great interest in the announcement of a new numbering device recently sent out by the American Autopress Company, 110-112 West Fortieth street, New York city. This apparatus, the company states, will permit of printing numbers consecutively, or printing the same number two, three or more times, as desired, changing automatically to print the next number.

The description as given in the announcement is as follows:

The numbering machines used are specially designed for use with a specially built chase which eliminates plunger action. The numbering heads are operated through the center of dials, which action is positively controlled by the bed movement of the press. This advantage naturally prolongs the life of the numbering machines, besides assuring accurate operation at a much higher rate of speed than ever before possible. As a matter of fact, with this new equipment these numbering machines may be successfully operated at the maximum speed of the Autopress.

Another important advantage of the equipment is, the numbering machines can be operated in any direction in the chase; that is, in a straight line or at right angles with the cylinder, or in both directions at one time, if necessary.

With this apparatus it is possible to print and number at the same time, locking up the type-matter with the numbering heads in the same manner as on any ordinary job; and where electrotypes are used, the wooden blocks are gouged out to clear the operating rods of the numbering heads.

You can run as many numbering heads as can be gotten into the printing-surface of the press. The heads are locked in the form the same as type-matter.

Golden Jubilee of the Illinois Press Association.

The Golden Jubilee, or fiftieth anniversary, of the founding of the Illinois Press Association will be celebrated at the Hotel Sherman in Chicago, on May 19, 20 and 21, 1915.

The association was founded in 1865 by J. W. Page, the present president of the organization, who has always been a tower of strength in advancing its interests.

James Keeley, editor of the *Chicago Herald*, and John McCutcheon, cartoonist of the *Chicago Tribune*, will be the principal speakers at the banquet, which will be held on Thursday night, May 20. Mr. McCutcheon will speak on his "Trip through the European War Zone."

The sessions of the convention will be held in the banquet-room of the Hotel Sherman.

The entertainment features of the meeting are under the direction of Charles E. King, of the J. W. Butler Paper Company. Mr. King has made the following arrangements for the pleasure of the delegates, their wives and friends:

Wednesday night, May 19, a special grand carnival will be given at the Midway Gardens, Cottage Grove avenue and Sixty-first street.

Thursday night, May 20, the Chicago Association of Commerce will give a banquet at the Hotel Sherman in honor of the visiting newspaper men.

Friday night, May 21, a theater party will be given under the direction of Chairman King and his committee.

The entertainment features of the convention will be

financed by the newspaper-supply houses of Chicago and the Chicago Association of Commerce. No expense will be spared to make the meeting the biggest and most enjoyable one ever held in the history of the association.

The sessions and entertainment features of the convention will not be confined to members of the Illinois Press Association alone, but every newspaper man in the State of Illinois is cordially invited to the meetings and to participate in the various events.

The officers of the Illinois Press Association are as follows: President, J. M. Page, *Democrat*, Jerseyville; first vice-president, John T. Galbraith, *Free Press*, Carbondale; second vice-president, W. J. Smith, *Sun*, Waukegan; third vice-president, H. U. Bailey, *Republican*, Princeton; secretary, J. M. Sheets, *Oracle*, Oblong; treasurer, J. E. McClure, *Democrat*, Carlinville. Executive Committee: Charles W. Warner, *Chronicle*, Hoopeston; G. A. Crowden, *Fairdealer*, Ottawa; S. J. Porterfield, *Chronicle*, Cullom. Legislative Committee: E. A. Snively, Springfield.

Thompson Type Machine Company Moves into Larger Quarters.

The Thompson Type Machine Company, which since its inception, in 1907, has been located at 624-632 South Sherman street, Chicago, has been compelled to move into larger quarters to take care of its rapidly growing business, and has located its factory at 223-225 West Erie street, Chicago, where a modern plant of machinery and tools is being installed. When completed, it is said, it will be a model factory in every respect, equipped with the latest and best devices for the protection of the lives and health of the employees, as well as tools and appliances for the manufacture of what is admittedly one of the most wonderfully accurate mechanisms in the printing industry — the Thompson typecaster. In the mold-making department of this factory are machines and mechanics capable of grinding the steel parts of this machine to an unheard of degree of accuracy; it is said they split a tenth of a thousandth of an inch, a measurement so microscopic that only a trained eye and hand can measure it.

A unique equipment in this department, and one which has been commended highly by the factory inspectors as humanitarian to the highest degree, is the system installed to dispose of the fine particles of steel and emery dust arising from the automatic grinders by exhausting it through pipes by suction, thus freeing the air of the workroom from these dangerous particles.

The entire factory is flooded by daylight, and has been so laid out that artificial light is dispensed with entirely, except on the darkest winter days. No item which would add to the convenience or comfort of the employees has been overlooked, and the increased capacity of the new factory will enable the company to double its output the coming year.

Sales offices are still maintained by the company in the Herald building, Chicago, and the Tribune building, New York.

Time and Money Saved by Expansion Roller Trucks.

Printers are usually a skeptical lot of individuals when it comes to the question of buying attachments for presses or other machinery. Their silence to all the eloquence and blandishments of the salesman usually implies, "Show me." If the attachment exploited has undoubted merits, the average printer will go into debt to secure it. The latest press attachment we have learned of is the Morgan expansion roller truck. It will not require much time to show the advantages of a roller truck that can be made larger or smaller in an instant by the turning of a nut. The trucks are of steel, with a hard-rubber band that is expanded to conform to exact roller diameter by the pressure of two steel cones against the rubber ring. The average pressman will readily see the advantages of roller trucks that can be quickly changed to correspond with the diameter of the individual roller, and, having rubber contact surface, will be almost noiseless. These trucks slip on the roller core just as the ordinary trucks, and being made of steel and oil-resisting rubber, they will last a lifetime, with a few changes of the rubber. For particulars, write Morgan Expansion Roller Truck Company, 303 East Fourth street, Los Angeles, California.

Meeting of the Ben Franklin Club of Chicago.

The Ben Franklin Club of Chicago held its monthly meeting at the Grand Pacific Hotel on Thursday evening, April 15, 1915. An excellent table d'hote dinner was served.

The death of President Thomas F. Walton, and the absence from the city of Vice-President Daniel Boyle, necessitated Secretary W. T. Leyden acting as chairman of the evening.

On motion, H. Hillman and Capt. James T. Elliott, both of THE INLAND PRINTER, were appointed a committee to draft resolutions of sympathy and regret anent the death of President Walton. The committee retired, and shortly afterward reported the following resolutions, which were unanimously adopted:

WHEREAS, It has been the will of the Creator to remove from this life Thomas F. Walton, president of the Ben Franklin Club of Chicago; and,

WHEREAS, He was one whom we have all learned to love and respect during his connection with us, and one who has given of his best toward the advancement of our organization and of the interest of the industry represented by the organization; and,

WHEREAS, Mr. Walton was a man of many noble and lovable qualities, both in his public and private life; and,

WHEREAS, In his death the Ben Franklin Club has suffered a great and material loss; therefore,

Be It Resolved, That we, the Ben Franklin Club of Chicago, in session assembled, do deeply deplore and regret the demise of Mr. Walton and sincerely commiserate with his family in this dark hour of their great distress, and ask God to temper their grief over the untimely taking away of husband and father; and,

Be It Further Resolved, That these resolutions be spread upon the minutes of this meeting and an engrossed copy be transmitted to the grief-stricken family; also that copies be sent to the trade press of the country.

Dudley Taylor, general counsel for the Associated Employers of Illinois, addressed the session on "Legislation Affecting Business and the Attitude of the Business Man Toward It."

Mr. Taylor spoke of the need of the business man in politics, and of the absolute necessity of having his influence and superior knowledge in the shaping of all legislation affecting the business world. Recently returned from Springfield, he told of the fight being made there by Illinois legislators regarding the eight-hour labor bill for women. He expressed the opinion that the bill would not become a law.

John J. Pleger spoke on "The Bindery Department of the Printing Business as It Should Be." Mr. Pleger is the man who started the bindery department of the Bureau of Printing at Manila, Philippine Islands, under direction of the United States Government. He took in raw recruits from the woods and made finished craftsmen of them.

Mr. Pleger is an interesting talker on subjects relating to bookbinding, and told of his experience in developing expert workmen of men whose language he could neither speak nor understand.

He criticized workshop methods of bookbinding in the

United States, and in a comparison between the work turned out in the Philippines and that of this country, was inclined to give the palm to the former.

Secretary Leyden reported that one hundred and twenty-four firms had signed the agreement for the combination of all printing-crafts organizations into one association, under the title of "The Franklin-Typothetæ of Chicago."

Wisconsin State Conference on Printing and Newspaper Publishing.

The First State Conference on Printing and Newspaper Publishing will be held by the Wisconsin Press Association, the Wisconsin Daily League, and the Wisconsin Ben Franklin Clubs, in coöperation with the Department of Journalism of the University of Wisconsin, at Madison, May 26, 27 and 28, 1915. The subjects for discussion include: "Cost Accounting for Printers and Newspaper Publishers." "Advertising Rates for Daily and Weekly Papers." "How to Get More and Better Advertising." "Coöperation between Wisconsin Newspaper Publishers." "How Can the Department of Journalism at the State University Help Wisconsin Editors?"

Business Printing Exhibit at Convention of Associated Advertising Clubs.

One department of the large exhibit that will be held in connection with the convention of the Associated Advertising Clubs of the World that will undoubtedly prove of great interest to those connected with the printing industry is the one in which business printing will be shown. This department will include printing, electrotyping, photoengraving, paper, typesetting, binding, and steel-plate or die work. As far as possible, all exhibits will be grouped, with slips attached giving manufacturer's name, under classified heads, in order to facilitate inspection and comparison. Space is not being sold, except in unavoidable instances, where an exhibit is complete in itself.

Some of the classifications are: Letter-heads, circulars or folders of special type-design, house-organs, catalogues, novelty and business bindings, and complete advertising campaigns for direct by mail, wholesale, retail, jobber, service.

Complete particulars regarding the requirements, etc., of the exhibit may be secured by addressing the chairman of the committee in charge, S. Clayton Wicks, care of George H. Buchanan Company, Philadelphia, Pennsylvania.

Special Machines for Special Purposes.

This has been well called an age of specialization, for on every hand we hear the call not only for men who are experienced in some one particular line, but also for machinery that is designed especially to accomplish some one object. The printing industry has in no way been slighted in this general call for special machinery, for announcements are continually being sent out introducing some press, folder, or machine, designed and built for the purpose of accomplishing some special feature with much greater speed and efficiency than before.

Among machines of this character that are attracting considerable attention are the special ticket-printing presses designed and manufactured by the Meisel Press Manufacturing Company, of Boston, Massachusetts. A short time ago this company installed two rotary presses in the new and modern plant of the Third Avenue Railway Company, of New York city. All of the transfers used by this company are now being produced on these two presses at the rate of 4,200 a minute, numbered, perforated and delivered in sheets ready for stitching. This makes the second street-railway plant in New York city using the Meisel machines, the first being the Brooklyn Rapid Transit Company, though this line uses a different type of press.

Machines of the same type as those installed for the Third Avenue Railway Company are also producing the transfers for street railways in Boston, as well as in some of the larger cities of the West.

Other presses have been designed and manufactured by the Meisel company for ticket-printing, among them being a rotary press for printing strip or admission tickets, such as used by moving-picture theaters and subways, the size of which is 2 by 1 inch, at the rate of about 700,000 tickets an hour, delivering the product either rewound, accordion folded, or in flat sheets. The Series A1 press for printing duplex and triplex tickets, in one or two colors, numbering and folding, and the mileage-coupon press, which prints three colors, numbers and perforates each small coupon, and delivers the tickets zig-zag folded, ready for binding, at the rate of 2,000 500-mile books an hour, have also gained enviable reputations.

Meeting of Connecticut Typothetæ.

The regular monthly meeting of the Connecticut Typothetæ was held on April 5, at the Hotel Garde, New Haven. This was one of the largest meetings of the year, there being over fifty members and guests present. A complimentary dinner given by the New Haven Paper Company was served at six o'clock.

The special feature of the evening was the stereopticon lecture by Charles D. Jacobs, special representative of The American Writing Paper Company, who gave a very interesting talk showing eighty different views in connection with the art of papermaking. Questions of importance in reference to papermaking and printing were answered by Mr. Jacobs.

"Gripwell" Pulley-Covering.

Printers usually overcame the belt-slipping problem by applying printing-ink, soap, rosin or belt-dressing to the belt. All of these were temporary expedients and not one of the materials helped the belt a particle. If anything, it had the opposite effect, causing the belt to crack or otherwise deteriorate. The reason for belts, of proper tension, slipping, is usually due to the smooth surface of the pulley. Printers will not be slow to recognize the sound principle that a pulley covered with a leather-like surface will give a high efficiency to a belt and enable it to exert its fullest transmission power. The "Gripwell" pulley-covering seems to be the logical means of treating pulleys to give belts their highest efficiency.

"Gripwell" pulley-covering consists of a cement and a specially prepared canvas, so treated that it is rendered very porous and capable of absorbing the maximum amount of "Gripwell" cement, which is applied in a liquid form. This cement is of such a character that it adheres firmly to wood or metallic surfaces and retains the canvas so firmly to the surface of the pulley that in a short time after solidifying it forms a homogeneous whole with the pulley. Belts pulling on such a surface as this need not be run so tight as on a smooth, uncovered pulley. They may be run about one-third slacker. The belt remains more pliable, as the pulley-covering is a preservative containing both castor and neat's-foot oils, two of the best known leather foods. The "Gripwell" cement and prepared canvas can be applied by any one. The directions are simple and accompany each package of material. Full particulars will be furnished by addressing "Gripwell" Pulley Covering Company, 601 Candler building, New York city.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55. MAY, 1915. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Editor—ALBERT H. McQUILKIN, La Grange, Illinois.
Managing Editor—ALBERT H. McQUILKIN, La Grange, Illinois.
Business Manager—ALBERT H. McQUILKIN, La Grange, Illinois.
Publisher—THE INLAND PRINTER COMPANY, Inc., 632 Sherman Street, Chicago, Illinois.
Owners—ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman Street, Chicago, Illinois.
No bonds or mortgages outstanding.
(Signed) A. H. McQUILKIN, Business Manager.

Sworn to and subscribed before me this 15th day of March, 1914.
[SEAL.] HARRY H. FLINN,
Notary Public.

My commission expires February 8, 1916.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

J. A. RICHARDS, the inventor and manufacturer of the Multiform composing-room saws, Multiform dismaking machinery, and other good things for printers, is looking for an active partner. Mr. Richards has a fine plant and has sold $50,000 worth of his products, but with a good partner to help him and add to the needed capital, would be able to more than double the present volume of business; only a live one, with money, need write, as there is no trouble to find plenty of leeches. Address J. A. RICHARDS, Albion, Mich.

A GILT-EDGED INVESTMENT—One of the most successful small job shops in Denver; established five years; two platens, power cutter, lots of fine type; BRAND-NEW EQUIPMENT; past twenty weeks business averaged $115.07; rent and steam heat, $25 month; average weekly pay-roll, $23; paying handsome profit above salary; good reason for selling: $2,750 cash — $2,800 time; complete and accurate particulars by mail. P. O. BOX 1533, Denver.

FOR SALE—A complete printing outfit, consisting of one automatic card-printing press, seventeen different complete fonts of type, and all accessories; a large assortment of business and calling cards; trunk and cabinet suitable for traveling; best reasons for selling. Write for particulars to CHAS. FREEDLUND, 1073½ Main st., Dubuque, Iowa.

FOR SALE—Old-established printing business can be bought for $3,000 down; balance to suit; output about $10,000 a year; investigation solicited; no newspaper. Address BOX 486, Pulaski, Va.

FOR SALE—The only Democratic weekly in the Southwest; established three years. Address JAMES S. RODMAN, 126 South Broadway, Los Angeles, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

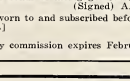
BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE—10 Model 1 linotype machines; all with full sets of agate or nonpareil 2-letter mats.; spaceбands; run by individual motors and in first-class condition; 1 Jenney linotype motor; 1 straight line Hoe perfecting press; 1 right-angle Hoe perfecting press; complete stereotyping outfit; 1 Diebold combination safe, 68 by 92 by 37. NICHOLSON PUBLISHING CO. (In Liquidation), 330 Camp st., New Orleans, La.

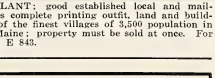
REMOVING! REMOVING!—To save expense of removing, we are reducing prices on the following: Cottrell and Campbell pony cylinder presses, Whitlock two-revolution presses, Cranston, Whitlock, and other drum cylinders, job presses, cutters, perforating and punching machines, and all kinds of machinery appertaining to the trade. Send for illustrated list. RICHARD PRESTON, 167 A Oliver st., Boston.

REBUILT—Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $850; Hoe pony drum, 17 by 21 bed, $400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE—PRINTING-PLANT; good established local and mail-order trade; sale includes complete printing outfit, land and buildings on main street of one of the finest villages of 3,500 population in the old Pine Tree State of Maine; property must be sold at once. For particulars address at once. E 845.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

PRINTERS' ERRORS: 25 cents; read this new, entertaining and instructive book on common fallacies, and profit by mistakes others made. REGAL PRESS (Dept. I), 5514 West Lake st., Austin, Chicago.

FOR SALE — One Harris 2-color printing-press; will print sheet 28 by 42, and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. C 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 156 copies of THE INLAND PRINTER, beginning with Vol. VIII; six volumes are bound; all copies are in good condition. L. B. LACEY, Box 714, Indianapolis, Ind.

FOR SALE — Ruling and bookbinding machinery, nearly new, at a bargain. Address R. C. MAST, Superior, Wis.

HELP WANTED.

Agents.

AGENTS WANTED to sell our beautiful line of stock design poster stamps to banks and business houses; we have over 50 designs at present, and more in preparation; they are *real* poster stamps, not gummed stickers; a printer who will do well with our line may also handle our splendid Thrifty Alexander series for banks; send 50 cents for album with stock designs and booklet, "How to Sell Poster Stamps at a Profit"; 50 cents for our Thrifty Alexander series of 52 stamps with album; no stamp sent gratis. HARVEY BLODGETT CO., St. Paul, Minn.

Composing-room.

$175 A MONTH FOR LIFE — To a competent Mergenthaler operator-machinist who can run a No. 2 double-decker, take care of his machine and set type fast enough to keep himself warm; transportation furnished, to be deducted from wages to suit; finest climate in Alaska and oldest paper there. E 860.

Pressroom.

WANTED — PRESSMEN to take our course in salesmanship, and join our sales organization, and earn big pay while learning to earn more; an extraordinary offer. D 822.

Salesmen.

WANTED — SALESMEN calling on job printers to sell new appliances as side line; write us fully in confidence, stating experience, territory covered, and name of employer. GOLDING MFG. CO., Franklin, Mass.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours; $5 weekly; good machines, obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

MISCELLANEOUS.

PETROGRAD — Representative, having first-class clientèle, previously doing large turnover for leading German houses, on account of the war wishes to make new connections in America, and desires first-class AGENCIES for all kinds of printers' supplies, machines, etc.; offers desired. PETROGRAD (Russia), Postfach No. 429.

SITUATIONS WANTED.

All-around Men.

SITUATION WANTED by job and commercial printer with 20 years' experience; union; is experienced in proofreading, understands papers, sizes, etc.; has fair estimating knowledge and has had some office experience, also mechanical experience with stitchers, punching machines, etc.; sober and reliable. E 844.

Bindery.

BOOKBINDER — Finisher, extra printed work, wants steady position with reliable publishing house. E 851.

Composing-room.

FOREMAN — WORKING OR DESK — Systematic, efficient, all-around job-shop man; A1 compositor, stone and proof desk man; steady, sober, hard worker, who gives 100 per cent ability for his pay; absolutely reliable; married; union; wants to change locality; good reason. E 672.

WANTED — Situation with reliable house doing good grade work, by stoneman experienced on all kinds of high-grade work; strictly sober and energetic workman; good systematizer, capable of foreman-izing office. E 850.

WANTED — POSITION with reliable firm by young man with four years' experience, age 23, single; strictly sober and reliable; best of references; samples on request. WALTER SANKEY, Del Rio, Tex.

FIRST-CLASS JOB COMPOSITOR and typographical designer, of 16 years' experience, desires change; thoroughly efficient in layout and arranging novelty work; union. E 861.

LINOTYPE MACHINIST-OPERATOR would like a position with some reliable firm; six years' experience in newspaper and job office; state wages in first letter. E 846.

LINOTYPE MACHINIST of the first class wishes situation near Chicago; best character and ability; can operate; familiar with printing; references. E 785.

SOBER, INDUSTRIOUS COMPOSITOR wants position, preferably in small town, to more thoroughly learn all branches of trade; age 25; good education. E 855.

LINOTYPE-MACHINIST, or machinist-operator, would like position in southern New Hampshire. JOHN RHODES, Box 16, R. F. D. No. 5, Manebester, N. H.

Designers.

DESIGNER wishes change of position; specialty booklets, posters, blotters and general high-class advertising work. I. LEOPOLD HANWELL, 5115 Euclid av., Cleveland, Ohio.

Embossers.

EMBOSSER DESIRES CHANGE; capable of handling all classes of work, hot and cold; fifteen years' experience; temperate; willing to start at moderate salary with prospects for advancement. E 849.

Engravers.

SITUATION WANTED by a copper etcher with lots of experience; capable of taking full charge and making money; at present employed, but wants to make a change. E 859.

Managers and Superintendents.

PRINTING SUPERINTENDENT — Twelve years' experience with large plant; accustomed to turning out large volume of high-quality work; can give accurate estimates; will take charge of up-to-date, progressive plant and will help to build up a business, or will make moderate investment with small concern that has prospects of growth; not a $25 man. E 848.

Office.

TYPOGRAPHICAL EXPERT — Thorough knowledge of typographical and editorial construction of trade journals, magazines, catalogues, etc.; 18 years' experience as jobber, proofreader, head proofreader, editorial reader and assistant editor; union man; seeks position with publishing or printing house. E 853.

FOREMAN — Daily paper and job office; town 8,000 to 15,000; familiar with cost system; good executive, can estimate, operator; no drink or cigarettes; South preferred. E 857.

Paper Rulers.

SITUATION WANTED by paper ruler with twelve years' experience; has worked in some of the best shops in the country; can also fill in a little on forwarding; good references; married; sober, moderate habits; union. E 845.

Pressroom.

PRESSMAN — CYLINDER AND JOB — wishes position in shop with one or two cylinders, as foreman; would invest $1,000 or $1,500 after trial; understands presswork thoroughly on half-tone catalogue, book and magazine; also automatic feeders; 29 years old; sober, steady; East preferred; position must offer good future. E 858.

EXPERIENCED POWER-PRESSMAN and plate printer wishes to hear from a reliable concern who can offer a steady position; references furnished. E 841.

A-1 ESPECIALLY CAPABLE Autopress, platen pressman; eight years' experience; commercial and loose-leaf work; in or near Chicago; references. E 856.

PROCESS WORK — *and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Proofroom.

PROOFREADER — Highest grade; thoroughly trained in every branch; highly educated; executive ability; modern ideas; thorough knowledge of typographical and editorial construction of trade journals, magazines, catalogues; union member; seeks position as head proofreader, or in some other responsible capacity. E 852.

Stock Cutters and Shipping Clerks.

FIRST-CLASS PRINTING-HOUSE STOCK CUTTER and shipping clerk; thoroughly posted on paper values and all miscellaneous duties in connection with stock and cutting departments; competent by experience and training to handle the details of packing and shipping. E 847.

WANTED TO PURCHASE.

WANTED — INLAND PRINTERS — Vols. XXII and XXIII (October, 1898, to September, 1899); also want February, 1890. GEO. MARSTON, Waynesboro, Va.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

WANTED — A bronzing machine, any make; does not have to be a new one; state best cash price. E 842.

OLD TYPE WANTED; 12 cents per pound. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

WANTED — PROCESS CAMERA, 15 by 18 inches; 2 110-volt arc lamps. E 854.

WANTED — 1 copy Volume 5, Penrose's Annual. D 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 8-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

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THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 8-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

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SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

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NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

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KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

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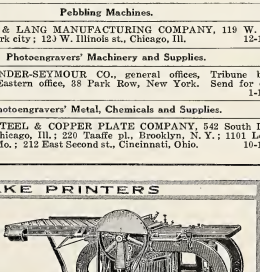
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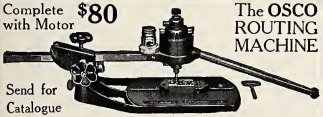
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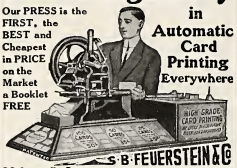
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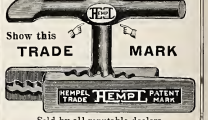
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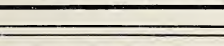
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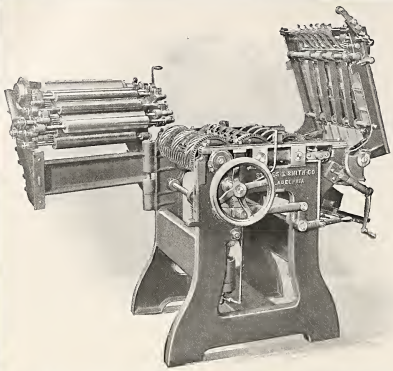
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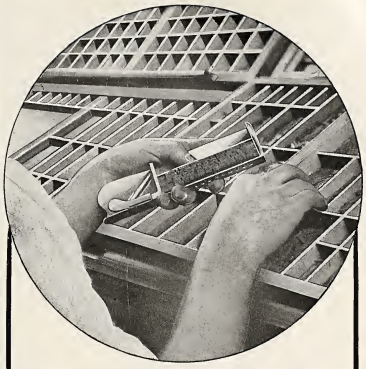
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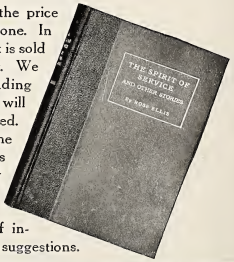
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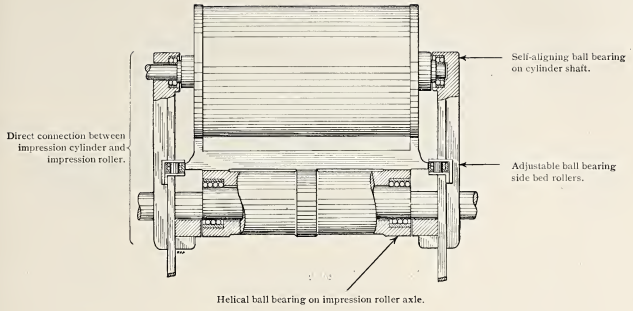
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Few printers realize what strength of impression means in pounds, yet all are agreed that good printing is impossible without heavy pressure.

It requires from 200 pounds to 400 pounds per impressional inch to adequately print heavy half-tones, and every printing machine must be capable of handling that load to obtain the sharp, snappy result of present-day preference.

And it is also well known that successful work is exceedingly difficult if distortion of the press follows heavy pressure — spring of bed or lift of bearers.

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If sharp, strong impression means anything to you, the Hacker Hand Press is the machine you will buy.

Manufactured by

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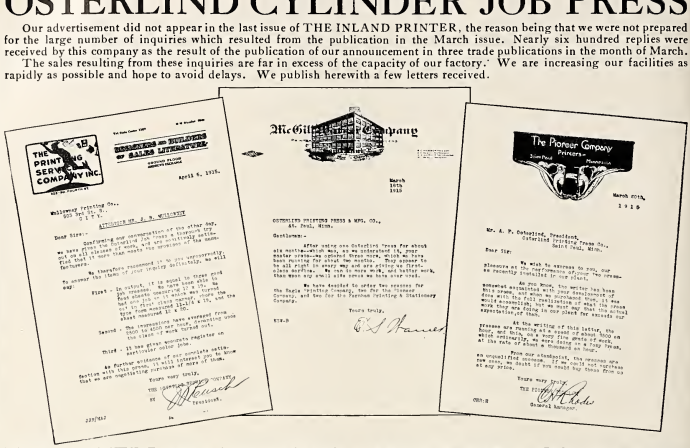
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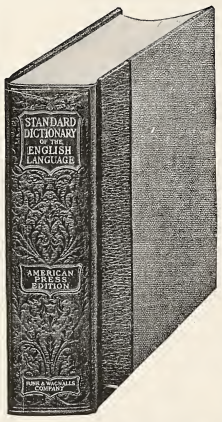
OSTERLIND CYLINDER JOB PRESS

Our advertisement did not appear in the last issue of THE INLAND PRINTER, the reason being that we were not prepared for the large number of inquiries which resulted from the publication in the March issue. Nearly six hundred replies were received by this company as the result of the publication of our announcement in three trade publications in the month of March.

The sales resulting from these inquiries are far in excess of the capacity of our factory. We are increasing our facilities as rapidly as possible and hope to avoid delays. We publish herewith a few letters received.


THE PRINTING SERVICE COMPANY INC.
BUILDERS OF BOOKLETS OF SALES LITERATURE
April 6, 1915.
Multigraph Printing Co.,
Cor. Sixth & D Sts.,
City.
Attention of C. D. Williams
Dear Sirs:-
Confirming our conversation of the other day, we have given careful consideration to a number of the machines in which we are interested, and we have decided to buy one more than make the purchase from you at first hand.
We therefore recommend it to you unreservedly, and we will be glad to have you install it for us.
To answer the items of your inquiry we beg to say:
First - In color, it is about as three and one-half is to four and one-half. We have found it a very fine machine for color work, and we have had no trouble in getting register with it.
Second - The impression here expressed from the form is about as heavy as we desire.
Third - In the given minutes register on sheet three inches long.
As further evidence of our complete satisfaction with your machine, we will forward to you in a few days a number of sheets of work, so that we are negotiating further at once.
Yours very truly,
THE PRINTING SERVICE CO.
By
President.
McGill-Warner Company
March 16th 1915
COMPANIES PRINTING PRESS & MFG. CO.,
St. Paul, Minn.
Gentlemen:-
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We have decided to order two presses for the Eagle Printing Company, two for the Pioneer Company, and two for the Peerless Printing & Stationery Company.
Yours truly,
The Pioneer Company
Printers
March 22nd, 1915
Mr. A. P. Osterlind, President,
Osterlind Printing Press Co.,
Saint Paul, Minn.
Dear Sir:
We wish to express to you, our appreciation of the performance of the two presses we recently installed. If we could somewhat accelerate the speed of the machine we would consider it perfect. When we purchased them it was our understanding that we would get about 1,000 impressions per hour, but we find in actual operation that the actual speed is more than that.
At the writing of this letter, the presses are running at a speed of about 900 an hour, and we are getting fine grade of work. At the rate of about a thousand an hour, however, we could not register.
From our standpoint, the presses are an unqualified success. If we could not register at any price.
Yours very truly,
THE PIONEER COMPANY
General Manager.

THE OSTERLIND PRINTING PRESS & MFG. CO., *St. Paul, Minn.*



Correct *and* Convenient Dictionary *for* Printers

By special arrangement with the publishers, we are enabled to offer the

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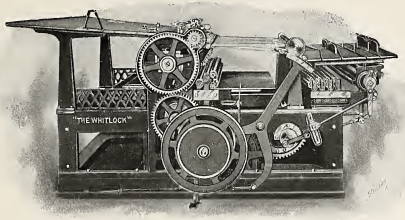
at an exceptionally low rate. This book is an abridgment of the Standard Dictionary. The words and phrases of that work have been carefully reviewed, and more than 62,000 of them in general and literary use are retained. This furnishes a rich vocabulary, in the definition of which more than 1,200 illustrations are used.

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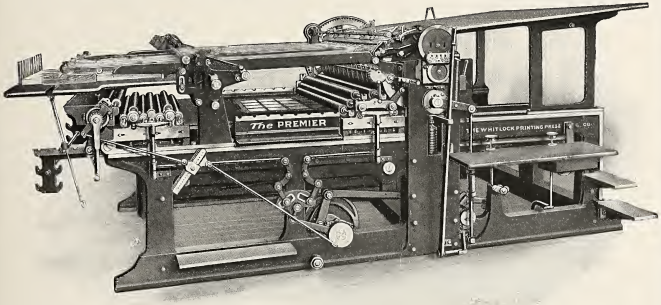
This dictionary is highly commended by leading scholars and educators of America and Great Britain. Though from a photograph, the cut does not do justice to the volume. It is 8 x 10⅝ inches in size, well printed, with attractive, durable binding. Red leather back, embossed in gold leaf; the sides are of heavy-weight dark green English buckram.

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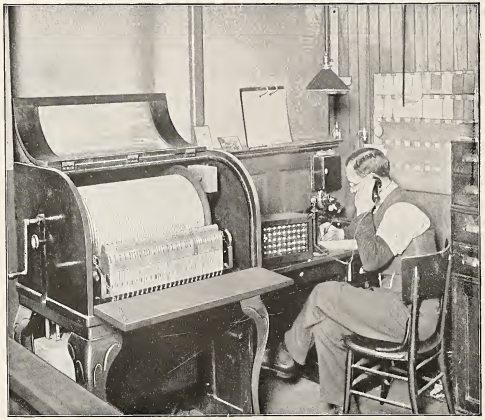
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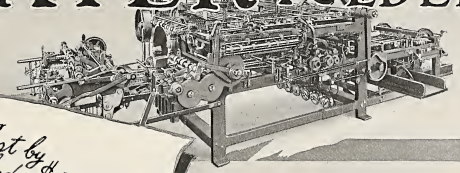
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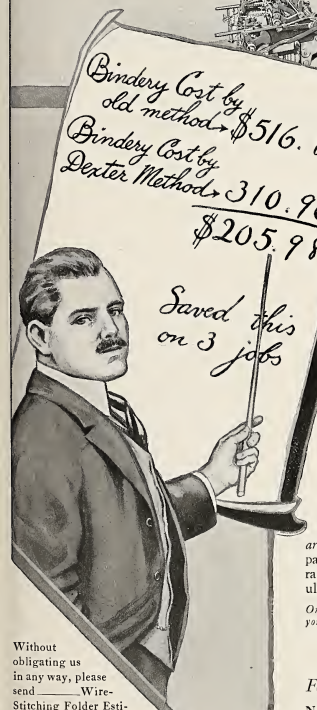
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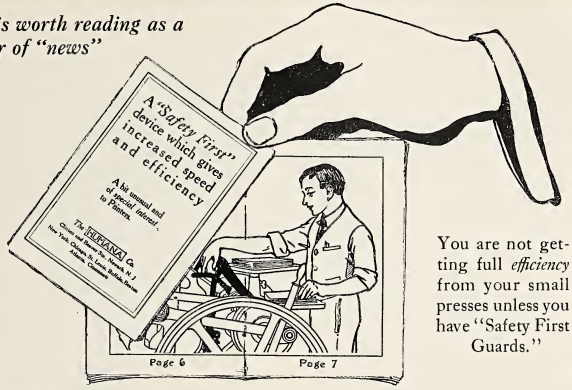
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Price, $2.00

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In other words, are you in the rut? If you are, and lack confidence to do and dare, the best means of overcoming that fault is to increase your efficiency and respect for your own ability.

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TABLE OF CONTENTS — MAY, 1915.

PAGE

Anway Adjustable Job-Press Grippers, The (illustrated) 254
APPRENTICE PRINTERS' TECHNICAL CLUB:
Dividing the Form for Colors..... 213
"I" or "J" — Which?..... 216
Specimens, Review of..... 215
Associated Advertising Clubs, Business Printing Exhibit at Convention of..... 256
Autopress Numbering Device, Novel..... 254
Ben Franklin Club of Chicago, Meeting of the 255
Boosted by Big Ball..... 228
Business Publications Plan Chicago Exhibit 195
Chicago Printing Crafts Association, Meeting of 249
Connecticut Typothetæ, Meeting of..... 256
Connecticut Valley Club of Printing House Craftsmen, Banquet of the..... 253
CONTRIBUTED ARTICLES:
From Paper-Mill to Pressroom — No. V. — The Constituents of Paper — Continued (illustrated) 204
How We Got Our Alphabet — No. IX.— The English Alphabets..... 234
Increasing Newspaper Circulation..... 182
Office Clerk Problems — Adjusting Complaints 188
Outgrowths of Letterpress — No. 7.— Stenciled and Applique Pennants (illustrated) 177
Science of Make-Ready, The — No. 1.— The Form (illustrated)..... 185
Spelling, On the Value of Rules for..... 190
Stake In the Business, A..... 239
CORRESPONDENCE:
Elliott Replies, Captain..... 198
Ethics of Reporting..... 197
Taking Care of the Apprentice..... 197
COST AND METHOD:
Fair Division of the Cost, A..... 229
Figuring the Cost of Paper..... 233
Going Some, But Still a Long Way from Home 232
How Much?..... 231
What Should a Salesman Produce?..... 230
While He Waits..... 231
Daily Gazette Changes Ownership, Sterling, Illinois 252
Departmental Coöperation 194
EDITORIAL:
Business Publications Plan Chicago Exhibit 195
Departmental Coöperation 194
Notes 193
Organizing the Printing Industry..... 194
Ten Thousand Business Men to Gather in Chicago 194
What Organized Advertising Is Doing for Business 195
Expansion Roller Trucks, Time and Money Saved by 255
Foreign Graphic Circles, Incidents In..... 198
Geddes, Mr. John, to Make Extended Tour of United States..... 252
"Gripwell" Pulley-Covering 256
How We Got Our Alphabet — No. IX.— The English Alphabets..... 234
Illinois Press Association, Golden Jubilee of the 254
ILLUSTRATIONS:
An Off Season..... 196
"Back to the Old Stamping Ground"..... 192
"Come West, Young Man"..... 237
Illustrations Used on Calendar of George Pulman & Sons.....199, 203, 227
Nature Studies from the Zoölogical Gardens, London, England..... 240

PAGE

Incidents in Foreign Graphic Circles..... 198
Increasing Newspaper Circulation..... 182
JOB COMPOSITION:
Appropriateness 209
Latham Machinery Company in New Building 252
MACHINE COMPOSITION:
Irregular Temperature 226
Keyboard Cause of Irregular Response, A 225
Matrices Damaged in Distributor Box.... 225
Pot-Mouth Jets Become Clogged..... 225
Putting in a Pot Mouthpiece..... 226
Remove Intermediate Clutch Shaft, To.. 225
Risk from Careless Manner of Cleaning Plunger 227
Slug Adheres to Matrix Line..... 227
Motor as an Aid to the Salesman, The..... 252
NEWSPAPER WORK:
Relation of a Newspaper to the Community 242
Review of Newspapers and Advertisements 244
Solicitor Wanted 241
Subscription Price for Weeklies, The.... 242
New York Typothetæ, Fiftieth Anniversary of the..... 208
OBITUARY:
Boland, James F..... 251
Nelson, William Rockhill..... 251
Pierce, James Appleton..... 251
Thomson, William 251
Walton, Thomas F..... 251
Office Clerk Problems — Adjusting Complaints 188
Ohio Printers' Federation to Meet in June.. 253
Old-Time Printers' Association of Chicago, Annual Meeting of..... 208
Organizing the Printing Industry..... 194
Outgrowths of Letterpress — No. 7.— Stenciled and Applique Pennants (illustrated) 177
Paper-Mill to Pressroom, From — No. V.— The Constituents of Paper — Continued (illustrated) 204
Poster Stamps, A Distinctive Series of..... 253
PRESSROOM:
Erasure of Error in Printing..... 201
Feeding Bond-Paper 201
Lamp Socket Connection for a Press Motor, A 201
Mottled Tint on Scotch Glazed Paper.... 202
Only One Tympan-Reel on Press..... 202
Revive Hard Composition Rollers, To.... 201
Stamping-Ink for Varnished Label..... 203
Tints Printed from Slugs..... 201
Too Much Ink..... 202
Tympan May Be Baggy..... 201
Wear of Electros on Rotary Press..... 203
"Printers' Errors" 252
Printing and Allied Trades, Third National Exposition of the, Chicago, June 19 to 26 240
PROCESS ENGRAVING:
Chlorid of Iron Solution — To Prepare.. 236
Etching Copper Half-Tones Evenly..... 237
First Three-Color Printer, The..... 237
Hoehner-Bleistein Offset Press Work.... 238
Kodachromes 236
Newton, A. J., on American Processwork 237
Offset Perfecting Press, An..... 236
Posters and Poster Art..... 238
Process Notes and Replies..... 238
Screens for Rotary Photogravure..... 236
PROOFROOM:
Bad Mistake in Two Ways, A..... 207

PAGE

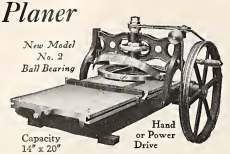
Books about Spelling..... 207
Either Usage Correct..... 208
Possessive Forms 208
Superfluous Question, A..... 207
Two Needless Compounds..... 207
Rules for Spelling, On the Value of..... 190
Science of Make-Ready, The — No. 1.— The Form (illustrated)..... 185
Special Machines for Special Purposes..... 256
SPECIMEN REVIEW 217
Stake in the Business, A..... 239
Standardization of the Trimming of Blocks for Engravings (illustrated)..... 246
Ten Thousand Business Men to Gather in Chicago 194
THE MAN AND THE FIELD..... 250
Thompson Type Machine Company Moves into Larger Quarters..... 255
Thornton, H. W., Western Sales Manager of the Whitlock Printing Press Company 252
TRADE NOTES:
Anway Adjustable Job-Press Grippers, The (illustrated) 254
Autopress Numbering Device, Novel..... 254
Ben Franklin Club of Chicago, Meeting of the 255
Business Printing Exhibit at Convention of Associated Advertising Clubs..... 256
Connecticut Typothetæ, Meeting of..... 256
Connecticut Valley Club of Printing House Craftsmen, Banquet of the..... 253
Daily Gazette Changes Ownership, Sterling, Illinois 252
Expansion Roller Trucks, Time and Money Saved by..... 255
Geddes, Mr John, to Make Extended Tour of United States..... 252
"Gripwell" Pulley-Covering 256
Illinois Press Association, Golden Jubilee of the 254
Latham Machinery Company in New Building 252
Motor as an Aid to the Salesman, The... 252
Ohio Printers' Federation to Meet in June 253
Poster Stamps, A Distinctive Series of.. 253
"Printers' Errors" 252
Special Machines for Special Purposes... 256
Thompson Type Machine Company Moves Into Larger Quarters..... 255
Thornton, H. W., Western Sales Manager of the Whitlock Printing Press Company 252
United Typothetæ and Franklin Clubs, First Call for Convention of..... 253
University of Missouri, Journalism Week at 252
Wanner Machinery Company Places Machines under Power in Showrooms.. 252
Warren Standard Papers, Portfolio of (illustrated) 253
Wisconsin State Conference on Printing and Newspaper Publishing..... 256
United Typothetæ and Franklin Clubs, First Call for Convention of..... 253
University of Missouri, Journalism Week at 252
University of Wisconsin Students Run Daily Paper 208
Wanner Machinery Company Places Machines under Power in Showrooms... 252
Warren Standard Papers, Portfolio of (illustrated) 253
What Organized Advertising Is Doing for Business 195
Wisconsin State Conference on Printing and Newspaper Publishing..... 256

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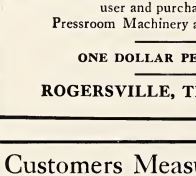
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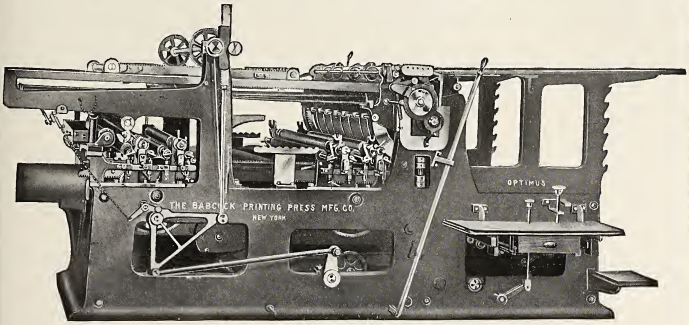


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A generation ago the "Optimus" appeared at the head of the list of two-revolutions. It is kept there by constant study of the needs of the printer and unceasing effort to more than meet them. Even the "front delivery," which immediately made the "Optimus" famous, has been improved, as have many other mechanisms of the press, and new devices for convenience and efficiency added.

Increased strength, perfect bed support, Patented Ball and Socket Bed Motion, new Roller Tracks with large steel wearing surfaces held in place by our new slider, which reduces friction, and our Patented Eccentric Cylinder Lift are a few of the many improvements peculiar to the "Optimus."

The problem of distribution is solved by our new Patented Inking Arrangement, which gives *Perfect Distribution* with the greatest economy in ink and roller composition and convenience in handling.

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INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	162
American Autopress Co.	149
American Electrotype Co.	173
American Numbering Machine Co.	173
American Pressman	286
American Printer	271
American Printers' Roller Co.	266
American Steel & Copper Plate Co.	169
American Type Founders Co.	273
Anway, H.	261
Art Reproduction Co.	286
Associated Advertising Clubs	283
Atchison Topeka & Santa Fe Ry.	263
Audit Bureau of Circulations	263
Babcock Printing Press Mfg. Co.	287
Barnhart Bros. & Spindler	267
Beckett Paper Co.	Cover
Bingham's, Sam'l, Son Mfg. Co.	168
Blatchford, E. W., Co.	262
Blomgren Bros. & Co.	176, 266
Boston Wire Stitcher	161
British Printer	286
Britton & Doyle	163
Brown Folding Machine Co.	152
Business Equipment Journal	277
Butler, J. W., Paper Co.	145
Cabot, Godfrey L.	261
Calculagraph Co.	167
Carborundum Co.	168
Carver, C. R., Co.	162
Challenge Machinery Co.	170
Chambers Bros. Co.	164
Chandler & Price Co.	171
Chicago Paper Co.	269
Cleveland Folding Machine Co.	259
Cline Electric Mfg. Co.	266
Coes, Loring, & Co.	156
Colonial Co.	260
Cooper Hewitt Electric Co.	267
Cowan Truck Co.	172
Crane, H. G.	262
Crane, Z. & W. M.	262
Dewey, F. E. & B. A.	173
Dexter Folder Co.	279
Dige Paper & Co.	176
Dorman, J. F. W., Co.	262
Durant, W. N., Co.	261
Eastern Brass & Wood Type Co.	266
Economy Engineering Co.	261
Feuerstein, S. B., & Co.	262
Flexible Steel Lacing Co.	175
Franklin Co.	173
Frele Kunste	286
Freund, Wm., & Sons	164, 266
Fuchs & Lang Mfg. Co.	150
Gatchel & Manning	266
Globe Engraving & Electrotype Co.	165
Globe Type Foundry	266
Gorsline, Wm. H.	261
Hacker, Horace, & Co.	275
Hamilton Mfg. Co.	160
Hare, Dudley L.	172
Hartnett, R. W., Co.	261
Harris Automatic Press Co.	268
Hellmuth, Charles	176
Hempel, H. A.	262
Hickok, W. O., Mfg. Co.	169
Hollingsworth, Samuel	261
Hoyt, Arthur S., Co.	260
Humana Co.	281
Ideal Coated Paper Co.	169
Illinois Electrotype Co.	266
Improved Applicance Co.	166
Inland Printer Technical School	278
International Correspondence Schools	271
I. T. U. Commission	284
Jaenecke Printing Ink Co.	172
Jones, Samuel, & Co.	162
Juengst, Geo., & Sons	161
Juergens Bros. Co.	266
Justrite Mfg. Co.	167
Kast & Ehinger	176
Keyser, E. C., & Co.	266
Kidder Press Co.	175
Kimble Electric Co.	168
King, Albert B., & Co.	260
King, Harry W.	261
Kohl & Madden Mfg. Co.	266
Linograph Co.	174
Lino-Tabler Co.	266
Ludwig, Paul	266
Manz Engraving Co.	266
Megill, E. L.	257
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	153
Miller Saw-Trimmer Co.	158
Mittag & Volger	262
Monitor Controller Co.	154
National Exposition Co.	270
National Lithographer	286
New Era Press	165
New York Machinery Co.	266
New York Revolving Portable Elevator Co.	262
No-Off-Set Co.	267
Osco Machine Co.	261
Osterlind Printing Press & Mfg. Co.	276
Oswego Machine Works	155
Pacific Printer & Publisher	271
Paper Dealer	261
Parker, Thomas & Tucker Paper Co.	267
Penrose, A. W., & Co.	258
Pittsburgh White Metal Co.	262
Process Engraver's Monthly	286
Progress Mfg. Co.	169
Redington, F. B., Co.	261
Regina Co.	163
Riessner, T.	261
Ringler, F. A., Co.	266
Roberts Numbering Machine Co.	176
Rouse, H. B., & Co.	166
Royal Electrotype Co.	171
St. Louis Sticker Co.	266
Scott, Walter, & Co.	159
Seybold Machine Co.	147
Shepard, Henry O., Co.	261
Something To Do	263
Sprague Electric Works	157
Standard High-speed Automatic Job Press	151
Stationers Engraving Co.	266
Stokes & Smith Co.	264
Sullivan Machinery Co.	262
Swift, Geo. W., Jr.	266
Talbot, J. W.	172
Tatum, Sam'l C., Co.	166
Type-Hi Mfg. Co.	286
Ullman-Philpott Co.	267
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	157
United States Machine Recorder Co.	278
Wanner Machinery Co.	260
Want Advertisements	257
Warren, S. D., & Co.	265
Western States Envelope Co.	163
Westinghouse Electric & Mfg. Co.	146
Wetter Numbering Machine Co.	263
White, James, Paper Co.	263
White, L. & I. J., Co.	170
Whitlock Printing Press Mfg. Co.	277
Wiggins, John B., Co.	286
Wing, Chauncey	175
Young, Wm. R.	266

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The reasons for this
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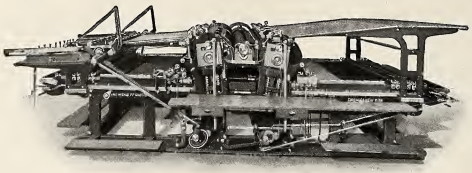
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Register Bond
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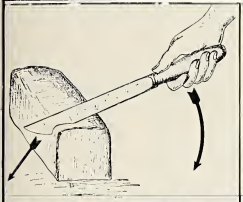
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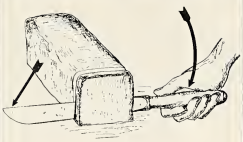
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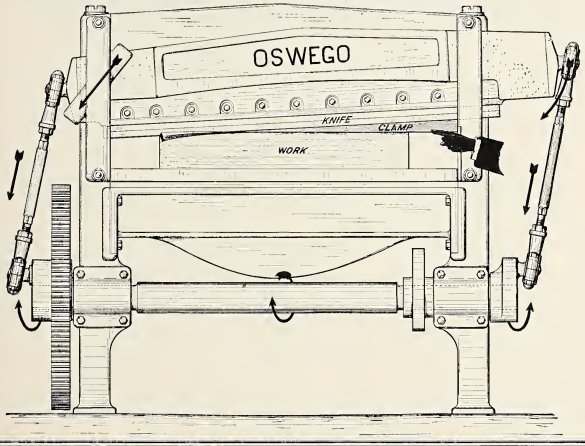
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Scissors Action and Shear Cut with Direct Crank Motion



Double Shear Stroke Cutters Do Not Draw the Top Sheet Because the Knife Passes Obliquely Through the Pile

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Simple Direct Crank Connections. Ball Socket Joints. No Lost Motion

OSWEGO MACHINE WORKS

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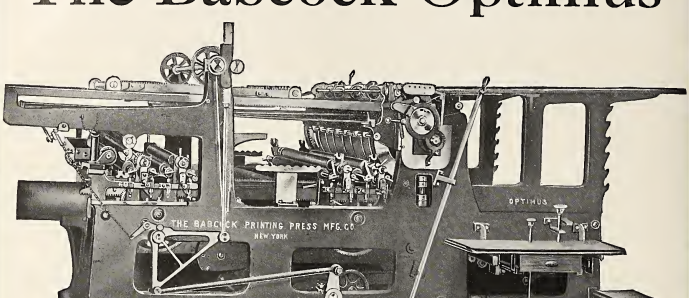
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OSWEGO SEMI-AUTO
(7 Sizes)

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As we like to hear good news of old friends, so we like to tell of the new, distinctive features of

THE BABCOCK "OPTIMUS"

A generation ago the "Optimus" appeared at the head of the list of two-revolutions. It is kept there by constant study of the needs of the printer and unceasing effort to more than meet them. Even the "front delivery," which immediately made the "Optimus" famous, has been improved, as have many other mechanisms of the press, and new devices for convenience and efficiency added.

Increased strength, perfect bed support, Patented Ball and Socket Bed Motion, new Roller Tracks with large steel wearing surfaces held in place by our new slider, which reduces friction, and our Patented Eccentric Cylinder Lift are a few of the many improvements peculiar to the "Optimus."

The problem of distribution is solved by our new Patented Inking Arrangement, which gives *Perfect Distribution* with the greatest economy in ink and roller composition and convenience in handling.

We want to tell you more of these and other advantages of this machine. Write us and talk with the printers who

USE THE BABCOCK "OPTIMUS"

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

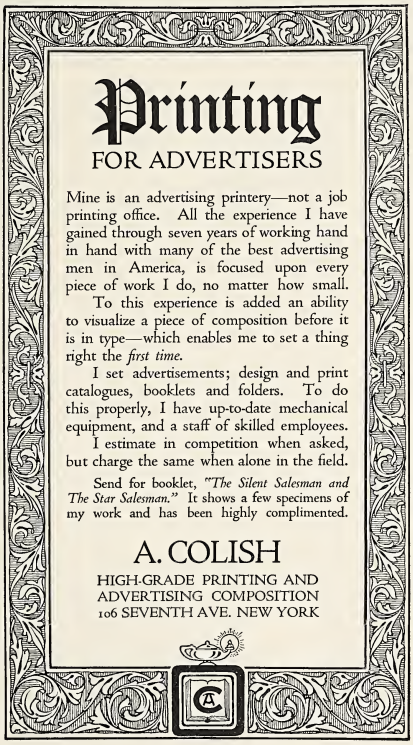
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Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
John Haddon & Co., Agents, London, E. C.

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Appropriate for Advertisements and Various Forms of Publicity

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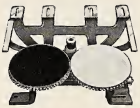


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AMERICAN TYPE FOUNDERS COMPANY

Originator of Type Fashions and Distributor of Printing Machinery and Materials

SELLING HOUSES CONVENIENTLY LOCATED IN ALL THE PRINCIPAL CITIES

DUAL PRINT  ATTACHMENT

OLD STYLE
ONE DISC



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WITH
LIMITED DISTRIBUTION

FOR CHANDLER & PRICE PRESSES

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WITH
ONE ····· IMPRESSION

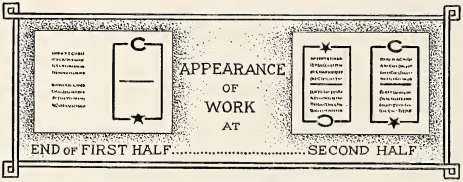
EQUIP
ONE OR MORE
OF
YOUR PRESSES.

NEW STYLE
THREE DISC



FOR SINGLE COLOR ONLY
WITH
50% GREATER DISTRIBUTION

PRINT WITH PAPER DOUBLE SIZE CUT TRUE. AT THE END OF FIRST HALF OF RUN, REVERSE THE PAPER..... SAVING ONE HALF OF THE IMPRESSIONS..... ON TWO COLOR WORK SAVES ONE LOCK UP..... ONE WASH UP..... ONE MAKE READY.... MAINTAINS REGISTER



WITH DUAL PRINT ATTACHMENT
TWO COLOR WORK PRODUCED AT SAME COST AS WORK REQUIRING ONE COLOR

YOU CAN EARN INTEREST ON INVESTMENT SEVERAL TIMES PER MONTH.

THE QUEEN CITY PRINTING INK CO.

CHICAGO
PHILADELPHIA
MINNEAPOLIS
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DETROIT
BOSTON
KANSAS CITY
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ST. PAUL

SILENT SPEED

"The Baby" Cylinder
Semi-Automatic Feed

4,000 an hour running speed guaranteed

WE have often referred to "The Baby" Cylinder as a "hand-fed" press, to distinguish it clearly from the automatically fed Autopress.

As a matter of fact the method of feeding "The Baby" Cylinder is really **semi-automatic.**

"Hand feeding" on a platen means that the operator must **pick up** each sheet, feed it to register, remove it from the press when printed and if a sheet is misplaced the throw-off must be operated **by hand.**

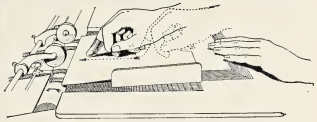
If it be a cylinder press, the operator must feed the sheet **to register** and in case of a miss he must operate the throw-off or foot trip.

All of these requirements place very rigid restrictions on speed possibilities.

And they make hand feeding very exacting work. To **maintain** even a fair rate of speed for any length of time is tiresome and this leads to innumerable excuses for short stops which eat into production heavily.

On "The Baby" Cylinder the feeder is relieved of much of this work entirely and what he does have to do is made remarkably handy and high speed is easy to maintain.

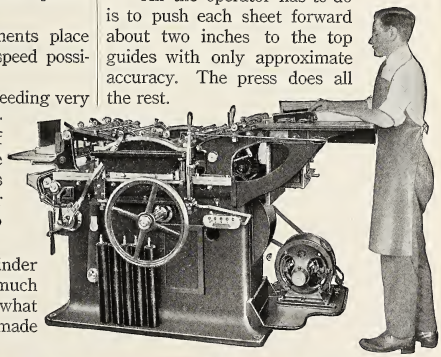
The press automatically registers the sheet and delivers it to the jogger.



The press automatically trips the impression and the ink if a sheet is not fed.

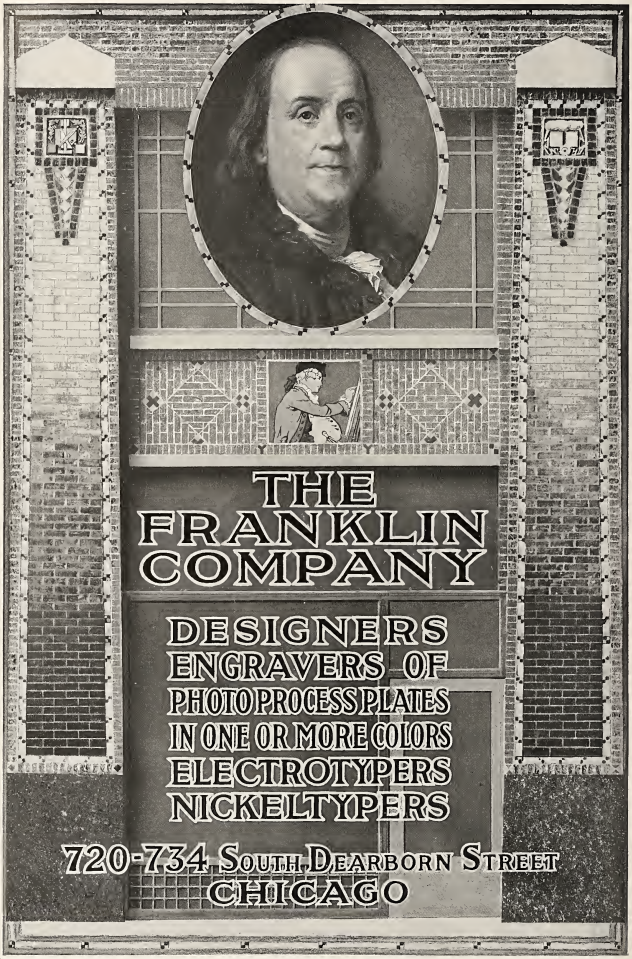
The operation of feeding is well shown by above illustration.

All the operator has to do is to push each sheet forward about two inches to the top guides with only approximate accuracy. The press does all the rest.

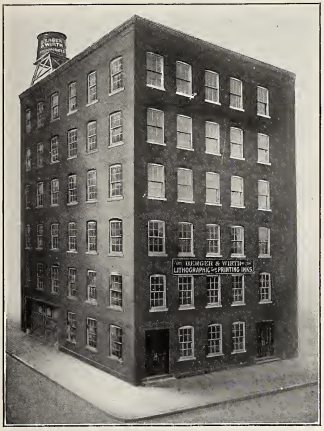


AMERICAN AUTOPRESS COMPANY
(INCORPORATED)
110-112 West Fortieth Street, NEW YORK CITY

CHICAGO	SAN FRANCISCO	PHILADELPHIA	RICHMOND, VA.
401 S. Dearborn St.	Phelan Building	1011 Chestnut St.	16 N. 14th St.


THE
FRANKLIN
COMPANY
DESIGNERS
ENGRAVERS OF
PHOTO PROCESS PLATES
IN ONE OR MORE COLORS
ELECTROTYPERS
NICKELTYPERS
720-734 South Dearborn Street
CHICAGO

The more deeply you delve into the subject of printing and lithographic inks, the more carefully you will follow the lead of the best printers on two continents, and the more convinced you will become that



BERGER & WIRTH Printing *and* Lithographic Inks

Give greater satisfaction to your patrons—to your pressroom—and are directly responsible for the elimination of all complaints about poor work. The ingredients for all Berger & Wirth inks are carefully chosen, and only the best are used. We permit of no rush in the manufacture of our inks—and they are painstakingly tested before a single pound is packed. Ordinary inks lack the "stand-up" and fall flat when a particularly choice piece of literature is aimed at.

BERGER & WIRTH
PRINTING *and* LITHOGRAPHIC INKS

are uniform in quality and are invariably chosen by discriminating printers—and oftentimes demanded by the man who buys the printing.

Highest quality DRY COLOR, of our own make, used exclusively in our inks.
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Our Diamond and Columbia Half-tone Blacks can't be beat.
Finest Lithographic Inks.
COLORED AND BLACK INKS FOR OFFSET PRESS.
Dull Half-tone Inks. Highest-grade Plate and Embossing Inks.
OUR THREE AND FOUR COLOR PROCESS INKS HAVE A WORLD-WIDE REPUTATION.
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ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

Meet us at the Chicago Show, June 19-26, 1915

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DEPARTMENT COES WRENCH CO.

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NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street

Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina

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COES RECORDS

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First to absolutely refuse to join the Trust	**1893**
First to use special steels for paper work	**1894**
First to use a special package	**1901**
First to print and sell by a "printed in figures" Price-list	**1904**
First to make first-class Knives, *any kind*	**since 1830**

COES is Always Best!

THE SCOTT
Offset Magazine Perfecting Printing-Press

should interest every large printing-office in the country. This press does away with electrotyping, with making ready, and in many cases makes it unnecessary to have even the half-tone plates. The press executes the finest class of magazine work or book work at a speed up to 10,000 per hour, printed on both sides and delivered either flat or folded, as ordered.

IN EVERY LARGE CITY

Scott Rotary Offset Presses are being used for the finest commercial and catalogue printing, and this Offset Perfecting Press is just another step in advance.

IF YOU ARE FROM MISSOURI

and must be shown, grant us the opportunity of conferring with you about this latest development in the printing world. It satisfies the exacting requirements of the trade.

JUST REMEMBER

that the press is running in New York City every day of the week, where it can be inspected by appointment only. When you are ready to start for that city, drop a line to our New York Office, One Madison Avenue, advising us where you are going to stop and we will arrange to show the press and explain same more fully to you.

WHEN MAY WE EXPECT YOU?

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

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The only legitimate question about buying a

Potter Rotary Offset Press

is how soon to buy it.

Its adaptability to all the demands of the art, its excellence of design and construction, its proved superiority when tested by practical comparison, prove true the adage—

If It's a POTTER, It's the BEST

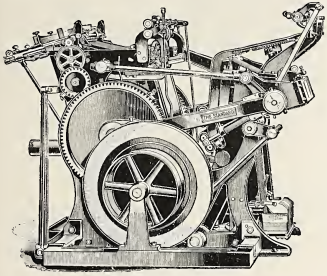
One of the leading lithographers of America writes us:

"The flattering reception accorded our Calendar gives us another opportunity for congratulating the Potter Printing Press Company on turning out a press capable of producing such work."

POTTER PRINTING PRESS COMPANY

PLAINFIELD, N. J.

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Champlin Mfg. & Sales Co.	J. H. Schroeter & Bro.	The Bickford Printing Mach. Co.
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THE STANDARD

Easy to Buy

Easy to Learn

Easy to Keep Busy

Easy to Earn Big Money With

THE STANDARD HIGH-SPEED AUTOMATIC JOB PRESS

Pays for Itself Automatically

ONLY $250 DOWN

Our terms run on rubber tires. So easy they never jar.

The STANDARD alone has stood the practical test of day in and day out work in the job department

No other machine has ever survived this test

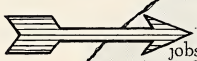
Write for particulars

WOOD & NATHAN COMPANY

SOLE SELLING AGENT

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

Young Printer Wanted



to prepare himself for some of the big jobs now being and to be created in the printing industry. The trade of type composition is gradually undergoing a great change. The big shops are going to pay one compositor to be the brains for groups of other compositors in the plant. He will be a typographic architect, as it were, figuring to a nicety plans for all the jobs, from a small business card to the big catalog, passing through the house, just as the building architect draws up plans to guide carpenters in their work upon the mammoth skyscrapers of the city and the bungalows in the residential districts. His "style" will permeate the product of the firm. His word will be law. Average compositors will become mere mechanical operatives and will receive the wages of such, but the typographic architect will receive in some cases $35 a week and more, depending upon his ability. To secure and hold these jobs the young printer will be compelled to know the essentials of good type composition, the principles which govern it from the standpoint of art and display. He must be able to know before a line of type is set just what the finished product is going to be, and there must be no blunders. Intense competition and increased expenses make it necessary for the successful proprietor to secure the greatest efficiency from his men and it is this as much as anything which is responsible for the birth of the typographic architect, or layout man. There must be no figuring at the case on how the job will appear when finished. The I. T. U. Course of Instruction is a necessary aid in preparing printers for these important, lucrative positions and, in some cases increased wages in a very short time have more than paid the entire cost of the instruction. Complete information may be had by addressing

The I. T. U. COMMISSION

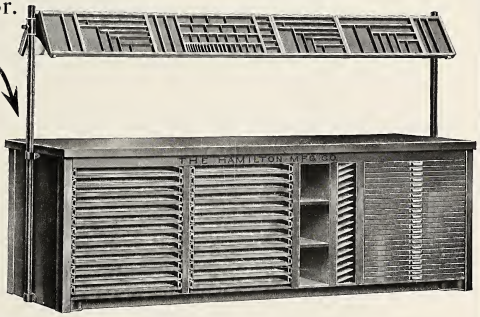
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EVERY CLAIM

we have ever made as to the saving in composing-room costs effected by Hamilton Steel Equipment has been considerably under the actual results accomplished by Hamilton Equipment in printing-offices where the saving has been carefully accounted for.

Here—

is a piece of Hamilton Steel Equipment in the office of the Miami Union Publ. Co., Troy, Ohio, and here is the letter telling of the 52% saving effected by it. Think of it!



The Miami Union Publication Company
PRINTERS AND PUBLISHERS
TROY OHIO

(May 15, 1915)

The Hamilton Mfg. Co.,
Two Rivers, Wis.

Gentlemen:-

We are more than pleased with the 10 ft. Steel Newspaper Make-up Table purchased from one of your dealers recently.

Our figures show that this Make-up Table saves an average of at least thirty minutes each day at a time when every moment is precious. This means a saving of a half hour on the time of the four employes required on the make-up and press work of our daily edition.

This saving in actual wages without any allowance for overhead charges represents an annual return of 52% on the cost of the steel Make-up Table and makes it, in our opinion, one of the most profitable pieces of equipment we have ever installed.

We will be pleased to show this equipment to interested persons at any time and can easily demonstrate its dividend producing qualities as above outlined.

Yours very truly,

THE MIAMI UNION PUB. CO.
By [illegible]
Manager.

We.

This big piece of equipment, made especially to fit the customer's requirements, pays for itself every two years. What other investment will earn as much in a printing-office?

Being made of enduring steel, it will last a life-time and, the construction being on the famous Hamilton Unit System, it can be kept always at the maximum efficiency, because the component parts can be rearranged any time that changed conditions demand.

The Hamilton Unit System is thoroughly explained in an attractive broadside.

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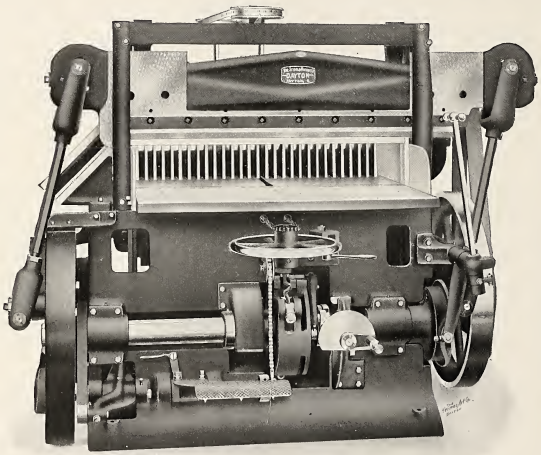
THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer

The Seybold "Dayton" Automatic Cutting Machine



Illustration—35-inch, 40-inch, 44-inch and 50-inch sizes.

The Cutting Machine with provision for INSTANT CHANGE OF CLAMPING PRESSURE, thus assuring the correct amount of pressure for clamping and cutting ALL CLASSES OF STOCK ACCURATELY under variable conditions.

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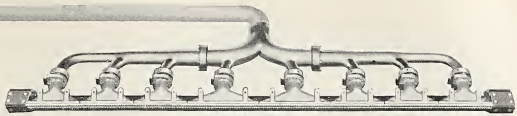
Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

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DALLAS, TEXAS	THE BARNHARDT TYPE FOUNDRY CO.
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The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

Our experience with the Doyle Vacuum Sheet Cleaner attached to 00000 Miehle press has been very satisfactory. This Cleaner has been a great time-saver.
—The Ferris Printing Co., New York City.



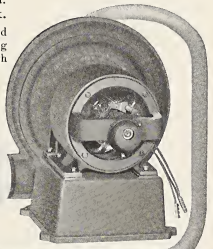
The Doyle Vacuum Sheet Cleaner

(*Protected by Patents and Applications.*)

THE Doyle Vacuum Sheet Cleaner is now in operation in many of the largest printing and lithographing plants in the country and is recognized as part of regular printing equipment. The fact that we are receiving many duplicate orders proves that this appliance is filling a long felt want in the printing field. It is a profit-producing investment that you can not afford to overlook.

For all makes of Cylinder Printing or Lithograph Presses

For its practical efficiency and economy this appliance will recommend itself to printers and publishers who are obliged to keep their presses running constantly under all conditions at a high rate of speed, maintaining a high standard of work.



The Doyle Vacuum Sheet Cleaner removes the lint and dirt from the stock before the sheet is printed. It saves the time that is lost in washing forms. It increases the production of the presses and improves the quality of the work.

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

Write today for our Profit Producing Equipment Booklet

Try these on your C-P

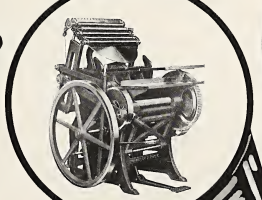
Vibrator

Duplex Disk

Long Fountain

Short Fountain

Platen Guard



All "Star" productions. Try these C-P Attachments on your C-P. They will super-equip your presses for the very special work and greatly broaden the field of your job department. They will tune up your press room for the highest type of work.

C-P Attachments cover every equipment. They are made for C-P Presses. They are built to fit by the same methods that have produced 50,000 C-P Presses without a single one returned.

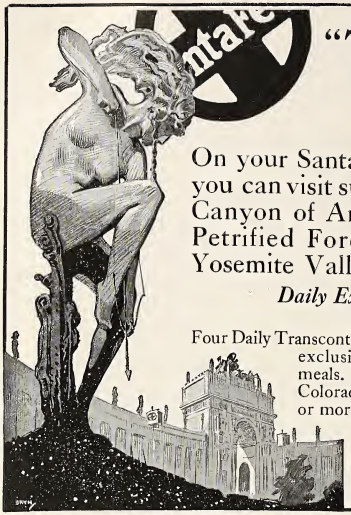
The C-P Press has produced descriptive circulars for these Attachments. Send for any one or all.

For sale by dealers in all important cities.

Toronto Type Founders Co., Ltd. Canadian Agents exclusive of British Columbia.



Chandler & Price



"Two Fairs *for* One Fare"

On your Santa Fe Way to both Expositions you can visit such interesting places as Grand Canyon of Arizona, the Colorado Rockies, Petrified Forest, Ancient Indian Pueblos, Yosemite Valley and Big Trees.

Daily Excursions with Liberal Return Limit and Stop-overs

Four Daily Transcontinental trains, including the California Limited, exclusively first-class. And Fred Harvey serves the meals. Santa Fe is cool way to California. Through Colorado, New Mexico and Arizona, you are a mile or more in the sky, most of the way.

Ask for picture folders of the trip

GEO. T. GUNNIP, *General Agent,* Santa Fe Ry.
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Only Line to Both Expositions

A Properly Sharpened Knife is Half the Cutting



And a Carborundum Machine Knife Stone will give you a keen, smooth, cutting blade without fuss or trouble—without your taking the knife out of the machine.

Two or three strokes of the stone and the edge is smooth, fast cutting.—It will lessen the number of trips to the grinder, save time, prevent feathering good stock.

The stones are made in two sizes, round and square. From your hardware or supply dealer, $1.50.

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Print Your Own Cards *for* The Calculagraph



They may be of a wide range of quality, size and shape.

But whether your print-shop is operated wholly or in part on piece-work or on hourly-pay basis, you need Calculagraph *elapsed time*—actual working time—records.

They will tone up discipline, increase production and furnish data for costs and pay-rolls.

Free booklet, "Accurate Cost Records."

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THE JAENECKE PRINTING INK CO.

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Unmixed

Will give you the most satisfactory results. Cannot be distinguished from best Bronze.

$5.00 list—usual discounts

Direct or from all Jobbers.



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NEWARK, N. J.



BUSINESS men employ competent bookkeepers because their business records are valuable. That's why they want ledgers and record books made of

Brown's Linen Ledger Paper

Brown's preserves records for ages—never yellows—never weakens—never becomes brittle. Unsurpassed printing, ruling, writing and erasing qualities. Specify Brown's Linen Ledger for particular purposes.

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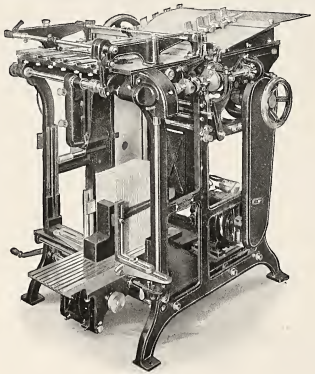
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L.L.BROWN LINEN PAPER CO. LEDGER

American *Tapeless* Job Folder

Nothing Can Take Its Place

in your business as a money-maker. Nothing can take its place in your equipment as a utility—as a business-getter.



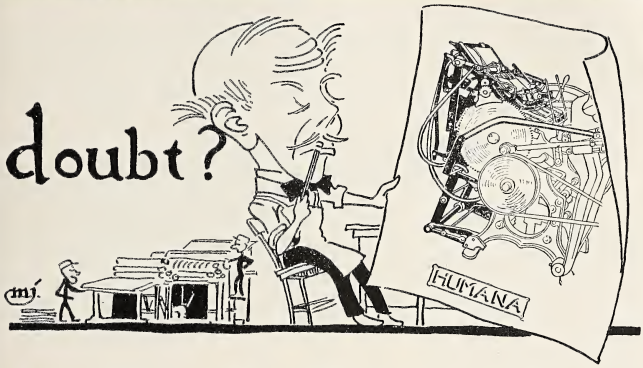
MODEL B

It Stands in a Class by Itself. How it will fit into your equipment and help your business and profits is told in booklet "H." May we send it.

BOOTH 208	You will be interested to watch it folding at 9,000 per hour at the Chicago Printers' Exposition	Chicago June 19 to 25

The American Folding Machine Co.

Warren, Ohio



Are You In Doubt About The Humana?

Have you often nearly ordered a Humana—but hesitated?

Have you frequently "wondered whether it is as good as they say it is"—but never found out?

Have you thought sometimes you "would like to try it"—but didn't? If so, you are the man who should consider these simple facts.

The Humana is an automatic feed for platen presses; sizes 10x15 and 12x18.

The Humana is the only automatic machine that will feed paper and cardboard (all weights and surfaces), envelopes, (made up and blanks), tags, blotters, pamphlets, flat bags, box cartons, index cards, and, in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

A hair-line register is absolutely guaranteed, as is also a minimum spoilage on all jobs.

Two Humanas may easily be operated by one boy. They will produce more work and at less cost than any automatic flat-bed press ever invented.

If you are really interested in efficient production of printing write us so that you can look into the Humana more completely now.

We will send the machine on trial. Terms may be either cash or deferred payments; $500 for the 10 x 15 and $550 for the 12 x 18; 25 per cent may be paid down; or 5 per cent will be deducted for cash.

Any of the offices named below can show you a Humana in actual use. Write us for descriptive folder and further details.

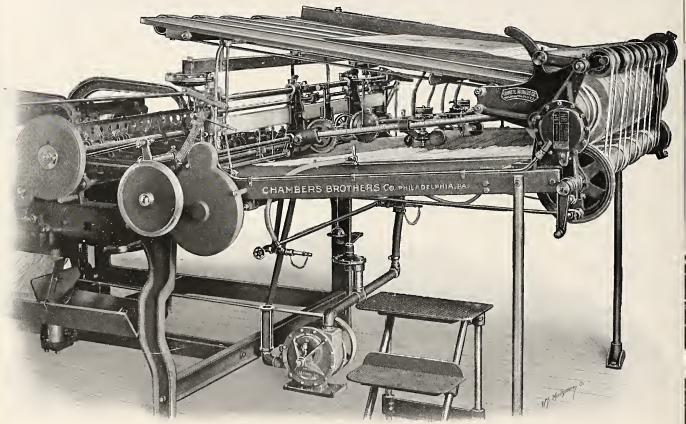
The HUMANA Co.

Offices and Sales Room, Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

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The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
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Dick Patent Mailer Co.,
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Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, P. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

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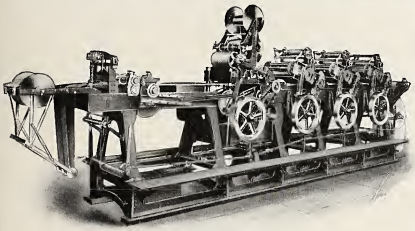


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219 W. MONROE STREET CHICAGO

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by **The Regina Company** *Manufacturers of High-Grade Specialties*

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

The Boston Wire Stitcher Line

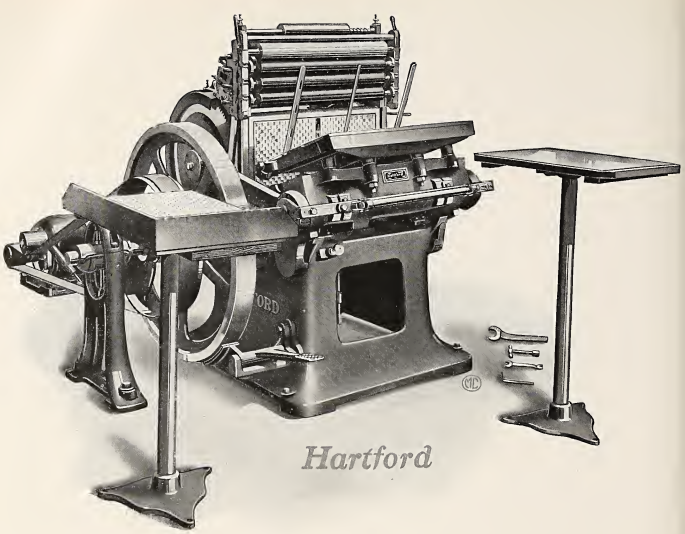
ALL SIZES AND STYLES FOR EVERY PURPOSE
EACH THE BEST OBTAINABLE; EACH THE MOST ECONOMICAL; EACH THE FASTEST AND MOST PRODUCTIVE

No. 1.	Two sheets to one-eighth inch, power	List Price, $160.00
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WE HAVE SPECIALS FOR FAN AND FLAG STITCHING AND OTHER PURPOSES
AND WILL QUOTE PRICE UPON RECEIPT OF SAMPLES SHOWING WORK
WRITE THE SELLING AGENT

American Type Founders Company

Set in Cloister Oldstyle and Cloister Italic



Half Super Royal, 14x22

Covers the Whole Platen Press Field

This machine is in keeping with the growing demand for heavier printing equipment, increased output at lower cost of production, better quality and greater efficiency and durability.

Its improvements over presses of similar style combine the best ideas resulting from forty-five years' experience in press building and from the experience of leading printers and expert pressmen.

In strength, weight and durability the Press is all that the illustration indicates. In speed and general efficiency it meets every requirement of the modern, busy printing plant, turning out the highest class of commercial art work.

The HARTFORD is built for printing the *heaviest* type forms, half-tones, three-color and tint plates; and for doing light embossing and light book-cover stamping without special equipment of any kind. None of these heavier operations disqualify the machine for the lighter and finer work. Its product is equal, if not superior, to the best that can be done on the best cylinder presses.

The HARTFORD is the last word in platen press building, with perfect ink distribution and powerful and rigid impression as the dominant features.

DESIGNED AND MANUFACTURED BY

THE NATIONAL MACHINE CO.

HARTFORD, CONN., U. S. A.

Sold Exclusively Through Leading Type Foundries and Dealers in Printing Machinery

On The Firing Line

For the last eight months we have been fighting too—

Fighting for the printers—

Fighting against rising cost of materials.

Our allies are the chemists—

Our weapons, research and efficiency.

We have taken some important trenches—

And what's more we are advancing steadily.

We want to share the benefits with the printers—

We want to help them increase their profits—

We want them to ask for ideas as well as for ink.

Report with full particulars to SINCLAIR & VALENTINE CO., *Headquarters, General Staff, 603-611 West 129th Street, New York.*

Divisional Headquarters

Boston Chicago Philadelphia St. Louis Baltimore
Toronto Cleveland Winnipeg



Learn to Earn More in ADVERTISING

Printers who learn how to write good advertisements can earn more than most professional men. Advertisement-writers are sure of work—the demand for trained advertising men always exceeds the supply. They have pleasant hours and interesting, enjoyable occupations. Their salaries *increase* as their ability grows with experience.

WHAT 44 COPYWRITERS EARN IN ADVERTISING

Advertising and Selling (May, 1914) stated the results of an investigation of the average salaries paid to advertising copywriters. It found that 44 men, chosen at random, earned these annual salaries:

4	$1,800	2	$3,600
3	$2,300	6	$4,000
15	$2,600	2	$5,000
5	$3,100	1	$6,000
2	$3,400	2	$8,000
1	$3,500	1	$10,000

These men earn good salaries because they are *trained*—because they *know how* to do their work well.

Let the I. C. S. Train You for Advertising Work

You, as a printer, are particularly well fitted for advertising work. All you need is *special* training. The International Correspondence Schools can supply you with this training now—in your spare time. They will give you thorough instruction in writing copy, preparing layouts, choosing media, etc.—everything from the *fundamentals* of advertising to the management of a national campaign.

Mail the Coupon for Full Particulars

Fill out and mail the coupon *now* and learn what the I. C. S. advertising course is, and how it can qualify *you* for a better-salaried position.

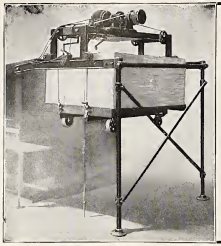
International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, full description of your new and complete Advertising Course.

Name _____

Street and No. _____

City _____ *State* _____



These Points Worth Investigating

We claim for the Rouse Paper Lift (and can prove it) that it is a labor-saving device, saves paper, saves time, and therefore increases output at reduced cost. It can be attached to the press quickly and by any one familiar with printing machinery, is fool-proof, accurate, dependable, and when once tried out will be found *invaluable*.

The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

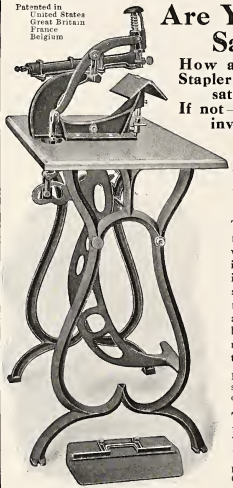
We want to send you an interesting booklet called "Rouse-handling vs. Man-handling," containing many important reasons why you should install the ROUSE LIFT.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. ROUSE & CO.

2214 WARD STREET
CHICAGO

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

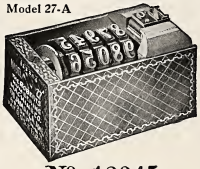
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Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



№ 12345

Facsimile Impression
Size $1\frac{1}{2} \times 1\frac{3}{16}$ inches.

For General Job Work

- Absolutely Accurate
- Fully Guaranteed
- Side Plates Without Screws
- Always in Stock
- Five Figure-Wheels

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

Is Your Plant Fossilized?

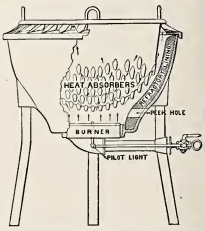
An "IMPROVED" Soft Metal Furnace
will Rejuvenate Your Melting

Will Save You Gray Hairs and Metal

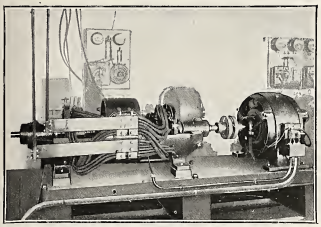
Ask for Bulletin No. 121

THE IMPROVED APPLIANCE COMPANY

459 Kent Ave., BROOKLYN, N. Y.



GENERATORS AND MOTOR GENERATOR SETS — for — Electrotyping



ELECTROPLATING MOTOR GENERATOR SET

Consisting of 2,500-Ampere Sprague Electric Plating Generator coupled to Sprague Electric Direct-Current Commutating-Pole Motor.

Sprague Electrotyping and Electroplating Generators embody all the latest improvements in design and construction.

They are unequalled for mechanical strength, perfect commutation at all loads, voltage adjustment, long life of commutator and brushes.

Write for Descriptive Bulletin No. 2414.

SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, New York, N. Y.

Branch Offices in Principal Cities

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printin quality does not show perceptible deterioration.

Convincing evidences of the superiority of The Premier over other Two-Rev. presses are constantly being presented:

More printed sheets delivered where several presses in the same office are printing the same form.

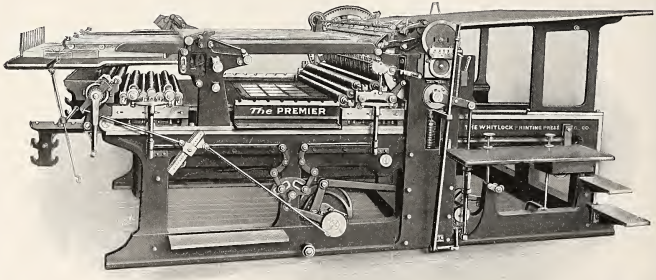
More impressions made from one set of plates, saving form-patching and plate renewals.

Wonderful hourly runs.

Sheets easily handled on the Premier that the printed-side-up delivery of other presses can not handle.

Long runs often with frequent changes of form, made in record time, showing highest press efficiency.

Such facts speak for themselves, and their recognition carries certain conviction that



The PREMIER

Is the Best of ALL the Two-Rev. Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONNECTICUT

NEW YORK, 1102 AEOLIAN BUILDING, 33 WEST 42d STREET
CHICAGO, 1406 FISHER BUILDING, 343 SOUTH DEARBORN STREET
BOSTON, 510 WELD BUILDING, 176 FEDERAL STREET

AGENCIES

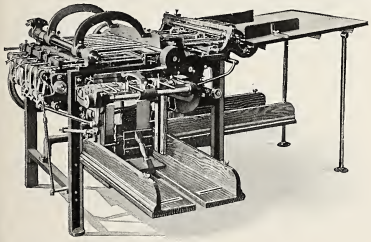
Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.— Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.— Messrs. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.— GEO. M. STEWART, Esq., 92 McGill St., Canada East.
Halifax, N. S.— PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia.
Great Britain and France — P. LAWRENCE PRINTING MACHINERY CO., Ltd., 57 Shoe Lane, London, E. C., England.
Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.

Every Color Printer should be interested in the Royal 12-Hour Shell Process. It provides a no-joint combination type and half-tone key-plate which may be duplicated as many times as desired. The Curtis Publishing Company has accepted this process as a material advance in color-printing methods.

Royal Electrotype Company

Electrotypers to the Elect Philadelphia

ANDERSON HIGH-SPEED FOLDING MACHINES



Anderson High-Speed Job Folder No. 110

We will give a complete working demonstration of these machines at the National Printing, Advertising and Allied Trades Exposition, Chicago, Ill., June 19 to 26. (Booth 23.)

These machines represent the very latest ideas in high-speed folder construction. They will be motor-driven and in actual operation. You are cordially invited to witness this demonstration.

C. F. ANDERSON & COMPANY

710-716 SOUTH CLARK STREET, CHICAGO



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Charles Hellmuth Inc

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

Advance Cutters

As an Employee in Your Shop the
ADVANCE
Lever Cutter Stands for:

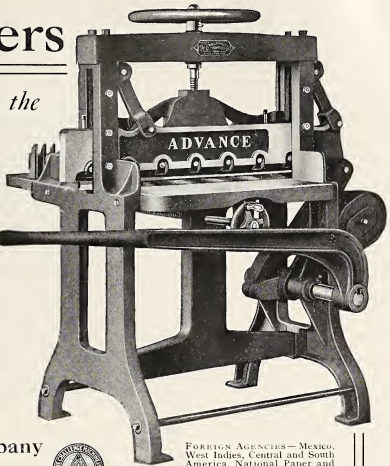
ACCURACY—Equipped with up-to-date facilities which insure absolute accuracy in squaring and trimming all kinds of stock.

EASY CUTTING—Powerful compound leverage, scientifically designed and mechanically perfect—easiest-cutting lever cutter built.

ECONOMY—Its reasonable first cost is practically the only cost you may ever expect to meet. With reasonable care it will never get out of order.

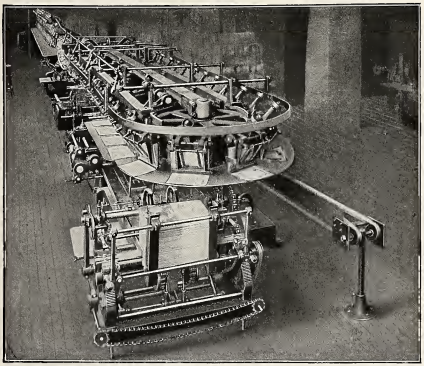
SATISFACTION—With every facility for "making good," it is guaranteed to give positive and unqualified satisfaction.

Sold and guaranteed by typefounders and dealers in all the principal cities. ☞ **Write for catalogue.**



The Challenge Machinery Company
Grand Haven, Mich., U. S. A.
Chicago Salesroom 124 South Fifth Avenue

Foreign Agencies—Mexico, West Indies, Central and South America, National Paper and Type Co.; Australia, Parsons & Whittemore, F. T. Wimble & Co., Ltd., Sydney, Alex. Cowan & Sons, Ltd., Melbourne, Sydney, Adelaide; S. Africa, Wm. Dawson & Sons, Ltd., Cape Town



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-Coverer
Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

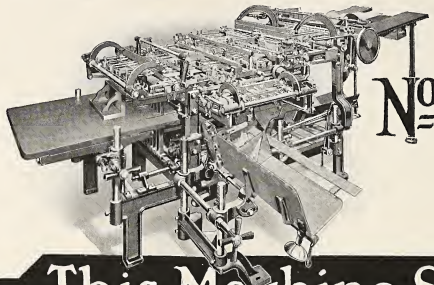
or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS

DEXTER PONY FOLDER



No. 722

This Machine Saves

75% of this waste and floor space

SAVES — a mighty little word to be so important. But after all, it is the *savings* you effect in your plant that spell the difference between small and big profits.

This new Dexter All Around Circular and Jobbing Folder No. 722 is a waste saver, a time saver, a profit saver, also a life saver, for it enables you to put your folding girls at less tiresome and more profitable work.

Here is a folding machine that will care for an unusually wide variety of work — probably nine out of every ten jobs you handle which come within its size range. That is why it is such a safe and useful investment in every plant, large and small.

Note what it will do:

Pages.	Folds.
4	One fold
6 or 8	Two parallel folds
12 or 16	Three parallel folds
8	Two right-angle folds
16	Three right-angle folds
24 or 32	Two parallel, then two right-angle folds parallel to each other
24 or 32	Three right-angle and one parallel fold
16	Two right-angle and one parallel fold
12 or 16	Two parallel and one right-angle fold
12	Letter fold

Range of sheets sizes 6×9 to 24×28 inches. Signatures delivered into individual adjustable packing boxes at the rate of 3,000 to 5,000 an hour.

Sheets are registered at all right-angle folds. Nothing to watch. Simplicity and ease of adjustment perfected to the last detail. No machine we have ever turned out in our 35 years' folder experience has given such promise of universal satisfaction. We're so proud of it we want to tell you more about it. Write for information.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

NEW YORK CHICAGO DETROIT PHILADELPHIA BOSTON
ATLANTA DALLAS SAN FRANCISCO TORONTO

(Dexter Machinery will be exhibited at the National Printing, Advertising and Allied Trades Exposition, Chicago, June 19th to 26th, Spaces 43 and 44.)



FORTIFIED

Work for the best
Prepare for the worst—
With courage and caution,
But steadfastness first.



Designed and lettered by
J. L. Frazier,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.

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The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, $3.00 a year in advance. Foreign, $3.85 a year.

Vol. 55 JUNE, 1915 No. 3

Smithsonian Institution JUN 7 19 National Museum

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 8—Modern Mapmaking

THE American-made map is the best product of its kind in the world to-day. This fact is recognized by the governments of the Central and South American republics and by the departments of cartography of a number of the European, African and Asiatic countries. All of these are regular patrons of the American mapmaking industry. It may be that the American exporter is prone to neglect opportunities to expand foreign trade in other lines of manufacture, but it is a fact that the American-made map has gained world-wide preference solely on account of its supreme excellence.

Nearly every other specialized branch of the printing industry has experienced a complete revolution in methods of manufacture during the past decade, but, strange as it may seem, the leading map publishers of to-day are still close adherents to the methods of production in vogue more than twenty years ago. While it is true that a number of map publishers have supplanted the older methods with lithography and photoengraving processes, it is equally certain that the majority of the better grades of maps issued to-day by the largest American publishers are the product of a combined process of wax-engraving, electrotyping and letterpress printing. With the exception of improvements in manufacture through the introduction of modern machinery and tools, the process differs very little from the Reinhold method of thirty years ago.

The evolution of the modern map is a subject that lends itself readily to treatment in a series of photographs.*

In the limited space allotted this subject, it would be impossible to supply a detailed analysis of the labor and research required to produce

*The photos accompanying this article were taken by the author, through the courtesy of Rand, McNally & Co., Chicago, the largest map publishers in the United States, for exclusive use in The Inland Printer.

Entered as second-class matter, June 5, 1885, at the Postoffice at Chicago, Illinois, under Act of March 4, 1879.

an absolutely correct and authentic map of a political subdivision of any State or country. From whatever sources the volume of political information and scientific data may be obtained, the final copy comes to the map publisher as a pen-and-ink drawing in black-and-white.

The first process in securing a reproduction is the preparation of the wax plate for the engraver. A polished sheet of copper, varying in

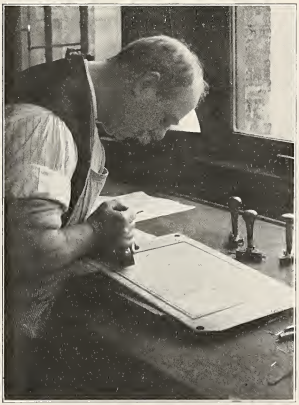


No. 1.—Engraving irregular lines in the wax plate.

thickness from about three to twelve points, according to the size of the map, is first treated with a solution of sulphate of potassium. This leaves a thin film of oxid on the surface of the plate to act as a preventive against the accumulation of a deposit of copper directly against the open portions of the metal base when it is placed in the battery for electrotyping. The engraving medium is a wax coating composed of seventy-five per cent of beeswax, five per cent of Venetian pitch, and twenty per cent of oxid of zinc. These ingredients are placed in a suitable vessel, heated to the melting-point, and thoroughly mixed by stirring. During the process of coating, the copper plate is heated to a moderate degree and the prepared wax is flowed over its surface. A comb frequently is used to assist in spreading the fluid evenly. After the plate becomes cool, a deposit of reasonably hard wax, about three points in thickness, covers the entire area of the copper. This wax surface is sensitized and the drawing is reproduced thereon by photography as a guide for the engraver.

All irregular lines, such as rivers, coast lines, mountains and railroads, are traced into the wax, down to the smooth surface of the copper plate, with a sharp-pointed tool in the hands of an expert wax-engraver, as shown in illustration No. 1. Straight and hair lines are drawn by the use of a straight-edge, and dotted lines, indicating county or township boundaries, are impressed with a little wheel containing the figures or characters on its periphery.

The typographical department of the map-engraving room must necessarily be of considerable proportions, for it should be understood that all the names of towns, streams, mountains, lakes, and the mass of notations and descriptive matter that enter into the completion of a map, are all set by hand with foundry type. From one to five galleys of type frequently are required to complete a map of very ordinary size. Proofs are taken and the matter is read by copy before it is delivered to the next operator, who impresses the characters into the wax. For this purpose the plate is placed on a heated stone slab, the temperature of which keeps the wax in a pliable condition and permits of impressing the lines sharply down to the smooth surface of the copper base. All type-lines are first secured in a holder similar to the device used by bookbinders in hand-stamping. This stage of the process is also shown (illustration No. 2).



No. 2.—Impressing lettering into the pliable wax.

The wax plate is now submitted to a final and most careful reading preparatory to the completion of the matrix for electrotyping the black key-plate.

It is obvious that the engraved and stamped lines in a wax coating, scarcely three points in thickness, would produce an electrotype of insufficient depth for printing on a letterpress of the standard type. Therefore, the next stage of the work is a process of building up between lines to eliminate

expensive routing in the finished electrotype. This process might be aptly styled as "negative routing." The young lady in illustration No. 3 is giving the key-plate this final treatment. You will note the areas in relief in the completed portions of the work. She has applied the smooth little ridges between the lines with a fountain tool which ejects a tiny stream of heated wax, the flow being regulated by the pressure



No. 3.—Bridging open spaces between engraved lines.

of her hand. After her work is finished the plate is hardened by cooling, and finally covered with black lead ready for the electrotype foundry.

Proofs of the electrotyped key-plate supply transfer sheets for producing the tint-blocks for the various colors of the political subdivisions of the map. In transferring, the wet proof is placed, face down, on a wax plate, generally a duplicate of the original used for engraving the key-plate, and a negative impression is produced by rubbing. When a State or county is required in a solid color, all of the wax within the specified boundary is cut out down to the copper base. If it is desired to show a certain territory in a shaded tint, the wax plate is taken to a ruling machine and these portions are supplied with parallel faint lines, produced by a sharp, needle-pointed tool which moves on a reciprocating carriage. A machine of this character in operation is shown in illustration No. 4. Separate electrotypes are made for each tint, and some maps require five and six colors in addition to the black key-form.

The completed maps are varnished after the method described in the fifth article of this series, relating to gummed labels.

The earliest maps were produced by the Babylonians in the fifth century B. C. To them also belongs the art of dividing the circle into degrees, minutes and seconds, according to our present sexagesimal system.

A Grecian, Anaximander, of Miletus, is credited with the first attempt to draw a map of the then known world. This was during the sixth century B. C. Claudius Ptolemy, who lived in the second century A. D., constructed the first general map of the world, which not only excelled all previous efforts, but is generally recognized as the most complete summary of geographical knowledge available previous to the sixteenth century.



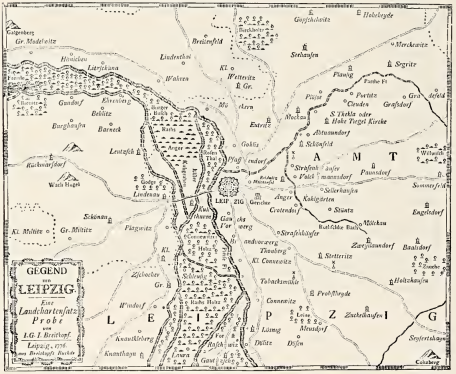
No. 4.—Cross-ruling wax tint-plates.

Gerhard Kramer, a Bavarian, generally known as Mercator, invented the first developed projection and published a map of the world in 1569 which practically revolutionized the method of mapmaking, as it solved for the navigator the complex problem involving the relations of courses and distances to latitude and longitude.

The earliest attempt to construct a map of an extended territory upon a trigonometric and topographic survey was made in 1733 by César Cassini, the director of the astronomical observatory at Paris. This map was on a very large scale, compiled from an accurate survey. The first sheets appeared in 1744 and the last were completed in 1793.

Johann Gottleib Breitkopf, a printer and typefounder of Leipsic, Germany, made the first attempt to produce maps typographically in

1770. He discovered a process of casting music-type which was a great improvement on other methods then in vogue. This probably gave birth to his later invention of a method of making maps by the use of movable characters. The accompanying illustration (No. 5) is a reproduction of an original impression from a form of map type produced in the Breitkopf shop in the year of the signing of the American Declaration of Inde-



No. 5.—Reproduction of an original impression from a form of map type.

pendence. A careful examination will reveal the details, as the joinings of the various characters are easily discovered. In 1835 the Bruce Type Foundry, of New York city, also made a series of fonts to be used for the purpose of producing maps typographically. The necessity for such characters passed away soon afterward with the introduction of process engraving.

The following is a list of the more important bureaus of the United States Government which publish maps for general distribution: United States Coast and Geodetic Survey, Washington, maps pertaining to the Atlantic and Pacific coasts of the United States and Alaska, the West Indies and the Philippine Islands; United States Geological Survey, Washington, topographical maps, special monograph maps of mining districts and maps relating to irrigation; General Land Office, Wash-

ington, township plats, state maps, maps of mineral and private land claims and enlarged maps of the United States; United States Hydrographic Office, Navy Department, hydrographic charts of domestic and foreign harbors, coast lines, and pilot charts of the North Atlantic ocean; Office of the Survey of the Great Lakes, Detroit, maps pertaining to the hydrography of the Great Lakes; Mississippi River Commission, St. Louis, maps of the Mississippi river.

Relief maps are usually constructed after a contour map has been prepared by building up the surface of the country, using cardboard of uniform thickness to represent the successive contour lines. Copies are made either in plaster of paris or papier-maché.

The Cub Reporter

By HINTON GILMORE

FICTION is full of cub-reporter stories, showing how the newspaper novice comes rushing in three minutes before press time with a "scoop" of "scoops." In real newspaper offices, the cub usually furnishes a good deal of diversion for other members of the staff, and all of the funny things don't happen in metropolitan offices, either.

In Mobile, a college graduate went to work on one of the papers and being somewhat confused in his new surroundings began his first story:

"Having went home ——." A copy-reader unwittingly let it go that way and there was much trouble and reproof for the young man next day from the managing editor.

A cub joined the staff of a Fort Worth paper and was sent to the central fire station to get the report of an inconsequential blaze. The clerk's office was on the second floor and the cub knew it, but somehow he couldn't locate the stairway. Being imbued with the never-say-die spirit that is supposed to characterize the acts of all good reporters, he climbed up the slide pole the firemen use to get down-stairs quickly when they are called to a fire. The pole was of polished brass, very shiny and smooth. It took the cub fifteen minutes to climb up and two hours to explain to the firemen why he scarred up their nice, radiant sliding-pole.

An Iowa city editor sent a recruit to cover an important meeting of the city commission and enjoined him to get a report of the ayes and noes on the proposition under consideration.

The cub came back and wrote the story and added a paragraph, upon being urged by the city editor for a report on the "ayes and noes," to the effect that "there was nothing of interest regarding the eyes, noses, or other facial characteristics of the commissioners."

A reporter, new on the job, in a Tennessee town was hustled out on short notice to cover a midnight lynching. He wanted to get an ante-mortem statement from the doomed negro and, bristling up to the leader of the mob, he announced that proceedings must be stopped in order to give the negro a chance to make a statement for publication. Some one hit the reporter with a brick, and when he woke up the lynching was over and the city editor had been compelled to handle the story by hearsay.

A Texas cub was sent in an emergency to cover an important meeting of city commissioners. Unacquainted with the city, the reporter got mixed in directions, but finally found a meeting, a faithful report of which he made to his city editor. It developed, after it was too late to mend matters, that the recruit had covered a session of a pigeon-fancier's association which was being held in a building adjacent to the city hall.

But the cub isn't always to blame. An afternoon paper in Chattanooga prided itself on printing all the news. The paper went to press daily at four o'clock. One wintry afternoon, Mme. Sarah Bernhardt, on a southern barnstorming tour, was scheduled to lay the corner-stone of a new theater. A reporter got hold of a program for the occasion, and although the event was not to take place until half-past four — after the paper's press time — the city editor decided to take the risk and run the story just as if it had taken place. The story was written, and it was a good story. The reporter had the band playing "Marseillaise," and the "Divine Sara" gently tapping on the corner-stone with a dainty, beribboned silver trowel, while the mayor responded in choicest English to her appropriate little speech in French. It was a good story, with a wealth of interesting detail. It made a good appearance on the front page, too. The only drawback to the whole bit of enterprise was that Mme. Bernhardt was indisposed on the afternoon in question and sent her regrets, the corner-stone being set in place by a couple of laborers.

Typographical errors cause much trouble and diversion in the average newspaper office.

A Nashville copy-reader wrote a head for a story concerning a convention of Odd Fellows. The head as he wrote it was: "I. O. O. F. Past

Grands Arrive in City." It appeared in the paper: "1000 Post Cards Arrive in the City."

In Shawnee, Oklahoma, a head-writer put it: "The Wages of Sin Is Death." Whether by mistake or inspiration it got into print: "The Wages of Gin Is Breath."

In an Ohio office it used to be the custom of the linotype operators to send a boy down to a corner saloon for refreshments. It was a credit proposition, and the operator merely turned out a "slug" on the linotype with the order and the name of the buyer. These slugs were totalled up on pay-day and redeemed by the printer. The practice not being generally understood, the readers of the paper were somewhat perplexed one morning when they saw this statement, a slug having been allowed to get into the paper: "Buck, More beer, Bill."

The Science of Make-Ready

By H. W. HACKER

No. 2—The Press

THE responsibility of the cylinder press as a source of error with consequent make-ready is harder to measure than the form. The cylinder press is a bulky machine; its adjustments are both delicate and difficult; its design and construction are beyond the control of the pressman; no apparatus that could disclose the real condition under pressure has been available. But it is now known that the cylinder press hides the most serious causes of make-ready, despite the remarkable improvements in the modern machines. The cylinder press is in reality the crux of the situation.

Given a standardized form, it might be supposed that a good press would print it perfectly without further ado; but experience shows that this can not be done, and an accurate inspection of the impressional power explains why. What, then, is the character and the extent of the errors in the press? Can anything be done to compensate for these errors and standardize the press?

The impressional errors are found to be of two kinds: First, *the fixed errors of imperfect parts;* and second, *the variable errors of yield induced by varying strengths of impression.* The constant errors are such matters as bearers of incorrect and irregular height, beds that are not true planes, cylinders that are not true cylinders, or some deformity

in some related part that is reflected in the impressional distance. Bearing in mind the standard set of one one-thousandth of an inch accuracy, it can be seen that very slight and almost imperceptible deviations from normal will be serious and constant occasions for make-ready. The variable errors are developed by the continuous changes of pressure in a mixed form which are reflected in correspondingly

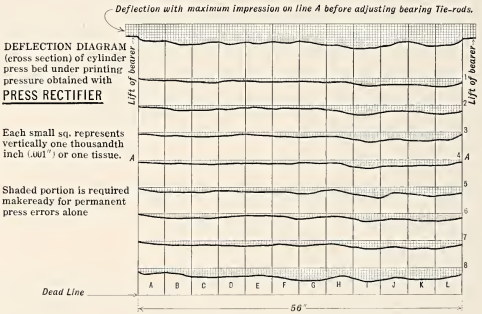


Fig. 3.

varying degrees of yield. Since frequently a form will contain both maximum impression — for example, a row of heavy half-tones — and minimum impression—for example, a line of captions—the importance of fluctuating spring or yield as a cause of make-ready is at once seen.

The fixed errors of a press can be measured and corrected or compensated. Fig. 3 is a record of the permanent errors of a modern cylinder press in remarkably good condition — most of them are worse. The wavy lines are the actual printing lines in the eight positions read. The straight lines are what ought to be the printing lines. The tiny squares of the shaded portion represent each one-thousandth inch vertically. It is true, of course, that in the drawing the height as compared to the length is tremendously exaggerated, but the actual full-size measurements were carefully checked, and it must be remembered that each one-thousandth inch counts one tissue in make-ready.

After the tie rods on this press were brought down and the parting of the bearers corrected, considerable deviations from normal were

discovered in the bed. The error amounts to six-thousandths (.006) of an inch in the worst place (Fig. 3, sec. I-8). The errors indicated on these eight lines of impression are permanent variations from normal. They are always present. To the touch and the sight they are imperceptible, but they call for make-ready, since the impression must be refined to one one-thousandth of an inch. The significant thing is

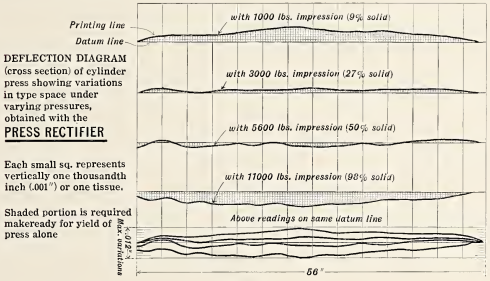


Fig. 4.

that these constant errors must be compensated every time a form goes on.

It is important to note that the measurements were taken under pressure. The printing distance was just the same as it would be with a form in position and the impression on. Measurements of the relation of the cylinder to bed without pressure are valueless, because the bed and many other parts yield under the pressure exerted in printing.

The press having been accurately measured, and all defective parts replaced, the next step is to rectify the fixed errors. The same measurements which gave the cross-section diagram (Fig. 3) are to be laid out on an overlay sheet as in Fig. 2 of the previous article, tissues pasted on in the familiar overlay manner to equalize the variations, and the sheet hung on to the cylinder next to the iron as a permanent rectification of the fixed errors in the press. The entire bed is corrected, and the units may be as small as one inch square. This rectification of cylinder presses does once only what otherwise has to be done, by the prevailing method, every time a form goes to press. Giving this treatment to a press eliminates another occasion for make-ready.

The variable errors in the press are more serious than the permanent ones, because of being practically impossible to control in any preliminary way. Impressional lines requiring 1,000 pounds to print give a deflection that is different both in degree and kind from impressional lines requiring 11,000 pounds; and every form usually presents a wide range of pressures. The deflection from 1,000 pounds impression on a fifty-six-inch press that is properly set on the bearers is above the normal line, and the deflection of 11,000 pounds impression is below the normal line.

Fig. 4 is the result of a test of four different pressures in the same position on the same press. There is an upward bow in the bed under 9 per cent and 27 per cent impression, and a downward spring under 98 per cent impression. The press was compensated about right for 50 per cent impression. The four readings are also grouped on one datum line in the diagram for comparison. Note a maximum variation of twelve-thousandths (.012) of an inch.

The cylinder bearers were down just hard enough to stay in contact with the bed bearers under the 98 per cent impression. This is an absolutely essential requirement. Relieving the pressure on the bearers would naturally reduce the bow for light forms, but since lifting of the bearers is fatal, the press must be adjusted for the heaviest duty. Moreover, it would be hardly practical to set the impression for each job.

The facts disclosed by this test are corroborated by the common experience of pressmen who have to relieve light lines of impression by cutting away, and strengthen heavy lines by building on.

As long as this condition exists in cylinder presses, some correcting must be done for each form. When cylinder presses are built to preserve the type space uniform under all degrees of impression, presswork will come into its highest efficiency, for all other sources of error can be taken care of effectively. However, much can be done with the aid of special apparatus to set the impression definitely right — neither too much nor too little, and equal on both sides. Irregular spring of the bed, due to imperfect adjustment of the supports beneath, can also be discovered and corrected, and of course permanent distortions of bed and cylinder located and compensated, as already explained. These services alone will remove many faults that raise the running cost of the press.

Uniform velocity and uniform rate of impression are the ends to be sought in printing with a rolling impression. Uniform velocity is indispensable for sharp, clean print and for long life of plates. Uniform

rate of impression (equal impression per minute unit area) is indispensable for correct color values from relief plates. The effort to combine these two fundamental requirements is make-ready. If all the component parts of the printing operation can be first brought to a definite standard they can be made to coördinate perfectly. Standardization costs infinitely less than make-ready. Forms can be standardized; the fixed errors of presses can be standardized; but you can not standardize the shifting deflections from pressure. Let cylinder-press manufacturers provide us with standardized, unyielding presses, and the rest is easy. If there were no yield, the accomplishment of uniform velocity between the plane of the form and the curve of the cylinder is no task at all, and other fixed errors can be done away with without shortening the running-time of the presses.

There is yet a third origin of error requiring make-ready compensation. The packing is blameworthy, as will be discussed in the succeeding article.

Proofreading and Authorities

By F. HORACE TEALL

AUTHORITY is one of the many simple English words that are often understood differently by different people. An authority on any matter of usage or action is often supposed to be some one whose decision will be accepted without demur, presumably as being more reasonable or reliable than any other; but such absolute superiority is seldom attainable, if ever. Our space could easily be filled with discussion of the choice of authorities on spelling, punctuation, and all such details, but the intention is rather to ascertain how some of the conflicting opinions are reached and maintained.

Our chief sources of information, of course, are the dictionaries. They contain the records of the usage of our best writers, and base their claim to credence principally on their accuracy as such records, though the very existence of varying usage necessitates choice of forms by the lexicographers, who are thus in their turn placed in the same relations which we bear to them when we consult their work for decision. Let us make this a little plainer. The upshot of it all is that merely because "the dictionary" says a thing, it does not follow that the thing said is the only right thing. When, however, a certain dictionary is ordered to

be followed on a certain work, for that work what is found in the dictionary is final.

What is found in the dictionary is not always properly construed. In every case where two forms, as of spelling, are recorded together, the first one is the preferred one, except that in a few instances no decided preference is intended. Sometimes two words are recorded as used for the same meaning, of which the definition is given with one and the other is simply referred to that by some such remark as "same as" the other. A case in point is in Webster's New International Dictionary, where sewage and sewerage are each distinctively defined in one paragraph and then, in another paragraph, said to be used with the same meaning as the other. This is noted because a proofreader actually took this as authorizing the use of "sewage" where "sewerage" was meant. The real intention was simply to record the fact of such use, without strongly condemning it, and the words are not the same.

Unfortunately, statements supposed to be perfectly clear are liable to misunderstanding, with the result that they are asserted to say just the reverse of what they do say. Thus, my attention was called recently to the word State for one of the United States. An editor instructed his people not to capitalize the word, and asserted that the dictionaries do not use a capital. That editor must have thought he was right, but the plain truth is just the contrary. Webster's was the dictionary specially cited. In that work (latest edition), as any one will see at a glance, the word is never once used without a capital. In defining the House of Representatives, in the article on the word "house," it says that "a Representative must be an inhabitant of the State from which he is chosen," and speaks of "the number of Representatives from each State." And so in every instance in the book; the word is always capitalized therein, no matter how used, as a State, the State, any State, States, or as an adjective, as State government.

This word is one of the best examples possible for showing the variation of practice and the different reasonings on which the disagreement is based, and we may well enough dwell on it, with the understanding that we use it as representative of all analogous cases.

It is a fact open to easy proof that numerous books are printed in which this word appears as "state" throughout, and the probability is that such is the form prescribed by the author or editor in the majority of instances at least. It is also easily provable that at least as many books — and I think many more — always have "State." And this difference is not peculiar to any period, but has always been existent.

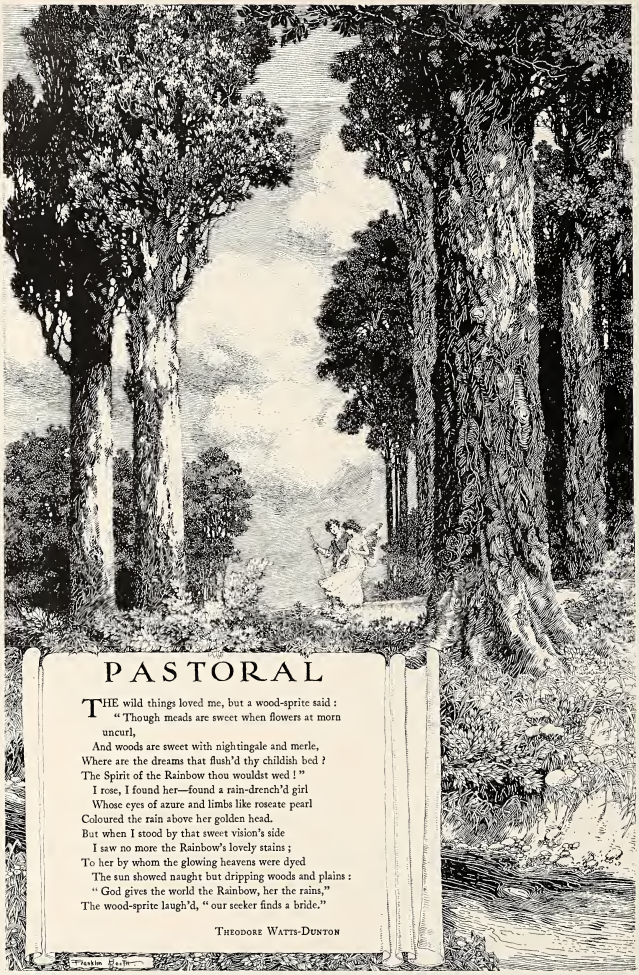
When we had but two American dictionaries, Webster and Worcester, and everybody accepted one of them as the final authority on every question for which they furnished an answer, the question here considered was not specially decided by either of them; they did not make any differences in their title-words. The same laxity that other books showed as to capitalizing was seen in their text. Webster's Unabridged said in one place something about "a state of the United States," and in the next instance it was "a State"; and uniformity apparently was not thought of. The Century Dictionary was the first to print title-words all lower-case, with a capital initial only when they meant the word to be capitalized, and stated their choice of capitals in special uses; the Standard followed this example; and Webster's New International likewise made such distinctions. Of course these distinctions were made by certain men for each work, and are really mere expressions of personal choice; but they are the decisions of men well qualified, and uttered under auspices that give them the weight of prime authority. And they are practically unanimous in their decisions. There's a reason.

It should be kept in mind that what we are saying is meant to apply to nearly all cases of difference, especially to every question of capitalizing. Differences in punctuation, compounding, and other matters are dependent on very similar variations of reasoning.

A competent proofreader must have his own personal convictions, or at any rate his own preference for some certain lexicographic or grammatical authority. Sometimes he will be at liberty to apply his own knowledge in his own way. But the one safe conclusion for him in general is that he must be guided by those authorities to whom he sells his work, his employers; and they are mostly controlled, and very properly, by commercial considerations. The natural result is that he must work on a different plan for nearly every different author or publisher. What is right for one book will be wrong for another book, as long as the man who spends the money has a right to dictate how his work is to be done, which will probably be always.

STYLE

THE most vexatious work in the printing-office is that of making consistency out of the inconsistencies of style. The inconsistency of English itself is seized upon by the imperfectly informed to be made a responsibility of the proofreader, and in no department is there greater opportunity for misdirected effort and insidious waste than in the proofroom.



PASTORAL

THE wild things loved me, but a wood-sprite said :
"Though meads are sweet when flowers at morn uncurl,
And woods are sweet with nightingale and merle,
Where are the dreams that flush'd thy childish bed ?
The Spirit of the Rainbow thou wouldst wed ! "
I rose, I found her—found a rain-drench'd girl
Whose eyes of azure and limbs like roseate pearl
Coloured the rain above her golden head.
But when I stood by that sweet vision's side
I saw no more the Rainbow's lovely stains ;
To her by whom the glowing heavens were dyed
The sun showed naught but dripping woods and plains :
"God gives the world the Rainbow, her the rains,"
The wood-sprite laugh'd, "our seeker finds a bride."

THEODORE WATTS-DUNTON

Reproduced from the Original Drawing by Franklin Booth

EDITORIAL

"LET us make you a 'dummy,'" is the proposal of a firm of direct-advertising specialists in the caption to one of their recent announcements. But of course no one wants to be made a dummy, though there may be quite a number who would like to have dummies made for them. Eh? What!

RUNNING a business as it should be run entails an immense amount of drudgery, and the handling of details to meet the requirements of cost accounting causes many printers to shy at the changes involved so far as they are personally concerned and relegate the matter to their lieutenants. This is where most of the trouble comes in. If the boss himself will not take hold, it were better that the subject should be left alone, for if the boss is not interested, why should any one else be interested to take anything but the easiest way for the time being.

"THESE are the times that try men's souls," said Thomas Paine respecting the "Great American Crisis," the revolution. Who, that has read the life of Washington, can fail to note the souls that were tried and found wanting. The pressure under which they succumbed was so tremendous that we do not condemn them so much as we wonder that they made as good a struggle as they did. But this in no way dims the glory of the achievements of those who held fast and endured to the end. These looked beyond, and counted life worthless without the ideal for which they struggled. And in this contrast, between those who failed and those who won, we discern that the difference in vision made the difference between defeat and victory.

THE elimination of waste in time, in effort, and in material, so that mankind shall have more opportunity to live, is an aim which should enlist the coöperation of every man, woman and child. A respect for everything that has cost time, effort or material is the first indication of a mental awakening to this point of view. The ascertainment of the amount of time, effort and material that goes into a piece of work is the process of counting the cost, and every worker is directly and indirectly interested in that cost counting being done on a basis of actual fact. There is a high moral responsibility here as well as personal interest, and a little reflection will prove the soundness of this assertion.

CONTENTMENT with things as they are is a matter of temperament, and such a temperament brings a tepid happiness to a tepid personality. "I have all the business I can look after myself," said a printer in a recent interview. "If I go after more I shall have to increase my plant, and hire other men and have all the trouble looking after them; I will have to take work on a competitive basis, and load myself up with all sorts of trouble. No. I have all I want, and I am going along easy." This is not an uncommon delusion. Under favorable circumstances it may endure for a surprisingly long time, but the longer it endures the greater the disaster because the greater the difficulty of making a reform. "To him that hath shall be given, and to him that hath not shall be taken away even that which he hath," is one of the orphic sayings of the Bible which has a sound economic verity. There is no stability in business that is effortless. Were it otherwise the road of progress would be blocked by the satisfied.

UPON an occasion we submitted in these columns a suggestion that a little consideration and conservation of time and expense to the sellers of machines and other things for printers would go a long way to reduce the cost of doing business. Some printers have a way of keeping the salesmen of machinery and supplies dangling along on a loose string, coming to no decision, and delaying and deferring, until at last they decide what might have been decided at once if they had put on the trolley. Some one has to pay for these antics. Do you know? J. R. Parsons, advertising manager for Carson, Pirie, Scott & Company, Chicago, in a recent address said that the indefinite shopper costs the fair-sized stores all the way from $20,000 to $50,000 a year. But the stores assuredly do not take this out of their profits. This charge becomes part of the cost of selling, and the dear public

pays for its foibles. If every foolish person had to sustain the results of his own folly, he would never grow up.

Printers' Rollers.

Printers who want recipes for making composition rollers and recipes for making new rollers out of old composition, and recipes for renovating rollers which have lost their "tack," are more or less frequently obliged with these particulars through these columns and the trade press generally, but in most cases the gratuitous advice is given that time and money will be saved by taking up the matter with the roller manufacturers direct. Every man is supposed to be the best judge of his own inclinations, and if a printer wants to experiment "in his spare time" with rollermaking and is willing to pay the price for his amusement, that is his affair. But so far as economy is concerned, there is no question of the waste and loss incident to trying to make one trade fit into another. If it were otherwise the manufacture of printers' rollers never would have become a separate and distinct industry.

In our March issue we gave the recipe sent in by a printer of the manner in which he made rollers out of old composition, and in our May issue we gave an answer to an inquiry regarding the possibility of reviving comparatively new and little-used rollers which had become hard. The recipe which we gave for refreshing rollers will refresh them for a very little while. New rollers will have to be obtained — why not now? There are a great many things we can do to meet emergencies, but the well-organized printer — we do not say printing-office, please note; but the *well-organized printer* — provides against emergencies, and consequently has no emergencies.

There is much money lost by men trying to do things they have neither time nor experience nor ability to do. Every man his own craftsman puts us back to the time before society was formed. What we really need is a better appreciation of how to care for the materials that we buy, and a clearer realization that we have no spare time to give to wasteful experimenting. If we have spare time, let us experiment on our own end of the printing trade. There is a strong attraction toward puttering with the fixing up of rollers, like the man with the dead dry cell giving up a couple of hours or more of his time in making an effort to revive it — the cell looked just like a live one but the man did not.

When you have type, engravings, press, paper, labor and reputation on the turn of the roller — buy good rollers suited to your work and keep them coming. You will save money, temper and reputation. If you have spare time, go and fish, or play golf, and think it over.

We shall at all times be glad to answer the inquiries of printers regarding any technical matters of this nature, but we offer this warning in order to save the time and money of the inquirers: Send direct to your roller manufacturer. Tell *him* your trouble and he will set you right. The cost of rollers is so small and the loss incident to their being defective is likely to be so great, that the chances of parsimony gaining anything in roller renovating or recasting is absolutely nil.

Wood Engravings.

Photoengraving, photogravure, or half-tone engraving as it is termed for distinction's sake, was supposed to have the effect of utterly destroying the art of wood engraving for illustrative purposes. It is curious to note that, although the first half-tone screen was made about 1868, the half-tone engraving did not become commercially possible until about 1880, among the chief obstacles being the unsuitability of inks, papers and rollers, and soft packing on presses to meet the peculiar requirements of the shallow printing surface, and that inversely the demand for a thin, light, cheap paper for catalogues and kindred printing has in turn revived the art of wood engraving.

The mail-order business has been particularly well developed in the Middle West, and coincident with the expansion of this form of merchandising the art of wood engraving has had a steady and increasing demand upon it since about 1905, at which time Sears, Roebuck & Co. began to use wood engravings for the catalogues of wares. The voluminous character of these catalogues, the immense number issued, and the necessity of clarity and fine definition in the illustrations made the wood engraving an absolute necessity.

In Chicago, to-day, the Crescent Engraving Company, the Hawtin Engraving Company, and others, are busily engaged in wood engraving in addition to the regular processwork. The wood engraving still commands its price on its intrinsic merit without regard to its size, in which respect it offers a marked contrast to the half-tone engraving which is universally sold by the square inch. Is there a possibility that wood engraving will aid in emancipating the sister art that threatened to destroy it?

The boxwood for wood engravings is all end-wood, though boxwood itself has the least grain of a wood texture suitable for making engravings for printing, and comes from the dealer planed type-high. A small wood engraving, of a finger ring for instance, will cost from one dollar and a half to six or more dollars, according to the

intricacy of the design. Wood engravings, of course, are never used for direct printing, wax molds being made from them for electrotyping.

Much of what we have said is common knowledge to the older printers, yet some recent inquiries regarding this art show that in the intensity of our application to some specific department of printing we do not observe the changes taking place in other departments, and one of the most notable of these changes is the revival of the wood engravers' business.

The return to wood engraving is but another instance of the fact too frequently forgotten, that initial expense, in long runs particularly, is final economy.

The Importance of the Right Word.

A striking instance of how the wrong word will entail a persistent recurrence of trouble and expense, much unnecessary recrimination and a great deal of hard feeling, is shown in the controversy that has arisen out of the vote of the convention of the International Typographical Union granting to James M. Lynch an honorarium of ten thousand dollars in appreciation of his services to that organization in the struggle for the eight-hour day.

It is not necessary for the purposes of the moral we wish to offer here to state that the delegates to the convention had or had not the necessary powers to vote these moneys. It is sufficient that the action was challenged, and an amendment to the constitution of the International Typographical Union in due form was submitted to the referendum vote and adopted March 3, 1915, as follows:

> Section 10. No convention or meeting, nor any official or member of the International Typographical Union of North America, shall have power to appropriate or use any moneys or securities in the treasury of this union, nor any property or collateral in its possession or custody, for the purpose of bestowing upon any person or number of persons any gift of intrinsic value, granting any gratuity, or as payment for any intangible service rendered or claimed to have been rendered, unless expressly authorized by referendum vote.

The executive council of the International Typographical Union, and J. W. Hays, the secretary-treasurer, it may be as well to note here, had paid the honorarium voted by the convention. The question of the authority of the convention to make such an order naturally left these gentlemen in a position of uncertainty. Mr. Hays consulted an attorney and obtained from him an interpretation of the meaning of the amendment. The attorney was of the opinion that the amendment made all payments of whatsoever character subject to referendum vote. Mr. Hays, however, like Steve Brodie, took a chance and carried on the business of the organization, but in order to clear the atmosphere the executive council submitted this to the referendum vote:

> Shall the executive council of the International Typographical Union be authorized to expend such sums of money from the general fund of the organization as may be necessary to continue the conduct of the business of the International, such as payment for services of employees and representatives, strike benefits and special assistance when necessary, officers' and representatives' expenses, printing, publicity campaigns, convention expenses, as provided in the constitution, by-laws, general laws, Typographia amalgamation, and the agreement creating the International Allied Printing Trades Association as printed in the book of laws?

This will be submitted and voted on May 26, 1915. The discussions meantime include criticisms of Mr. Hays to the effect that he is influenced by personal pique, and has shown a "refractory temper," and Mr. Hays' rejoinder is "What *do* you want?" The attitude of Mr. Hays' critics is that in the medley of vague instructions he sought for the wrong kind of advice. Yet, looking at the entire matter with the greatest impartiality, it is obvious that the amendment aiming to inhibit donations or gifts is so wordy that it allows of but two interpretations: it shuts everything down or leaves everything just as it was.

"Intangible," according to the dictionary, means not touchable. *Tangere* is Latin for touch, the proofreader says. Therefore "intangible" is something that you can't lay your finger on, otherwise not capable of being apprehended by the mind, or not evident. Now, surely there was nothing in the work done by Mr. Lynch that was not evident and not apprehensible by the mind. He was paid his salary — but it is no unusual thing for men to receive honorariums for distinguished services strictly within the line of the duties they are paid for.

However, this is merely to point out that if such honorariums are to be the peculiar care of the referendum hereafter a great deal of trouble and temper would have been saved by saying so in the amendment for that purpose.

We have no wish to interfere in the internal affairs of the International Typographical Union, and we have not done so in this instance, for everything will no doubt be adjusted before this meets our readers. But with so many organizations in the printing trades working toward coöperation in betterment for all interests, the lesson of this controversy may be of some value.

W. B. PRESCOTT.

We regret to announce the serious illness of Mr. W. B. Prescott, ex-president of the International Typographical Union and secretary of the I. T. U. Commission on Supplementary Trade Education. Reports from the physicians at the time of this section going to press are favorable, but his condition is alarming.



FIRST PRINCIPLES.

Photograph by G. A. Righter, Linotype Machinist, Richmond, Indiana.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Brief Replies to a Few Queries.

James Faulkner, Chicago: To bleach out a bromid print on which a drawing has been made with waterproof India ink, use the half-tone negative-maker's "cutting" solution, which is a mixture of cyanid and iodin.

Charles N. Osborn, Boston: The printing on the talcum-powder boxes is not done by a decalcomania process, but on the offset press. It is known as tin-plate printing and was done long before it was thought of using the offset press for printing on paper.

"Printer," New York: To obtain orders for poster stamps you must first of all have ideas. These ideas must be drawn and colored by a highly competent artist, otherwise your stamps will be failures. The engraving should be done by those experienced in the work, and as to whether you print on gummed or plain paper, you must use your own judgment.

High-Light Half-Tones Again.

J. J. Mac——, Philadelphia, writes to inquire how it is that the *New York World* gets such clean and sharp negatives in its daily half-tones?

Answer.— This is done by superimposing on the regular half-tone negative what they term in the shop a "flop" negative. The method is about like this: When the artist has retouched the photograph, and registry points are added just as if for colorwork, he lays over it a sheet of transparent celluloid or Norwich film. On this transparent sheet he paints with white just where he wants the absolute high lights and the vignetted edges to be in the reproduction, also with registry points. This "flop," as it is called, goes to the camera with the photograph. After the regular half-tone negative is made from the photograph, a negative without the half-tone screen is made from the "flop" in exactly the same focus. Both negatives are stripped, and the "flop" negative is laid down in exact register with the half-tone negative, when they are both ready for the printing-frame.

Photography and Half-Tone in This War.

An English writer calls attention to the superlative value to posterity of modern methods of illustration. Thanks to the highly perfected condition of photography and to the corrective and informative influence which photography exercises upon the artist, our people of numberless generations hence will know with precision how the forces in this war were uniformed, accoutred, or mounted; how they marched, fought, and conducted the whole business of war. And then this writer reviews the manner in which previous wars were recorded in illustrations: "Before the use of the camera on the field, artists supplied the pictures drawn from exaggerated accounts with imagination to guide their pencils. One feature of all battles, so pictured, was that the artist's side in the battle were rushing forward in unbroken ranks, while the enemy was being killed in great numbers. Before Napoleon's day wars were illustrated by copper-plate engravings. Raffet illustrated Napoleon's deeds by lithography, though Raffet was only a boy of eleven during the battle of Waterloo. Meissonier painted "1814" generations after the event occurred. Maclise's "Meeting of Wellington and Blucher After the Battle of Waterloo" looks like a stage tableau. Detaille drew and painted the Franco-Prussian war with some fidelity to real war." It should be remembered that it was in our own Civil War that photography was first used in a practical manner. Though Brady and Roche made negatives during the Civil War, the results of their labors were not seen until years afterward, when the half-tone process reproduced them in a cheap manner for circulation. Besides the snap-shot camera, we have in the present war the moving-picture machine. And to reproduce these photographs we have perfected the half-tone process and in addition the marvelous rotary photogravure. As the English writer says: "In proportion as we have perfected instruments for destroying men, so have we perfected, in equal measure, instruments for bequeathing to those who come after us circumstantial and, as it were, revivified pictures of men thus destroyed. In this particular, 'In the midst of death we are in life.'"

Engravers Should Collect Prints of Engravings.

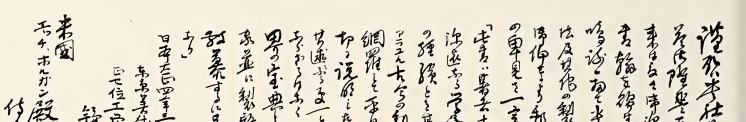
M. J. Murphy, Cleveland, writes: "Your publication in THE INLAND PRINTER last year of the Chillingham Bull engraved by Bewick in 1789 has started myself and some friends of mine who are photoengravers into making a collection of wood-cut prints, and we want a tip as to the sources for such prints."

Answer.— Engravers should collect prints of engravings for several reasons: In the first place they are an education in the work in which they are engaged, and cultivate their taste and judgment; then, it is a delightful hobby, is not an expensive one to satisfy and does not require much room; and lastly, prints from good wood engravings are sure to grow in value with time and their rarity. At the present writing there is an exhibition of American wood engraving at the Grolier Club, New York, that is attracting much attention from the art critics and art lovers. They show publications that were illustrated before processwork came into the field. Beginning with the Adams Bible of 1846, there are on exhibition *Holden's Dollar Maga-*

zine, 1850; *Brother Jonathan*, 1852; *Frank Leslie's*, 1854; *Harper's Weekly*, 1857; *Appleton's Journal*, 1869; *Hearth and Home*, and *Every Saturday*, 1871; *American Enterprise*, Providence, Rhode Island, 1872, and *The Aldine*, 1874. These represent the beginnings of the best in wood engraving, while the Golden Age of wood engraving is found in *Scribner's*, *St. Nicholas* and the *Century Magazine*, including the Timothy Cole and Henri Wolf engravings of our day. Then there are the Christmas books of the seventies and eighties. Many of the above publications can be picked up cheaply just now in secondhand book-shops, and they are sure to grow in value for the engravings they contain. There was an auction sale recently of copper-plate, steel-plate and wood-cut prints collected by Mr. Brayton Ives, which brought over $400,000, showing that these prints were really worth more than their weight in gold.

Now It Is the Offset Press.

Half-tone supplements followed the colored comic sheets as features to attract buyers of Sunday newspapers. Then came the rotary photogravure supplements, which are just now considered the highest development of the printing-



Prof. Kamada's Commendation of an "Inland Printer" Book.

press. Presently we are to have the offset press printing supplements in color in New York, for the *New York Times* has ordered from Walter Scott & Co., of Plainfield, New Jersey, two sixteen-page, full seven-column newspaper-size page presses, with folders. And in regard to the wear of the plates on large newspaper editions, Mr. D. J. Scott says that they do not expect to have any difficulty in running anywhere from 200,000 to 400,000 impressions from one set of plates. One interesting feature of this new application of the offset press is that the *New York Times* is already printing half-tone and rotary photogravure supplements, and, with the addition of offset presses to its plant, will have, besides the stereotyping presses, all the modern methods of printing in competition with each other, so that it is likely only the fittest will survive. The leading daily newspapers are always slow about adopting improvements. They wait for the "other fellow" to spend money in trying out the novelty, and then if he is successful they rush with breakneck speed to catch up with him. There will be no question of the *New York Times*' experiment being successful if the proper workmen are secured.

Photoengraving in Japan.

Mr. T. Y. Tsujimura, proprietor of one of the dozen or more photoengraving plants in Tokyo, Japan, recently made a tour of this country to pick up what was new in the way of processes and apparatus. He employs eight cameras and modern machinery. From Prof. Yasuji Kamada, of The Tokyo Art School, also comes the letter which is reproduced herewith. This letter was sent to Mr. Thomas Nast Fairbanks, of the Japan Paper Company, New York, who translated it and reports that it is worth printing, as it is a commendation of "Horgan's Half-tone and Photomechanical Processes," which Prof. Kamada is translating into Japanese for the photomechanical department of The Tokyo Art School. Those who want to read this Japanese letter should begin at the right side and read down the columns. Should they begin at the left they are sure to misinterpret Prof. Kamada's meaning. This letter speaks for itself and should not be read hurriedly.

Rapid Drying of Gelatin Negatives.

Louis Lamonte, Ottawa, Canada, wants to know the customary method, in the States, of quickly drying gelatin negatives.

Answer.— There is no common custom in this matter. The writer's practice has been to absorb as much dampness as possible from the washed gelatin negative with a damp, soft chamois skin, and then flow over the negative several times some ninety-five per cent alcohol, before drying with an electric fan. Messrs. A. L. Lumière and A. Seyewetz have, after much experimentation on this very subject, recommended a saturated solution of carbonate of potash as the most effective solution for rapidly drying gelatin negatives. The wet negative is placed for four or five minutes in a cold saturated solution of carbonate of potash, and then the surplus carbonate solution is blotted off and the drying completed by wiping with a dry linen cloth. They claim that this treatment so hardens the gelatin that it can be printed from immediately. They recommend, however, that negatives, so treated with carbonate of potash, should, after the immediate use of them is over, be washed thoroughly and dried as usual so that they may be permanently preserved.

Iodin to Dissolve in Water.

As is well known, iodin is practically insoluble in water, but with the addition of an alkaline iodid it readily dissolves in water, giving the solution used by half-tone negative makers for intensifying negatives. Iodid of potassium is the chemical most frequently used for dissolving iodin in water. The prices of alkaline iodids being so great now, there is a demand for a substitute for them. A writer in *Process Work* recommends caustic potash as the substitute, used as follows: Iodin, 300 grains; caustic potash, 150 grains; water, 40 ounces. Dissolve the potash first in 5 ounces of water, add the iodin, then the rest of the water, and finally, drop by drop, nitric acid until a rich wine color is reached. Or iodin, 2½ ounces; hydrate of potash (pure, by alcohol), 2 ounces; water, 40 ounces.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Choice of Spellings.

Mr. Robert I. Clegg, Cleveland, Ohio, writes: "I am sending you an up-to-date list of words about which much uncertainty has long prevailed as to spelling. This list was prepared for our office use by Mr. Frank Vondron of the proofreading department of the Gardner Printing Company. Such a concise and useful list deserves circulation, and Mr. Vondron's conclusions, being the result of much careful study, are worthy of critical consideration.

"The selection of these words is by no means arbitrary. We do a good deal of technical work here, and this will account for many of the engineering and trade terms found in the list. Another office would have a different experience if it were not doing the same kind of work. I mention this point because the list of words, while valuable from my point of view, really requires many additions in order to be made useful for all classes of printing-offices."

Answer.— The selection given in the list is good, as far as it goes, but is by no means full enough for the work even of a technical office like that for which it is made. I see nothing in it that suggests ground for objection. My own personal opinion is that it would be much better simply to cover the whole ground by the one rule, "Follow Webster in spelling," as that is at least nearly done in the list, and the dictionary would give a ready answer for the many cases not included in the list.

Punctuation.

B. N. F., Melbourne, Australia, writes: "Will you kindly comment on inclosed? The proofreader marked all semicolons to be reset as commas, as at †(corrected lines). The copy had been punctuated anyhow, no semi's and few commas. Operator claims semi's are correct, as they really and conveniently set off compound sentences. Reader's contention is it is straight-on reading, that brand is the subject to the verb in the sentence (operator opposes this, pointing to evidences at asterisks (*), where copy was followed), and holds, further, that such matter is usually punctuated by commas. The operator makes a further point that price and description should be separated, particularly when there are sometimes several qualities and prices followed by a lengthy detailed description. In some sentences beginning 'Might I again ask that these be made,' and 'May I recommend,' etc., the reader insists upon interrogation-marks after them. Operator regards them as straight-out statements. Here differences such as these count against operators in double fashion, as another man may correct the proof at increased rate charged against the first operator, who is already on piecework."

Answer.— The first question here refers to a report of the market for wool, of which a printed page was inclosed, from which it does not seem necessary to quote definitely. The matter referred to might be punctuated clearly and accurately in either of at least two ways, and all that is necessary is that it be so pointed that it will surely fall into the correct grouping for the reader. The most advisable way to settle the difficulty would be for the editor to specify his choice of punctuation, and for proofreader and operator each to have at hand an official copy of the form chosen, so that each will know the decision and act accordingly. While the sentences in the other case are expressed with interrogative words, they are evidently not written as questions. The operator should follow copy, and the reader should not change it. Such procedure, unfortunately, is usually carried too far, and many sentences which really do ask questions are printed without the question-mark.

Compounds and Use of the Hyphen.

Mr. Clegg, Cleveland, Ohio, also sends this: "In the course of my editorial work here I have frequently (and amicably, please remember) discussed various angles of proofreading with Mr. Frank H. Vondron, who is in charge of that department for the Gardner Printing Company. He has drawn up a very useful summary from his point of view of the situation as regards compounding and the use and non-use of the hyphen. A copy of it is sent herewith. You will kindly note that an ingenious effort has been made to boil down the principles and the examples into an alphabetical and abbreviated form easily to be used for reference and by no means incapable of being memorized. Many of the examples are representative of classes. Note especially the italicized words in this respect. You will also see that current newspaper practice has had a considerable influence in the making of certain of these forms. The aim has been to record and to reflect that choice and system that consciously or unconsciously is being freely adopted and exhibited by newspaper publishers generally. Simplicity and directness mark this business more and more. Its methods always deserve study and many times can be freely employed elsewhere. Mr. Vondron's compilation shows this influence to a marked degree, and to my mind is all the more valuable on that account. Criticism is invited."

COMPOUNDS.

When separate elements in reality form ONE WORD, expressing ONE IDEA, and having but ONE ACCENT, words should be closed up. (Italics in paragraphs 1 to 7 indicate that all words of same formation are to be treated similarly.) These solid compounds may be divided into the following groups:

1. Words denoting THINGS OF THE ANIMAL OR VEGETABLE KIND, as:

birdseye	mocking*bird*	wildcat
bulldog	sunflower	wormwood
	whippoorwill	

2. Words denoting INSTRUMENTS, IMPLEMENTS, MATERIALS FOR USE, FURNITURE, MACHINERY, OR PARTS THEREOF, as:

armchair	cornerstone	score*card*
band*saw*	cross*piece*	screwdriver
billboard	drygoods	shotgun
blueprint	foot*board*	show*case*
book*mark*	gaspipe	stepladder
bookrack	gunmetal	timetable
cash*book*	halftone	wash*stand*
copper*plate*	iron*ware*	

3. Words denoting THINGS WITH REFERENCE TO LOCALITY, OCCUPANCY, or the like, as:

book*store*	coal*yard*	playground
cloak*room*	glass*works*	postoffice
club*house*	ironfoundry	paper*mill*
coal*mine*	pattern*shop*	racetrack

4. Words referring to PERSONS IN RESPECT TO OCCUPATION, CALLING OR SOME FUNCTION OF PURSUIT, as:

billposter	horseshoer	school*boy*
bookbinder	landowner	schoolteacher
book*keeper*	newsdealer	stonecutter
floorwalker	policy*holder*	stone*mason*
glassblower	proofreader	taxpayer
harbor*master*	ringleader	typewriter

5. In general, any combination of words expressing A SINGLE COMPLEX IDEA and having ONE PRIMARY ACCENT, as:

band*box*	lawsuit	runabout
base*ball*	letter*head*	sea*board*
bullseye	lifelong	setoff
bystander	lifetime	shopworn
commonplace	*mid*summer	shorthand
crossexamine	nearby	standby
day*light*	northeast	sunstroke
day*time*	oatmeal	thickset
dust*proof*	password	tide*water*
east*bound*	pathway	trade*mark*
figure*head*	payroll	water*course*
foodstuffs	pin*hole*	weekday
four*fold*	rainstorm	widespread
horsepower	rose*water*	worldwide
in*doors*	*rough*shod	

6. Certain arbitrary, fanciful, or alliterative combinations of words and syllables, in common use, ACCENTED AND TREATED AS SINGLE WORDS, as:

claptrap	inasmuch	singsong
crackerjack	nowadays	telltale
daredevil	seesaw	tiptoe, etc.

7. All compounds beginning with the prefix: afore, ante*†, anti*†, any, bare, bi (two), bug, carbo, circum, counter, electro* (exc. -galvanize), ever, very, extra*, ferro*, fluor, forth, gun (exc. -shy), hydro*, hyper†, non†, over, photo*, post, pre*, school, semi (exc. use hyphen when followed by "i," as semi-iron), some, stone (exc. adj.), store, sub (exc. sub-base), super, there, timber, time (exc. adj.), tool, train (exc. -mile), turn (exc. -tree), type (exc. -high), un†, under, up, way, where, with, work, yester. (*Use hyphen when succeeding word begins with a vowel, as ante-election; also† when followed by word beginning with a capital, as anti-Christ. Note * and †.)

USE OF HYPHEN.

The hyphen is to be used for clearness to the reader and to render unusual word combinations more familiar to the eye.

Use hyphen in all compounds beginning with: able-, close-, double- (exc. header, tree), ex- (exc. ex officio), full- (adj. and adv.), good- (exc. goodby), self- (exc. same), thin-, triple- (exc. back, tail), whole- (exc. wholesale), wide- (exc. widespread).

Make two words of: all right, apple tree, apple wood, nicely kept, vice president; but use hyphen in compounds of above, ill, last, so, well, etc., as ill-advised, last-named, so-called, well-known, etc.

Answer.— I shall not now express my opinion on any of the details, but submit the matter for others to comment upon. This scheme leaves more to be settled by analogy than my work in the Standard Dictionary did. We recently had a letter in which we were told that analogy is insufficient. What do our readers think about it?

Hyphens in Spelled Fractions.

W. G. K., St. Paul, Minnesota, writes: "Please state the correct usage, and authority for such, of the hyphen in fractions such as 'one-half' or 'one half,' 'three-tenths' or 'three tenths,' etc. Our office style calls for the hyphens, but in an article printed by us the author marked them out."

Answer.— The hyphened forms are correct, because they better express the actual meaning, which is "a part three times as large as a tenth," etc., not "three separate parts each of which is a tenth." The authority is almost universal usage, and the statement of the fact by nearly every writer who is known as an authority. The words are separated by a few writers who do not recognize the real unity of their sense, but such practice is not at all common. In any case where a certain number of actually separate fractional parts is plainly meant the separation of the words is correct.



Statue of Kamehameha the Great, Honolulu, Hawaii.
Photograph by R. J. Baker.
Courtesy of J. P. Gomes, Jr.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DOES THE CUT-PRICE PRINTER SET THE PRICE FOR PRINTING?

To the Editor: WASHINGTON, D. C., May 1, 1915.

Great benefit would be conferred upon the trade if some means could be used to disabuse the minds of employing printers of the idea that the cut-price printer sets the price for printing in this country. Such an idea has even been promulgated to the world by the Typothetæ in annual convention, and its ridiculousness is apparent when we look around at other great industries and find none of their conventional gatherings indulging in such doleful whines. How we would laugh if the hotel men gathered in convention and announced to the world that the fifty-cent lodging-houses dictated the big-hotel prices and are ruining the business. Every intelligent printer-proprietor knows — as every big-hotel man knows — that service and quality dictate the price in this great, rich and powerful nation, and that no fact is so true as this. There will always be cheap hotels and cheap printers. The big hotels do not want the cheap trade, and the printer would not want it long even if he got the cost-system price, because there are undesirable features in connection with it that the good printer would not tolerate.

JOS. W. CHEYNEY.

ANENT THE "SOLICITOR WANTED" QUESTION.

To the Editor: CHICAGO, ILL., May 8, 1915.

Having had a number of years' experience in the country-newspaper field, as printer, reporter and salesman, I believe I have a few suggestions along the line of "Solicitor Wanted."

A salesman of any ability knows more about the qualities required to sell goods that will stay sold, than the average man behind a desk, paying salaries. In the first place, the business manager of a country paper is usually a man "sot in his policy," and he will either sink or swim sticking to said policy.

Suggestions for the selling end are usually turned down, and the salesman told to "get 'em on the list" and we (the editor) will run the sheet.

In my two ventures as a solicitor for country papers, one in Montana, the other on Staten Island, New York, my experiences were practically the same.

Neither of the men for whom I worked — both editors and managers of their own offices — used his best efforts to cover his community impartially; each had a certain standing order for local items, and certain people who were in the news every week — these people made up about ten per cent of the field for news.

Mrs. Jones going to the city would get a scare-head and a column on the front page.

A fire at Farmer Smith's got four lines in local happenings.

Now, to sell a newspaper of the country variety it is necessary to deal impartially with your public, for no other class of people in the world consider themselves "just as good as the Jones' or Brown's, etc.," as your country cousins, and you may believe me, they take particular notice of these displays of partiality, as any country editor can tell you, as he has had his paper stopped and renewals refused for no other reason than that he is partial to certain sets, religious town questions, and pushes "his views, instead of impartially giving the news."

The financial standing of the business is another reason why good salesmen keep away from country papers. You never know when the "ghost" is going to walk, and your expenses go on just the same.

If a country paper is a good, clean, live paper, giving the news, and all the country news for that section, and not financially embarrassed so that the salesman is ashamed to go into a business house for fear they will want to know when the old man is going to settle up, or call on a farmer for fear he will be asked to pay for last year's poultry and vegetables sold to the old man, I feel certain it would have no trouble getting good solicitors if it made the proposition one that would interest a real salesman.

Granted a good paper; financially sound; a reasonable salary and expense account, with a commission on all renewals so as to give the solicitor an increasing salary and something permanent to look forward to, you will get the kind of "solicitor" desired and a first-class newsgatherer thrown in, providing you know a good man when you get him, and do not expect to double your circulation on the first fifty dollars paid as salary and expenses.

A SALESMAN.

THE EVOLUTION OF A CAPITAL S.

To the Editor: MEDINA, OHIO, April 16, 1915.

A few days ago a foreman showed me a style-card from his editor indicating how and when the word "State" should be capitalized. The general rule was to use a capital when the people or governing force is alluded to; but when it refers to a mere lot of ground it was to have a small s. I was surprised at this distinction, knowing that it would be difficult of application, if not impossible. Besides, the reader would not understand the meaning of so arbitrary and unusual a use of capitals, even if he knew their ordinary use. The practical application of the rule appears in the following sentences:

To make a state dry requires votes.
Sunday conducted may campaigns in this state.
Ohio is a thoroughly organized state.
That state, Colorado, voted wet.
It favors scientific agriculture within the state.
He attended the state convention.

Now, by the style-card the word "state" should have capitals with one possible exception.

The assumed authority for this rule was said to be the current use of the latest dictionaries. That was astonishing to me, for the Standard Dictionary as well as the Century invariably uses a capital S for the word "State" in alluding to a member of the American Union. But as Webster seemed to be the only book consulted, I felt that it would be best to burn our books and let "every man do that which is right in his own eyes," as the Bible says they did in the times of the Judges.

Since that time I have consulted Webster, and find that it uses "state" in speaking of a separate, complete government, and that is proper; but in referring to Mississippi, etc., it says, "A State and river." This use is uniform throughout the book, and hence I can now find no lexical authority for printing one of our commonwealths as a "state." If so, what is our nation but a lot of United states?

In a wide range of reading for many years, I have observed that "State" is capitalized in the higher class of books and magazines.

Prior to the American Revolution, Maine and Virginia were properly "states" because each had at least a local government; but after that time, and marrying Uncle Sam, they took his family name, "States."

It is not overstating the question to say that our Civil War in 1861 was caused by the difference of opinion as to what constitutes a State and a state. The South took the latter view.

Aside from all this, the word "state" is overdone; and hence for the sake of convenience, if nothing else, a capital S is advisable when speaking in print of a State when used, as in this instance, in a special or technical sense.

W. P. Root.

Compiled for The Inland Printer.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A Manchester concern has obtained the sanction of the Board of Trade to use a German patent for the manufacture of gold-leaf, which formerly was only obtainable from Germany.

The British and Foreign Bible Society has distributed more than a million and a half of Scripture volumes, in twenty different languages, to the belligerents since the war broke out.

A Scotch firm makes a specialty of shelf-paper, of which there is now a great shortage; but its prices are about twenty-five per cent higher than Continental prices, which naturally is unpleasant for the British consumer.

It is reported that fifty cases of bronze powders were shipped on the ill-fated Lusitania. Since the English printers' supply of bronze powders could no longer be procured from Germany, they have had to depend upon the United States for their requirements.

At Blackburn a printer named Arthur Pickles recently got into a pickle, resulting in being fined £10 and costs for printing 3,500 handbills and 135 books without his name and address thereon. He was liable, it is stated, to a fine of £5 for every copy printed — totaling £27,000. His defense was that the offense was committed through inadvertence.

Printers in Manchester are complaining of the difficulty in getting manila envelopes. One printer orders 500,000 at a time, but can not get supplied at present. He states that he wrote an inquiry to a big British envelope-house, but his letter was not even acknowledged. Had he written to a foreign firm, he says he would have had samples and quotations without delay.

Baron Herbert De Reuter, manager of Reuter's Telegram Company, one of the leading news-gathering organizations of the world, was found dead, April 18, at his home near Reigate, Surrey. It is believed that he committed suicide, a discharged revolver being found near his body. He was born March 10, 1852. His father was the founder of the Reuter Telegram Company. In 1851, when the cable was laid between France and England, the headquarters of the company were transferred to London.

Mr. Walter Crane, the well-known artist, who described himself as printer, decorator, designer, book illustrator, writer, lecturer and Socialist, died March 14, last, at Horsham Cottage Hospital, aged seventy. Mr. Crane was born in Liverpool and was the son of an artist. He exhibited in the Royal Academy at the age of sixteen. Though a man of many parts, he was perhaps best known as a book illustrator, especially of juvenile works. His output of work in connection with books, whether as illustrator, decorator or writer, was very large, and his work and influence in the cause of art as applied to industry will long be remembered. His paintings hang in important galleries in England and the Continent.

GERMANY.

Up to March 31, not less than 1,242 members of the printers' union have fallen in battle.

Up to February 6, last, 4,878 out of 16,794 members of the German lithographers' union have been called to the colors.

The local military commander at Munich has forbidden the sale of news extras in the streets, roads, parks, places and other open spaces.

The large printing-office of Julius Sittenfeld, at Berlin, is taking advantage of the present business slackness to have all its type recast by one of the local typefoundries.

After the war a new printing-trade school will be started in Leipsic. It is reported that a fund of 1,000,000 marks ($238,000) is already in hand for the support of the project.

An offset-press manufacturer at Leipsic sees fit to advertise that it has forever ceased its connection with a certain London concern, and that its presses are built under a German patent.

Maximilian Treutler, editor-in-chief of the *Pfälzische Kurier*, at Neustadt, in Rhenish Bavaria, has been appointed royal commissioner of the Belgian Government Printing-office at Brussels.

Complaints of a shortage in machine compositors, pressmen and stereotypers have been made by employing printers throughout Germany, so many expert workmen having been called to the front.

According to its tenth annual report, the printing-trade school at Stuttgart during the past scholastic season gave instruction to sixty-six attendants. So far, 706 students have taken courses in this school.

Because of diminished receipts from their advertisement columns, the four principal Munich dailies announced on April 1 an advance in the price of their issues. Three dailies at Augsburg have also followed suit.

It is noted that one of the effects of the war is an increasing preference for *Fraktur* (German) type versus *Antiqua* (Roman) in jobwork and periodicals. Several newspapers have thrown out all their *Antiqua* type.

A French aviator, flying over Müllheim in Baden, dropped a bomb which alighted in the garden of August Schmidt, publisher of the *Oberrheinischer Anzeiger*. Its explosion damaged the conservatory, some trees and some statuary, and killed a cat.

Since the beginning of the war there is a notable falling off in the use of pen-lettering in jobwork, the German printer depending more on foundry types and borders for his effects. Which may not be unwelcome, as the cheapness of etching has encouraged the designing of much middle-class and inferior work.

A number of German paper-mills are now entering at the patent-office new names and water-marks, to be substituted for former designations for papers, which had been used either to please foreign customers or to meet the belief of those who imagined foreign makes of paper were superior to the domestic product.

Up to last accounts, 504 attachés of the German Government Printing-office have been mobilized in the army, while over 100 have been entered as recruits for the Landsturm. So far, sixteen of the force have received the iron cross. About 3,700 marks are expended weekly by this printing-office in the support of the families of those engaged in the war.

Five printers celebrated an unusual anniversary on January 27, last. Forty years ago A. Berger, M. Gölfert, H. Langenbecker, E. Neckes and Franz Schmädicke swore eternal friendship and fidelity to one another; they sealed their vow by having a group photograph taken, which proceeding they repeated every ten years, this year's being the fifth picture of this loyal group.

The great international graphic-arts exposition held at Leipsic last year has a deficit, as per the balances made December 31, 1914, of 1,953,000 marks ($464,814). To help cover this are the grants of the State of Saxony and the city of Leipsic of 200,000 marks each, and the guarantees by individuals, amounting to 1,270,000 marks — leaving a balance of 283,000 marks, which sum, it is hoped, may be raised through donations by the government and by various civic societies.

Because of the war, the advertising columns of the newspapers present a rather meager appearance, though more recently an improvement is noticeable. Regretfully, much of the space used is taken up by death notices with the iron cross emblem, inquiries after missing relatives, requests for assistance for places which have suffered through contact with war, notices of sales of estates, advertisements of vacant residences, the many military and civic announcements, and the advertisements by corporations of price advances. Society and amusement notices are much diminished in number.

On the occasion of the Russian invasion of East Prussia, many of the printing-offices suffered severely. It is reported that in the Von Czygan office in Marggrabowa the cases were pulled out of the racks and emptied on the floor. The cylinder presses were dismounted and transported away, while the composing-machines were broken into small bits. Demolishment of the motors was begun; big and little parts are missing. Switchboards and controllers were pulled from the walls. In Eydtkuhnen the two offices were destroyed. In the Morgenroth office at Pillkallen the composing-machine was demolished; there is no more type in the cases; nothing but stereotypes remain. In the Pawlow office in the same place everything was likewise destroyed. In Lyck, the plant of the *Lycker Zeitung* was burned; a rotary press, two cylinders, two composing-machines, two small presses, and its private electric power generators were destroyed. In the *Masurische Zeitung* office the invaders had dismounted all the machinery and packed the printing material in boxes, but were driven out before being able to carry away their booty.

FRANCE.

The editor of *La Typographie Française*, in writing upon the consequences of the war upon workers, states with regret that certain master printers and managers of newspapers desire to bring back the female linotype operators, but do not wish to pay them the full wages. He asks, when the war is over and the men return to their machines, what will be the attitude of the employer if he has a staff of female operators at about half the wages of men? He notes that some employers in France have loyally accepted the conditions laid down by the printers' union, but these are few and far between.

The Parisian journal, *Le Temps*, in speaking of the German book trade, calls the attention of the savants, authors and book dealers to the "shameful" fact (for France) that in recent years the "German book" has conquered the whole world. The German book, says *Le Temps*, has become the stealthy rival of the once so mighty, world-encircling French influence. One of the principal causes for this has been the Reklam publishing house, which has for an absurdly small price issued translations of all the foremost literary works of all nations. It has even been brought about that in the Greek capital one can buy the works of Homer only in a Trübner edition. "In what lies the preëminence of the German publisher?" asks *Le Temps*, and answers: "That rests upon two fundamental traits of the Germans — patience and perseverance — which qualify them for the painstaking and careful study of old books and manuscripts; while on the other hand, such toilsome tasks are abhorrent to us Frenchmen." Therefore, *Le Temps* asks all savants, writers and publishers to unite and take up a fight against the German "popular-scientific" book.

SWITZERLAND.

The French government has ordered that Swiss newspapers must not be permitted to enter France on the day of publication; they may enter the following day. Due to military precaution, no doubt.

The Swiss Society of Printers at Zurich have announced to their patrons that, because of the constant rising in price of material and paper, they find themselves obliged to make advances in the price of printing.

There is said to be a building in Geneva which is constructed of paper bricks, these being made of waste material pressed into shape after being soaked in water, and dried after pressure. It is suggested that briquettes for fuel may be thus made of waste paper by means of a small apparatus which every family may possess.

DENMARK.

Through agreement between the employers and the unions, the wage-scale for compositors in provincial printing-offices has been increased 1 crown (now 32 crowns) per week, and the piece-rate per thousand letters (not ems) is made 1 öre higher than before. The employers accepted the new scale, which is to be in force two years, by a vote of 800 for to 334 against.

With the Printing House Craftsmen

NOTHING is so costly as experience. The practice of printing has to do with a vast number of niceties, in which discriminating judgment plays in values ranging from success to failure, from profit to loss. The printing-house craftsmen meet and confer on how to conserve experience, and to build experience on experience, for their individual advantage, for the advantage of the firms they represent, and for the benefit of the trade. To that end we select from their deliberations the various questions brought up for discussion and bring to bear upon the particular points at issue all the evidence obtainable. If it is not obtainable one month it may be obtainable another, and as this effort progresses it must logically become of increasing value.

The Board of Governors of the Chicago Printing Crafts Association has formulated a long list of questions on technical subjects, and at the April meeting of the association a few of these questions were presented for discussion. We have taken occasion to canvass for opinions after the meeting among the membership on the questions submitted, and shall be glad to receive the views of any printer so that the influence of the craftsmen's activities may be made as far-reaching as possible.

Why Can Not Woodcuts Be Made Type-High?

The boxwood used by wood engravers is apparently prepared solely for *engraving*, without consideration for any other qualification. It is generally understood, however, that the wood engraver can secure wood which has been planed type-high. If the buyer of woodcuts will specify in his purchase order that all cuts must be delivered level and type-high, he will have little trouble.— *Harry G. Cantrell, superintendent of Rogers & Smith Co., Chicago.*

There is no reason in the world why woodcuts can not be made type-high if the engraver will simply have his wood trimmed to a type-high gage before engraving. The fault is that the majority of wood engravers do not realize the importance of having their cuts type-high, and do not know the trouble to which they put the printer in this matter and also the matter of squaring their cuts.— *Albert Kirchner, superintendent Kirchner, Meckel & Co., Chicago.*

Woodcuts are made type-high. The engraver has a full appreciation of why these engravings should be type-high and aims to have them type-high. Nine-tenths of the boxwood for wood engraving is accurately planed type-high by the best method so far known — the Daniels planer. But even on this machine occasionally, despite all precautions, the knives will " draw " the wood and make the block a shade thinner than type-high. This, however, occurs in a very small percentage of the wood. As the end of the boxwood is used, this " drawing " is more accentuated and therefore more carefully guarded against. Inaccuracies in leveling and squaring of wood engravings are a matter of personal equation, as in all manufacturing. The engraver who is unaware of the need of these qualities in his product has never come under my observation, though it may be that these qualties are neglected or overlooked just as other things that should be done right are overlooked, in which particular the printer himself has many friends to offer evidence.— *W. P. Northcott, Chicago.*

How Should Gold Inks Be Handled in Order to Get the Best Results.

In discussing the printing of gold ink, it should always be on the basis of one impression. Trouble seldom appears in printing gold or any difficult color when a basic impression is permissible. When two or more impressions become necessary, both cost of production and consideration for the finished product demand that the work be bronzed (efficiently — not by hand). Grades of stock can be found by experiment that will take gold ink with fairly satisfactory results, but unfortunately the stocks that take gold inks best are usually not the grades the customer cares to select. The use of gold ink is full of promise but empty of performance. Few pressmen can truthfully say that they have unqualified success in the use of gold ink.— *Harry G. Cantrell.*

To handle a gold ink to get the best results depends a great deal on the stock upon which it is to be used. On a rough cover I would suggest putting on a base first, and after this is dry to run the gold. On a smooth surface good results can be obtained from one impression. It must be understood that the room in which the work is done must be of a very high temperature.— *Albert Kirchner.*

How Can the Engraver Help the Printer?

The engraver can help the printer by pulling his proofs on the stock the job runs on, using letterpress inks, and specifying the ink used on each proof. He can also help by eliminating the more or less common practice of faking proofs. But the biggest thing he can do is to trim the finished cut to multiples of nonpareils or picas. This would work no mechanical hardship on the engraver, and would eliminate untold hours of tissue-paper justification in the composing-room. This plan of trimming will also apply, in part, to the electrotyper.— *Harry G. Cantrell.*

The engraver can help the printer by taking his proof on the same paper that the job is to be printed on and also use the same ink. He should insist on having instructions on the mounting.— *Albert Kirchner.*

By getting the facts as to the nature of the work, the kind of stock to be used, and the ink. By making his cuts to exact dimensions on the point system. By mounting plates on good blocks, square and type-high. By etching plates to a proper depth and by proving the plates for customers on the stock to be used, instead of some very high-grade stock that he knows will *not* be used.— *Edward J. Clegg, superintendent George Seton Thompson Company, Chicago.*

How Can the Printer Help the Engraver?

By giving specific, detailed instructions as to the kind of engraving wanted, the size (width and height), the screen (if half-tone), blocking, trimming flush at bottom for caption or at sides for column, and any other information that may have a bearing on the work in hand.— *Harry G. Cantrell.*

The printer can help the engraver by giving him a sample of paper and ink to be used and giving full instructions as to screen, mounting, etc.— *Albert Kirchner.*

By giving him definite instructions in writing as to the size of plate and how it is to be mounted, whether to be nailed top and bottom, on the sides, or how. By letting him know the nature of the subject and how it is to be printed. By getting from the customer all possible time to make a good plate.— *Edward J. Clegg.*

How Can the Printer Help the Electrotyper?

By exercising more care in the preparation of forms — better justification and better lock-up. See that the printing surface is free from dirt, dried ink, etc. Fewer complaints of crooked plates will result if each form is carefully squared before going to the foundry.— *Harry G. Cantrell.*

The printer can help the electrotyper by changing all bad letters, making all cuts type-high and by properly justifying his forms. If it be a form of hair-line type — as, for instance, a letter-head with about a hundred names set in one of the smaller sizes of Wedding Gothic — instruct the electrotyper not to *finish* it, but simply *mount* it, and better results will be obtained in printing it. It is very important that all forms be thoroughly scrubbed out before sending to the foundry.— *Albert Kirchner.*

By seeing that his form is properly locked up and clean. By giving definite instructions on proof sheet and by giving him a proper amount of time to give you the results you expect.— *Edward J. Clegg.*

How Can the Electrotyper Help the Printer?

By exercising care in the preparation of the case and making the mold to prevent particles of wax from adhering to various parts of the form. He can also make life more pleasant for the composing-room by removing the surplus graphite from the form before returning it.— *Harry G. Cantrell.*

The electrotyper can help the printer by fixing up corners of rules so as to join properly; also by trimming plates square and of uniform size. It is also very important that the electrotyper tie up his forms, so that when the printer gets them they are not squabbled. He must also see that they are thoroughly scrubbed out after molding.— *Albert Kirchner.*

By making his plates the right height. By seeing that the mounted plates are square and that the wood is good and dry. By shaving plates so that they are the same size as type-forms and not one or two points wider, so that when you have to lock up a combination of type and plates you do not have a lot of unnecessary work to do. By working to the point system, the same as in setting type. By giving a good shell and getting the plates to the printer when promised.— *Edward J. Clegg.*

How Can the Printer Help the Pressman?

By making sure that all wood-mounted cuts are type-high — vignetted half-tones should be slightly under type-high — when they go to the pressroom. While engravers and electrotypers plane their product type-high at the time of manufacture, there is no assurance that this dimension will be maintained, because of the effect of atmospheric conditions on the wood mount. The printer can also help by thoroughly washing the form with a brush before sending it to the pressroom.— *Harry G. Cantrell.*

The printer can help the pressman by giving him a perfect lock-up on all forms and seeing that there are no bad letters in them; also by locking up his forms to make the distribution of ink as uniform as possible — trying to avoid making one part of his form solid and another very light. Much difficulty has been experienced by pressmen in turning out clean work where solids and light parts are not properly distributed in the form.— *Albert Kirchner.*

By keeping forms clean, spacing out correctly, and giving proper instructions how to set form on sheet.— *Edward J. Clegg.*

How Can the Pressman Help the Printer?

By being careful in locking the form on that he does not spring the chase and thus destroy a careful line-up. By thoroughly washing the form before returning it to the composing-room.— *Harry G. Cantrell.*

The pressman can help the printer by giving each individual piece of presswork the proper make-ready so that the work will show up to the best advantage. If he notices anything faulty about a form he can help the printer by calling his attention to it. He can be of the greatest assistance to the printer by thoroughly scrubbing out his forms when he is through with them, instead of simply wiping off the face of the form with a rag.— *Albert Kirchner.*

By seeing that his forms are put on straight and lined up properly before taking sheet up for O. K. position. By properly cleaning off forms after printing them. He can also be a big help to the bindery by keeping his stock straight.— *Edward J. Clegg.*

How Can the Printer Help the Bindery?

Much mutual benefit will result from frequent consultation regarding margins, guide edges and special layouts to fit special purposes or special machines. Coöperation between these departments means much for efficiency.— *Harry G. Cantrell.*

The printer can help the bindery by squaring his form and seeing that he gets a perfect register, and allowing for the variation in the size of sheets. He should also fold a sheet and try to make up so as to prevent buckling in folding. If the job will allow squaring of stock it is well to do so before printing and then make up the form to paper. — *Albert Kirchner.*

By finding out which is the most convenient and best way to fold a sheet and what kind of a machine it will have to go on. By getting a layout from the bindery so that, where there are different machines, all the work will not fall on one machine. By sending form to bindery foreman when O. K. for position, to be sure of no mistake and so that he may know when to expect it.— *Edward J. Clegg.*

How Can the Bindery Help the Printer?

The bindery can help the printer by suggestions as to folding, make-up, etc. It is well for the binder to fold a printed sheet to see that all margins are uniform, and in trimming to be careful to take off the proper amount wherever trimmed.— *Albert Kirchner.*

By keeping the printer informed of any special new ideas that may come up to help in folding. If when he finds in cutting his stock to a certain size, he may have to cut it a trifle smaller to keep the sheets squared up, to inform the stoneman so that the forms will go to press made up

right. In fact, the answers to all the questions could be summed up in the one word, "Coöperation," for without this one thing in the shop, things can not move along to the best advantage.— *Edward J. Clegg.*

What Causes the Packing on a Cylinder Press to Creep or Bunch Forward?

What causes the packing on a cylinder press to creep or bunch forward? Because the cylinder is underpacked, thus making it too small in radius, and as the form is then running faster than the impression surface of the cylinder, it pushes or "inches" the packing toward the grippers. There is in some cases a movement similar to the creeping of the interlay between a plate and block. The make-ready will crawl under the top or draw sheet and thus overlays will be drawn out of position while the drawsheets seem to be all right. The drawsheet, being held by the reel rod, offers resistance to the form and draws back a little after the impression; but the make-ready, being free, stays forward until in some cases it bunches at the grippers.

A great deal of the trouble in question is due to the cylinder not being set hard enough on the bearers, being set to a gage without regard to the height of the bearers on the bed. Present practice seems to indicate that bed bearers made a couple of thousandths of an inch lower than type-high are about right. This allows a trifle for variations in forms, which are assumed, for best results, to be .918 of an inch, or type-high, and of uniform height throughout.

Large presses require the cylinder to be set harder on bearers than small sizes, the amount varying from .025 of an inch on the largest to .010 of an inch on the smallest; that is, the cylinder is set this amount below the actual height of the bearers.

The jack-screws on a press come into play here, when the cylinder is set. The screws should be set up so that the gage to which the cylinder has been set will pass freely between cylinder and bed, hence it is necessary to relieve the jack-screws and draw the cylinder lower, until, when the screws are again set up firmly, the gage will just push through between the bed and cylinder; then when the bearers are replaced it is known that any slight freedom there might be in the impression parts is taken up and not left for the form to do.

It is quite likely when a press is firmly set upon the bearers that the pressure can be felt when the press is turned by hand; and this is right, for a moment's thought will bring up the question: Why are bearers used if they are not for sustaining the cylinder during printing? I know this will raise some question tending toward the idealism of a perfect form, of perfect uniformity, and uniform pressure, but which does not exist in practice, for we all know very well, assuming a form that could be printed on either coated or soft stock of the same thickness, that more pressure is required on the hard stock; also that plates having a full surface require more impression than when they are open; and finally, as speed increases, more impression is necessary.

Now, as to your question, What causes sheets between blocks and plates on the bed of a cylinder press to push out from under the plates, generally toward the front? The cylinder being overpacked, it drags the plates and with them the interlaid sheets toward the front or headline. When the impression leaves a plate, the plate springs back, but as there is then no pressure on it the interlays are left in the forward position to which they have been pushed by the impression. This action continues, the interlay being pushed or inched forward at each impression. The action is somewhat similar to quads or furniture work-ups, where the type is pushed down by the impression but does not carry the filling material with it.— *W. S. Huson, superintendent of the Whitlock Press Manufacturing Company, of Derby, Connecticut, before the April meeting of the Club of Printing House Craftsmen of Boston.*



Royal Palm Avenue, Honolulu, Hawaii.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu.

MEETING OF THE CHICAGO TRADE PRESS ASSOCIATION.

The Chicago Trade Press Association held its monthly meeting at the Advertisers Association building, 123 West Adams street, on Monday evening, May 3. After a most excellent table d'hote dinner had been served, President W. B. Prescott introduced the speaker of the evening, Hugh McVey, advertising counselor of *Successful Farming*, of Des Moines, Iowa.

Mr. McVey explained in detail his "definite data" maps, showing the different dominant agricultural areas of the United States, using a set of the maps to illustrate his remarks. Reduced to its last analysis, Mr. McVey's address showed what States and parts of States produced certain commodities in greatest abundance. It was, in fact, a complete encyclopedia of agricultural America.

The question of inviting women to attend sessions of the association was taken up and unanimously adopted.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Flour Mica Replacing Graphite.

A correspondent writes: "An operator informs me that he has dispensed with the use of graphite entirely, and substituted flour mica, and declares he finds it superior to graphite, particularly when using it in the magazine. How about it? Anything to it or in it?

Answer.— We have not heard of flour mica having any special lubricating value. We do not consider it equal to Dixon's graphite No. 635, for the purpose named.

Curved Slugs.

An Indiana operator writes: "I am sending you under separate cover two slugs, one before and the other after passing through the trimming-knives. You will notice that the trimmed slug has a decided curve. Please inform me where the trouble lies. I have had both right and left hand knives off, and cleaned all parts; have taken out the mold and cleaned it, but still get the same results."

Answer.— These slugs, we believe, become curved after they come out of the mold. As you failed to state the model machine it was cast on, it leaves us a trifle in the dark. We suggest that you cast up several slugs from a line and examine them. Then cast a slug and allow the machine to stand at least five minutes before the slug is allowed to be ejected. Compare the slugs that were cast without a stop with the one that was allowed to cool in the mold.

Keyrods Become Disconnected from Verges.

An operator in northern New York writes: "When the keyrods on a Model 3 have been accidentally disconnected from the verges, what is the usual procedure to get them attached properly? Also, I have been having trouble with several characters not dropping when the key is depressed. Am certain it is not a keyboard trouble, but am unable to determine just where to begin in looking for the cause in magazine. Would like your help."

Answer.— When the keyrods are detached, they drop about one-sixteenth of an inch below the verges, and the verges rise by spring action. Both the verges and rods must then be brought to their relative normal position before they can be connected. The following is the correct procedure: (1) Lock keyboard by pushing the locking rod under the cam yokes. (2) Remove all matrices that may be extending from the front of the magazine. (3) Move the verge-locking bar so that it will return the verges to normal position. (4) Connect the keyrods to the verges and then withdraw the keyboard lock. (5) Unlock verges. Where any character sticks persistently it may indicate a verge trouble, and we advise you to remove the verges of the affected characters and see if there is any indication of bruises on the pawls or if the verges are sprung out of shape in any way, such as may occur if the verge-locking bar is forced when a matrix is binding on a pawl. If the pawls and verges are normal in appearance, see if the keyrods return fully after each revolution of the cams. A close examination of each working part should reveal the cause of the trouble.

Shearing of Matrix Toes on Long Line.

An eastern New York operator-machinist writes: "Please tell me the cause of matrices shearing at the point beyond end of thirteen-em line to end of full thirty-em line. Inside of thirteen-em line no shearing is noticed. This trouble began about a week ago, when the sheared matrices would not fall into the channels. I fail to find the cause. Machine is a Model 3, was lately inspected and the elevator adjusted, it being an en quad out of the way. No other adjustments were made by inspector."

Answer.— Without having full information regarding the adjustment that was changed by the inspector, we would be unable to state definitely why the shearing commenced so suddenly. It may have been possible that the down stroke of the elevator was greater than normal, and, in conjunction with the mold-keeper being down a trifle at the left end, no harm was noted. If the adjustment of the elevator was made normal while matter thirteen ems in length was being composed, the shearing doubtless would not be apparent, but when wide measure was set it would begin at once. Would suggest that you examine the position of the mold-keeper. It should be fully up against the under side of the mold base. Test the stroke of first elevator with a thirteen-em line without bands, and note how much clearance exists between the back screw of the elevator and the vise cap when cams have reached second justification position. Then test with a thirty-em line and note if any different space exists. It may suggest that the locking studs and bushings are worn, or that the back jaw of the first elevator is worn considerably for the width of thirteen ems. Examine and try out the various tests. There is also a possibility that the first-elevator jaws are not parallel with the mold when it is forward on locking studs. This condition can be corrected with the elevator gibs.

An Unusual Slug Trouble.

By a strange coincidence the following troubles were reported during the same week. A western operator writes: "I am having quite a serious trouble which appears to occur only on fourteen-point slugs, and then only to a few slugs on a galley. On the bottom of the slugs appear points of metal, making the slugs sometimes two and three points above type-height. This trouble happens when the pot runs low, which causes a somewhat porous

slug. It also occurs when the slug is perfectly solid. The base-trimming knife is set properly, and all other slugs before and after in the galley are trimmed correctly. The trouble has only recently developed. We have heretofore secured good fourteen-point slugs."

A Chicago operator states that on a recent run of twenty-four ems, twelve-point matter, a number of slugs appeared in several galleys that were considerably above type-height. It was caused by a projection from the jet-mark on the bottom of the slugs. As the slugs in the galley, both before and after the high slugs, were trimmed properly, the occurrence of these high slugs caused considerable speculation as to the cause. The operator was unable to state whether or not the metal in the pot was below normal height, but was certain that the temperature was a trifle above normal, as it is the custom in this particular shop to keep a high temperature rather than take the risk of imperfect faces on slugs. The cause of the trouble was diagnosed by the machine foreman to be due to the escape of metal from the trimmed jet, owing to this point being the weakest, the contention being that the interior of the slug near the base still contained liquid metal when the trimming-knife took off the projecting jet. When the jet was removed, the outflow of metal produced a small projection similar in diameter to the original jet.

The foregoing diagnosis appears logical and may be an explanation for the trouble that occurred to our correspondent from the West. To prevent a recurrence, we would suggest that a thermometer be placed in the pot and the temperature of the metal taken with a normal metal supply in the pot. If possible, operate with a lower temperature, possibly from five to ten degrees being sufficient. Another condition may tend to aggravate the trouble, and that is the speed of the machine may be above what is considered standard. If the main pulley runs at a greater speed than sixty-eight revolutions a minute, it should be reduced.

Matrices Falling in Wrong Channels.

An eastern machinist-operator writes: "I notice your replies to those having troubles with linotype machines, and have read them carefully, but have seen nothing that hits my case. I have a new Model K, and it runs very well with this one exception: Some of the matrices are continually falling into the wrong channels. For instance, lower-case d's go into the z channel, l into the fi channel, u into the fl channel, and the e into the ff channel. Some other letters occasionally go wrong, but these are the worst offenders. I can not see anything wrong with the combinations, and when these matrices are placed on the distributor by hand, they always go into their proper channels. After a day's run, there will be from six to a dozen or fifteen of these matrices in the wrong channels and the channels get so full they clog the distributor. Besides, it is very annoying, as we are unable to use the double letters, as the d's and u's will not come past the pawls without pulling them down with a wire. I was told that it was probably on account of damaged combinations, but as the font was a new one, I do not see how it could have become damaged. As the eleven-point on this machine has not troubled us in this particular, it would seem that it was a fault of the combinations, but they must have been faulty when new, in my opinion. What do you think about it?"

Answer.— We are of the impression that the fault is not due to defective combinations, but probably is primarily due to bent ears of lower-case l's and other characters. At any rate, we believe your trouble started with the l's, and will give you an idea of how it may work out. An l character has an ear bent, usually a lower back ear. This ear is bent because you send up the assembling elevator too rapidly, which sometimes causes the lower back ear to jam against the intermediate-channel rail. This causes the clogging of the channel and finally produces a bent guide which allows some u's to enter the l channel. Perhaps an l lies flat across the guides, and other characters adjacent, such as d, u or c, will be held elevated where they should drop. Where a character fails to drop, it will reëngage the distributor bar and will continue to travel until its teeth let it fall again. You may try it in this way. Place one lower-case c in the distributor box, throw off the belt and turn the screws by hand. Mark the place where the c should drop, and when it is near the dropping place hold it elevated until it passes its channel. Then throw on the belt and allow it to continue until it drops from the bar. Usually you will find it in the ff channel. The way these matrices happen to go by their own channels without dropping is usually due to an l or other thin matrix lying flat on top of the entrance guides. This l happens to be just about the right thickness to keep the matrices d, u, c, etc., elevated sufficiently to again take hold on the rails of the distributor bar. Try it again with a d and u and note the effect. To remedy the trouble, be certain that no l matrices have bent or damaged ears; also that the entrance guides are not out of alignment, and there are no more than a full channel of l's. If the d and n verges do not appear to work properly, remove all the matrices from each channel and examine their ears for bruises. Then remove the magazine, try the plungers of the verges and see if the springs work them properly. Sometimes the springs will become detached from the verges and will not give the return motion to the verge pawls. Sometimes the plungers work stiffly because they are bent. Examine closely and see the cause of the faulty action. No doubt you will find it. In removing the lower magazine of the Model K, it is made easier where the two clamps (I 842) at the back are taken out after the frame of the upper magazine is lifted out.

ALL EYES ON CHICAGO DURING JUNE.

During the month of June Chicago bids fair to be the Mecca for printers and members of the allied trades from all parts of the country. The third national printing-trades exposition — "the biggest event that has ever happened in the history of the trades" — which will be in progress from the nineteenth to the twenty-sixth, has proved a magnet for a number of conventions, among them being the Associated Advertising Clubs of the World, the International Association of Manufacturing Photoengravers, the American Envelope Manufacturers Association, and the Audit Bureau of Circulations. Special rates will be in force and will offer extra inducement to attend the exposition.

The educational benefits to be derived from an exposition of this kind can not be numbered, for every opportunity will be afforded to see and study the latest machines, supplies, devices and ideas, the use of which will mean a great saving of money through increase of efficiency. A new feature at this exposition will be the offset exhibits, which have not been included in the shows heretofore.

OUR FRIENDS—THE WEAKLIES.

Devil — There's a tramp at the door, Mr. Abers, and he says he ain't had nothin' to eat for six days.

Editor — Fetch him in. If we can find out how he does it, we can run the paper for another week.— *Photo Era.*

Reset Specimens

ON the following seven pages of this color insert we show, either at the left side or at the top in each instance, typographic designs sent The Inland Printer for review and which illustrate faults inconsistent with good printing. Alongside or below these designs, as the case may be, rearrangements are shown illustrating a more appropriate and attractive handling of the same copy. These rearrangements are the work of printers well known to all of our readers for the high quality of their designs. Heretofore it has been the practice of this department to arrange these designs, but the idea occurred to us that if we had some of the most accomplished compositors do this for us it would add an interest in that different treatments lend variation, an ever desirable feature.



BROCKTON CHAPTER

NUMBER 87

REGULAR MEETINGS, THIRD
THURSDAYS, CANTON
NEMASKET HALL
BROCKTON, MASS.



ORDER OF THE
EASTERN STAR

Brockton Chapter No. 87

Order *of* the
Eastern Star



Regular Meetings, Third Thursdays
Canton Nemasket Hall
Brockton, Mass.

By J. F. TUCKER, New Philadelphia, Ohio.

...THE...

ANNAPOLIS RESTAURANT

SAMARAS and FOUNDAS

FOR LADIES AND GENTLEMEN

224 MAIN STREET

PHONE 534-m ANNAPOLIS, MD.

Regular Dinner 25c., with Coffee

$3.50 MEAL TICKET FOR $3. $2.50 TICKET FOR $2.25

BANQUETS SERVED.

The Annapolis Restaurant

SAMARAS AND FOUNDAS
PROPRIETORS

FOR LADIES AND GENTLEMEN

REGULAR DINNER 25 CENTS
WITH COFFEE



BANQUETS SERVED

$3.50 MEAL TICKET FOR $3.00
$2.50 MEAL TICKET FOR $2.25

224 MAIN STREET, ANNAPOLIS, MD.
TELEPHONE 534-M

By J. J. GUTHRIE, Galveston, Texas.

FERTILE IDAHO

ITS BEAUTIFUL VALLEYS AND PROSPEROUS TOWNS

CALDWELL

THE GEM CITY OF THE GEM STATE

COMPLIMENTS OF
FIRST NATIONAL BANK
Caldwell, Idaho

FERTILE IDAHO
Its Beautiful Valleys and Prosperous Towns

CALDWELL
the Gem City of the Gem State

Compliments of FIRST NATIONAL BANK, Caldwell, Idaho

By Claude W. Harmony, Sapulpa, Oklahoma.

The DICK CLARKE PRINTING SERVICE

Commercial Printing
Designing
Illustrating

New type, border and ornamental designs.

Suite 420 - 421 Franklin Trust Company Building
Bell Phone 169-R
FRANKLIN, PENNSYLVANIA.

The
Dick Clarke Printing Service
Commercial Printing
Designing : Illustrating
Bell Telephone 169-R

New Type, Border and Ornamental Designs

Suite 420-421 Franklin Trust Bldg.
Franklin, Pennsylvania [ ]

By Howard Van Sciver, Norfolk, Virginia.

Forty-Second Annual Meeting
of the
Tennessee State
Teachers' Association
Monteagle, Tennessee
July 6-8, 1908

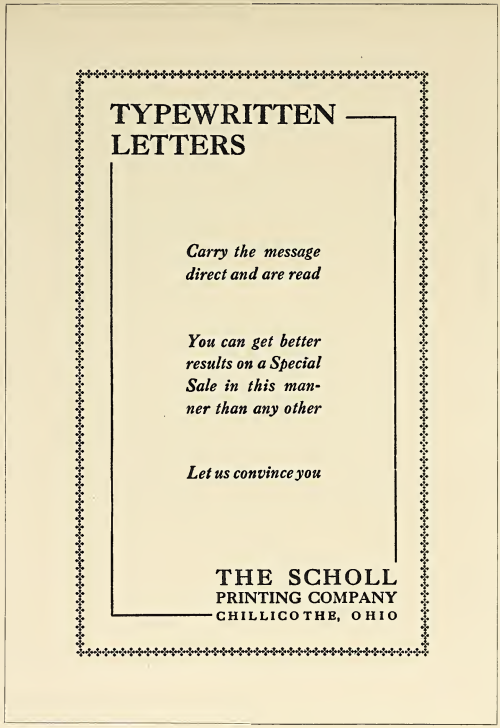


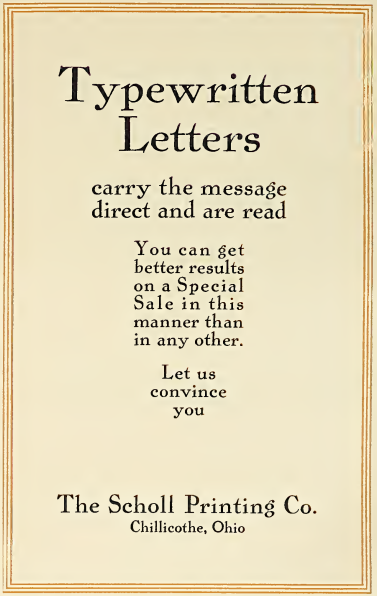
The FORTY-SECOND
ANNUAL MEETING
OF The TENNESSEE
STATE TEACHERS
ASSOCIATION



MONTEAGLE · TENNESSEE
JULY SIXTH TO EIGHTH
NINETEEN AND EIGHT

By B. W. Radcliffe, Macon, Georgia.





By DAVID J. GILDEA, Baltimore, Maryland.

A TWO-BLOCK MOVE

A NEW

Scholtz Drug Store

will open on or about
March 1st, at corner
of 18th and Welton
Sts., in lieu of discon-
tinuing the present
Welton Store at 16th
and Welton streets.

A WHOLLY NEW STOCK OF GOODS will be installed in the new location, and we expect to make this new store the handsomest and most attractive of the Scholtz family of seven. WE PROMISE YOU A TREAT ON THE OPENING DAY. : : : :

The Scholtz Drug Co.



A New

Scholtz Drug Store

will open on or about
March 1st, at corner of
18th and Welton Streets,
in lieu of discontinuing
the present Welton Store
at 16th and Welton Streets
A wholly new stock of
goods will be installed in
the new location, and we
expect to make this new
store the handsomest and
most attractive of the
Scholtz family of seven

We promise you a treat on the opening day

THE SCHOLTZ DRUG CO.

By Axel Edw. Sahlin, East Aurora, New York.

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Type-Designs in Imitation of Engraved Work.

The copper-plate and steel-die engravers dominate the styles of several classes of printing. They do this because there is a certain "class" or impression of quality and refinement suggested by their work which is all but unattainable by the printer who works with type. Owing to the expense of preparing the plates, however, only work in which there are few words is adaptable to the engraving process. Then, too, the necessarily slow process of printing from these plates makes the price prohibitive in the vast majority of cases where the runs are at all long. The field of the steel-die and copper-plate printers is, therefore, work in which the words are few, the runs short, or where the firms buying it are of such financial standing they can afford to pay the higher price necessary to secure engraved work. It is, therefore, on business stationery for professional men and financial concerns, wedding announcements and invitations, at-home cards, business cards, professional cards, and work of like character, that the copper-plate and steel-die printers depend for business. Doing this work exclusively and giving it a touch which the typographic printer finds difficulty in imitating, it is but natural that the engravers should establish the styles for such work.

MR. AND MRS. THOMAS BOND

ANNOUNCE THE MARRIAGE OF THEIR DAUGHTER

EUNICE BLANCHE

TO

MR. CHARLES E. HOUGH

ON WEDNESDAY EVENING, THE NINTH OF JUNE

NINETEEN HUNDRED AND FIFTEEN

AT ROSEBUD TERRACE

LOUISVILLE

Wedding announcement in conventional style and printed from type in imitation of the work of the engraver. From booklet entitled "Engraved Effects," by Barnhart Brothers & Spindler, typefounders, Chicago.

The typographic printer, however, is often called upon to approximate in effect the work of the engraver. Those concerns unable or unwilling to pay the price for engraved work are cognizant of its appearance — because they receive letters on engraved headings — and demand that their work be a close imitation of it. Especially is this true of professional men, such as doctors, attorneys, etc.

The engraver's product is characterized, in the first place, by the style of letters used, and, second, by the sizes used. A comparatively few styles make up the engraver's entire stock in trade, and he seldom designs his work in large sizes, which fact is responsible, more than anything else, perhaps, for the dignified, chaste appearance of the stationery done by the engraver. The typefounders, at all times alert to the needs of the printer, have designed, cut and cast a number of series of type which in general shape characteristics are similar to the styles of letters most frequently used by the engraver. Most of these are made in small sizes only, and large fonts are not so necessary as in those used for body-matter and display, so, of course, the cost of such equipment is negligible.

The printer should, therefore, be equipped with several series of such faces — a script among them — so that, when called upon to do so, he can imitate

the engraver's work. We are showing on these two pages a few of the type-faces designed in imitation of the letters used by engravers. It is not advisable to use these faces on title-pages, cover-designs and circulars, for the reason that their use so consistently in other work makes them appear out of place when so used. Then, too, the very fine hair-lines in some of them become worn easily and the letters are thus ruined.

The copper-plate and steel-die printers do not indulge in panel arrangements nor in profuse decoration, mainly, of course, because the line of work they handle is of such nature that decoration would be out of order, and also because words are so few, paneling is not at all necessary for classification. The printer in using type-faces designed to imitate the work of the engraver will not hamper them with rule arrangements, but will attempt to approximate the engraver's work in style of arrangement as well as in selection of type. That style is characterized by simple long-and-short-line arrangements, with no attempts at the attainment of a given length of line by letter-spacing or by extending the letters in order to conform to a preconceived idea as to the appearance of the design as a whole. He depends not upon design for effectiveness, but upon the effect produced by the process from the formal, dignified letters he uses.

The printer who attains success along this line will follow the style of arrangement of the engraver in such work, as well as approximating his style in the selection of letters.

The last consideration in the imitation of the engraver's work by the printer is that of presswork. It is also the most difficult part of the process to imitate. One who has carefully examined a line of samples of a copper-plate or steel-die printer's work is struck first by the glossy blackness of the letters. To imitate this feature at all successfully, the printer must use a dense black bond ink to which can be added a little bronze-blue. This, of course, will not secure the raised effect of the letters, but if the work is nearly enough a duplicate of engraving that one must use his finger-tips to distinguish the difference, the printer is highly successful as an imitator.

On this and the preceding page of this department several typographic designs are shown which represent the class of work on which it is desirable to imitate the engraver. Incidentally, the type styles used therein were designed with a view to approximating in style the letters used by copper-plate and steel-die printers and engravers. It will be seen that these are all simple arrangements of type, no rule or decoration being used in their design. They represent the proper styles for such work.

ANNOUNCEMENT

THE FIRM OF

JEROME, MACDONALD & COMPANY

MINING ENGINEERS

WISH TO INFORM THEIR PATRONS THAT THEY HAVE ASSOCIATED WITH THEM IN THE CAPACITY OF MASTER DRAUGHTSMAN

MR. EARNEST HABERLING

WHO WILL DIRECT THE DRAUGHTING DEPARTMENT AT THE OFFICES OF THIS COMPANY

232 MONTGOMERY STREET, NEW YORK CITY

MALCOLM C. MACDONALD
MANAGER

Announcement set in Copperplate Gothic, a much-used face. By American Type Founders Company.

WALTER S. LOCKHART
ATTORNEY AT LAW
205 FIRST NATIONAL BANK BUILDING
DURHAM, N. C.

Letter-head by E. D. Fowler, Durham, North Carolina, an effective imitation of engraved work from an attractive type-face.

Excellence is never granted to man but as the reward of labor. It argues no small strength of mind to persevere in habits of industry without the pleasure of perceiving those advances, which, like the hand of a clock, whilst they make hourly approaches to their point, yet proceed so slowly as to escape observation.— *Sir J. Reynolds.*

DR. HERMAN SINCLAIR
OSTEOPATHIST

OFFICE HOURS:
8.30 A. M. TO 12.45 A. M.
7.15 P. M. TO 10.00 P. M.

2516 WASHINGTON STREET
CHICAGO

Conventional business card, which in appearance can hardly be distinguished from engraved work.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Correct Spacing of Body-Matter.

With all due respect to the artistic excellence of and interest in attractive title-pages, cover-designs and other display work, the most beautiful sight to the lover of fine printing is a book page — straight running matter — set in a pleasing type-face and correctly spaced. Inversely, nothing is more displeasing than careless, unintelligent spacing of words and lines in straight matter. It is no uncommon sight to see a de luxe volume, printed from attractive types, on an excellent grade of paper and with pleasing margins, but, withal, falling short of a really good piece of work simply because of poor spacing. Thus, the most easily corrected fault, perhaps, mars the

WHAT THERE IS IN A MAN GOES INTO WHAT HE DOES, AND NOTHING ELSE GOES IN. ONLY AS WE TEACH, TRAIN, CULTIVATE AND NURTURE THIS IDEA OF FITNESS AND BEAUTY IN EVERYTHING, WILL IT BE POSSIBLE TO PRODUCE A RACE THAT HAS IN IT THE ART SENSE. THE ART SENSE IS ESSENTIAL TO MAN'S HAPPINESS AND HIS EFFICIENCY IN ALL SOCIAL AND ECONOMIC LIFE. IT IS NOT ENOUGH TO TEACH READING, WRITING, AND ARITHMETIC. F. A. P.

FIG. 1.

The pen lines indicate "rivers of white," where space between words is at the same point in succeeding lines.

appearance of those things more difficult to attain — good stock particularly. There is some excuse for the printer in not turning out a presentable job when the customer will not pay for a good grade of stock or haggles the price down to such an extent that to "come out" the printer is compelled to skimp the margins. There is no excuse, however, for careless spacing, and the fault is all the more glaring when an effect of quality is given by the other features of the work.

"Rivers of White" is the term applied to those displeasing white gutters which run through pages of text matter where the space between words in a number of succeeding lines is apparent at the same point. This is one thing which the compositor should diligently avoid, and he should endeavor to space his words and lines and break-lines so that such will not be the case. When space between words is apparent at the same point on two succeeding lines the effect is not so bad, but the compositor has three or more chances to force a different break on more than two lines — and he should do it. We have seen — and all readers of this article have no doubt seen such instances also — pages where these rivers, or gutters, separated the page of a book into groups, or parts, very much as lines indicating rivers divide the map of a State into sections. We are showing herewith a group illustrative of this point (Fig. 1). The rivers are indicated by pen lines which can be drawn through parts of the page without touching a letter, and without any sharp turns. We are showing alongside the same page (Fig. 2) without the pen

WHAT THERE IS IN A MAN GOES INTO WHAT HE DOES, AND NOTHING ELSE GOES IN. ONLY AS WE TEACH, TRAIN, CULTIVATE AND NURTURE THIS IDEA OF FITNESS AND BEAUTY IN EVERYTHING, WILL IT BE POSSIBLE TO PRODUCE A RACE THAT HAS IN IT THE ART SENSE. THE ART SENSE IS ESSENTIAL TO MAN'S HAPPINESS AND HIS EFFICIENCY IN ALL SOCIAL AND ECONOMIC LIFE. IT IS NOT ENOUGH TO TEACH READING, WRITING, AND ARITHMETIC. F. A. P.

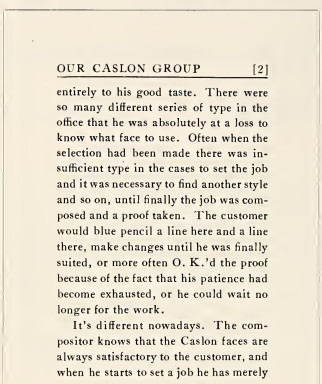
FIG. 2.

The same design as shown opposite, but without the pen lines, illustrating the disagreeable effect caused by improper spacing.

lines, so that the reader can note its effect, as he must judge his own work in this respect.

Another point in the spacing of body matter is the question as to the amount of space to place between words. In ordinary work, in which type of regular proportion is used, the three-em space is about the right amount to use between words when lines are set solid. Some authorities contend that Caslon, being slightly condensed, requires less than this and suggest the four-em space. If one-point or two-point leads are to be used, the space should be proportionately increased. When two-point leads are to be used, an en quad is about the proper amount. The effort should be to attain uniformity so that the page will be seen as a unit and not as a collection of units, as is the case when lines are so widely spaced they become units in themselves, the effect of unity being lost. A very safe rule to follow in the composition

of straight matter is to have the space between words equal that between lines; but if a variation is to be made either way, the space between words should be the smaller. But there should not, as heretofore stated, be such a variation that the lines become units and stand out as distinct items. And, by the space between lines, we do not mean the space mechanically measured between the bottom of a given line and the tops of ordinary lower-case letters in the following line, nor the tops of capitals or ascending elements of lower-case letters, but, instead, the space optically measured, considering the capitals, lower-case letters, ascending and descending elements. This space, however, in the ordinary proportion of the different varieties of letters, will be slightly less than the space between tops of ordinary lower-case letters and the bottoms of the same in the line above. To illustrate our idea in this respect, we are showing herewith (Fig. 3) a page in which the lines are so widely spaced they become in effect units or groups in themselves. Alongside the same matter is shown, and the lines are spaced according to the suggestions made above (Fig. 4).

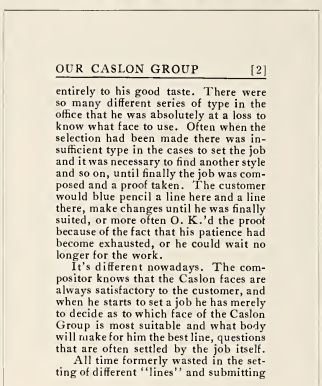


OUR CASLON GROUP [2]

entirely to his good taste. There were so many different series of type in the office that he was absolutely at a loss to know what face to use. Often when the selection had been made there was insufficient type in the cases to set the job and it was necessary to find another style and so on, until finally the job was composed and a proof taken. The customer would blue pencil a line here and a line there, make changes until he was finally suited, or more often O. K.'d the proof because of the fact that his patience had become exhausted, or he could wait no longer for the work.

It's different nowadays. The compositor knows that the Caslon faces are always satisfactory to the customer, and when he starts to set a job he has merely

FIG. 3.
Book-page in which the lines are spaced too widely and, in effect, each line appears a unit in itself.



OUR CASLON GROUP [2]

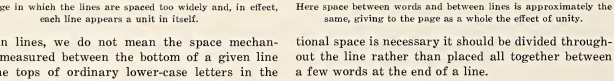
entirely to his good taste. There were so many different series of type in the office that he was absolutely at a loss to know what face to use. Often when the selection had been made there was insufficient type in the cases to set the job and it was necessary to find another style and so on, until finally the job was composed and a proof taken. The customer would blue pencil a line here and a line there, make changes until he was finally suited, or more often O. K.'d the proof because of the fact that his patience had become exhausted, or he could wait no longer for the work.

It's different nowadays. The compositor knows that the Caslon faces are always satisfactory to the customer, and when he starts to set a job he has merely to decide as to which face of the Caslon Group is most suitable and what body will make for him the best line, questions that are often settled by the job itself.

All time formerly wasted in the setting of different "lines" and submitting

FIG. 4.
Here space between words and between lines is approximately the same, giving to the page as a whole the effect of unity.

The compositor, both the hand compositor and the machine operator, in his haste spaces words at the first end of a line with ordinary three-em spaces, or spacebands only, but in approaching the end of the line and seeing that additional space will be needed, he begins dropping thin spaces in addition. More often than we care to admit they go even farther and place three-em spaces or even en quads in addition to the regular amount. This is a practice which can not be condemned too severely, for it breaks up the tone of the page until the effect is distinctly displeasing, the left side being in many cases considerably darker than the right side (Fig. 5). When additional space is necessary it should be divided throughout the line rather than placed all together between a few words at the end of a line.



which was probably the origin of all

which was probably the origin of all

FIG. 5.
The first line shows extra space placed between final words of line, while in the second, space is uniform between all words.

Running heads are also the source of violations of the art of good spacing on pages of text matter. We have all seen those pages wherein the running heads were crowded very close to the first line of text, the space between the two oftimes being considerably smaller than that between the other lines of the page. We are showing herewith a page illustrating this fault (Fig. 6), and the displeasing effect should be apparent to all. Alongside we show the same page, but with the proper amount of space below the running heads (Fig. 7). A safe rule to follow in this respect is to make the space between the running

A Musical Melange

devoted himself to the manufacture and sale of musical instruments.

The great Holton institution then included on its payroll six people. It was fast growing beyond a one-man business. He looked about for a suitable helper. Great organizers have made successes, not only in doing the work themselves, but in selecting their assistants.

A YOUNG fellow with curly hair, unnecessarily red, with a fine crop of freckles, and the punch of enthusiasm, was then traveling as an actor, and making good.

He had been introducing the Holton slide-trombone to musicians in theaters where their company played. His name was, and is, DeBray—"De" for short. A man of his motive power has little time for handles ☙ Mr. Holton knew him well—had known him for years—knew "what manner of man he was." He induced him to forsake the buskin and boards and cast his lot with the rapidly expanding manufacturing business.

The selection did justice to Mr. Holton's ability to read human nature. From that day

[17]

FIG. 6.

Here the running head crowds the text-matter of the page too closely and the effect is not pleasing.

A Musical Melange

with the band. A red coat was gotten out, brief as a fickle woman's love, and Frank Holton was installed.

And it was the same when Holton was at East Aurora. We fixed him out with the spangles, and he showed the boys how to do it, to their great delight and the joy of everybody.

¶ When there is a family reunion and Frank Holton goes back to Allegan, he is seized upon by the church choir and plays for the neighbors in memory of auld lang syne.

AFTER I had been all through the Holton factory, I went into Mr. Holton's office, and noticed several instruments on a long table. I asked Mr. Holton about them, and he said they were trombones he was testing before being shipped.

Among them was one gold-plated trombone, the most beautiful trombone I ever saw. He told me this was made for a well-known soloist in New York.

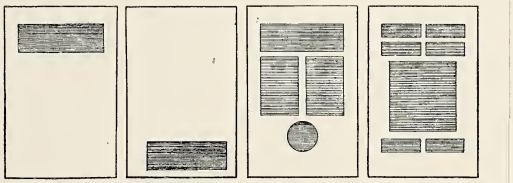
I asked Mr. Holton if he would mind letting me hear the tone of this instrument. He blushed a little, then slowly took up the instru-

[21]

FIG. 7.

In this case the running head has been raised to about the proper point and the page is improved.

head and the first line of text equivalent to that between two lines when a quad line is between. While the majority of good printers consider that the space of a quad line is essential below the running head, so closely allied makes their consideration herewith imperative. Captions should in no case be placed near enough to text matter that they are likely to become confused therewith, but additional space



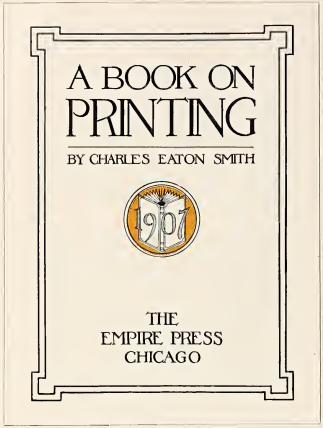
I. EMPHASIS BY POSITION IN THE BEST PLACE. II. EMPHASIS IN BAD POSITION ON THE PAGE. III. EMPHASIS BY CHANGE OF SHAPE FROM OBLONG TO CIRCLE. IV. EMPHASIS BY A CONTRASTING SIZE WELL LOCATED ON PAGE.

FIG. 8.

The space between words is in some instances greater than that between captions and the effect is confusing. At first glance the two on the right appear as one.

there are, however, accomplished printers who contend that such is not the case.

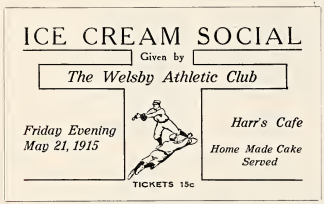
While not essentially body-matter, the fact that the captions beneath illustrations in book pages are should be allowed to cause them to stand apart without an attempt to cause them to blend in with the page. We are showing four figures run alongside, as reproduced, on a page of a book on the subject of



Interesting cover-page, a lesson of the I. T. U. Course of Instruction in Printing, by John J. Helion, Brooklyn, New York. Space is insufficient between letters in word "Printing."

advertising (Fig. 8). The reader will note that because of the fact that the space in many cases is greater between words than between captions there is a sense of confusion, and also, especially between III and IV at the right, no distinction. The two captions appear as one, rather than two separate units.

By making a practice of noting variations in spacing in the work coming to his attention, the printer will train his eye to a quicker perception of these faults and to an avoidance of such in his own work.



In this ticket the compositor allowed his ambition for the unusual to get the better of him and the rules prohibit an effective arrangement of the type-matter.

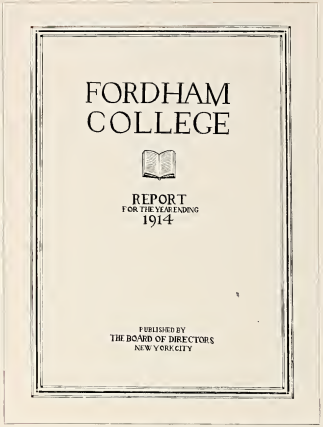
Review of Specimens.

JOHN J. HELION, Brooklyn, New York.— While the lettering on your title-page design, herewith reproduced, is a little stiff, due to lack of practice, it is a commendable piece of work from the standpoint of design and shows much talent on your part.

JOHN L. COLLET, Houston, Texas.— Your personal card is an admirable one, and running the border to the edge of the stock, as if it were "bled," adds a pleasing and interesting touch. We would prefer one or the other of the two type-faces used throughout. The card is reproduced.

GEORGE KOLLAR, Whiting, Indiana.— Avoid the use of so much rule in your arrangements, and compose your designs in the simplest manner possible. In the tickets sent us, the rules are a handicap to good display rather than an aid to effectiveness, and the corner-pieces used on the card for "Zabara" are unsightly and inharmonious with the remainder of the design. We are showing herewith one of your tickets, and alongside a rearrangement along the lines of simplicity which we advocate.

LOUIS A. LEPIS, Jersey City, New Jersey.— The hand-lettered designs sent us are all good and show progress on your part.



Attractive title-page design by Louis A. Lepis, Jersey City, New Jersey. Lettering is a trifle "stiff," but commendable considering limited experience of its designer.



A rearrangement of the same copy along the lines of simplicity, in which the type-matter has been given first, and the decoration second, consideration.

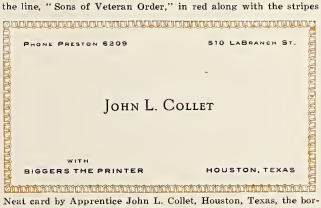
They also show talent, which, if developed, will mean much to you. Your ideas are better than your execution, which is a happy condition, for practice will overcome the faulty work, whereas good ideas can not be forced but are the product of an



Attractive cover-page by students of Typothetæ School of Printing, Indianapolis, Indiana.

alert brain and deep interest in one's work. One of your designs is herewith shown, an excellent design, the only fault in which is a stiffness in lettering, which can be overcome in time by diligent practice.

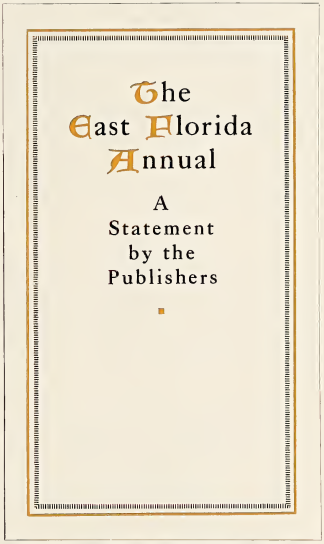
Elmer Knecht, St. Louis, Missouri.— We admire very much the arrangement of the card for the Decoration Day celebration, but the red in the design is gathered too closely. An improvement would result if, instead of printing the two italic lines at either side of the cut in red, you had printed these in blue, and the line, "Sons of Veteran Order," in red along with the stripes



Neat card by Apprentice John L. Collet, Houston, Texas, the border running to the edge of the stock.

of the flag. Avoid the use of italic capitals. The card for Charles H. Smith is very attractive, as is also the cover-design, which, however, could be improved by raising the lower group about eighteen points and placing a spot of decoration below the main group, eliminating the inside panels.

Joseph L. Hill, Port Colborne, Ontario.— We regret that the words in the two main display lines in your cover for the Port Colborne Fire Brigade "break" in such a way that the words "Port" and "Fire" apparently form one group and the words "Colborne" and "Brigade" form another. This could have been helped materially by letter-spacing so that the space between words would be less than that between lines, contrary to the arrangement as it stands. The design is otherwise excellent, as is also the "Auditors' Report." On your statement for E. V. Poehlman there is too much space between the two lines



Unusual but interesting folder title-page by The Record Company, St. Augustine, Florida.

inside the one-point rules. The space from either line to the rules should be greater than the space between the lines. You show an appreciation of the value of simplicity.

Joseph Pales, Hazelton, Pennsylvania.— You do very well indeed, and if you continue along the lines of simplicity represented by your own card and that for Lewisberry and Lisburn your advancement will be more rapid than if you attempt unusual arrangements beyond your ability. You must not start out, however, under the delusion that a line can be too short and use periods, etc., in an effort to make it longer. Such makeshifts give a more displeasing effect in every case than to leave the line short. As an illustration, scratch the periods from either end of the word "Printer" on one of your cards and place this card alongside one having the periods, and we are sure you will note a great improvement. The inside rules at either side of your ticket for the recital at the M. E. Church are needlessly used and are a hindrance rather than a help to good design.

SCRANTON TYPOGRAPHICAL UNION, No. 112, has instituted a monthly contest for the apprentices under its jurisdiction and a lively interest has been manifested by the boys in the two competitions already held. Thirty-two boys entered designs in the first, and Harold Jones, of the Anthracite Press, was awarded first place, and Clarence Greenfield, of the Davis Printing Company, second. Harold Jones also won first place in the second contest, and three of the boys tied for second place. Such competitions should prove highly beneficial to the apprentices, causing a deep interest in the work, with a resultant increase in ability. We have received from D. A. Brislin, president Junior of Typographical Union, No. 112, the winning design in contest No. 2, and find it correctly displayed and effectively arranged. The border, however, a hair-line rule, is too light to be used in connection with the Wedding Text.

RUSSELL PETERSON, Appleton, Wisconsin.— For one of your experience you do remarkably well and, in confining yourself to simple arrangements with no attempt at the unusual in the form of intricate rule arrangements, convince us of your ability to become a good printer. We note that in your statement-heading for Koepp & Company you have inserted a line of condensed type with the extended letter used for the remainder of the design. This is a violation of the principle of shape harmony, and we would suggest using one general shape of letter throughout, even though a change of face is necessary in the interests of variety or display.

R. A. LOOMIS, Jersey City, New Jersey.— The work done by your students is very good and is at fault only in minor points. The red you use is too dark and would be improved by the addition of a little yellow. The light lithotone border is out of place in combination with bold type-faces.

The Youngest Apprentice.

P. S. Maddox, is superintendent of the Keystone Press, Indianapolis, Indiana. He is better known right at this time as father of Wirt Hord Maddox, the nine-year-old publisher, editor and compositor of *Smiles*, a little four-page paper — and incidentally the youngest apprentice who has sent his work to this department.

From a strictly mechanical standpoint, the little paper represents especially clever work. We admire the careful, uniform spacing of the straight matter and regret to say that many compositors who are careless in the matter of spacing would do well to pattern after *Smiles* in this respect at least. A careful examination of the paper shows very few lines wherein there is a variation in spacing between words.



WIRT HORD MADDOX

The Keystone Press, house-organ for the firm of the same name, in its April number comments on Hord and his paper as follows: "The matter for *Smiles* is selected and set entirely by Wirt Hord Maddox, aged nine years, son of D. S. Maddox, superintendent of the Keystone Press. Hord is our youngest apprentice, and if the old adage, 'as the twig is bent the tree's inclined,' has any merit in it, this juvenile will develop into 'some printer.'"

Hord's salutatory editorial is interesting, and follows: "I set this type every Saturday morning as a lesson, not only in setting type, but as a lesson in arithmetic and spelling. I am being taught the measurements as used by printers and to apply them in the work I set. This column is set thirteen picas wide (two and one-sixth inches), in ten-point Caslon.

"WIRT HORD MADDOX.

"P. S.— Rats and blacksmiths are requested not to criticize *Smiles* too closely."

We show herewith a half-tone likeness of this clever boy, and also the first and editorial pages of his paper.



READ *Hord's Editorial on Page 2. Hord is the son of D. S. Maddock, Superintendent of the KEYSTONE PRESS and is our youngest Saturday morning apprentice.*

SMILES

"Laugh and the world laughs with you; Weep and you weep alone."

Vol 1 INDIANAPOLIS, INDIANA No. 1

ASKED AND ANSWERED.

"Do you believe that all men are born free and equal?" queried the party of the masculine part.

"Yes," retorted the strenuous suffragette, "and I believe all women are born a little more so."

"What's your cat's name, little boy?" asked the editor. "It used to be Tom, but I changed it to Susie so he'd have kittens," was the reply.

STAR BEAMS.

Sometimes a restaurant is a place where old hats are swapped for new.

THE WAY TO HEAVEN.

Preacher (to boys who are playing marbles)—"Can you show me the way to the postoffice?"

Boys—"Just twenty-three blocks up the street, sir."

Preacher (on returning home)—"Boys don't you know it is wicked to play marbles. Come to Sunday School next Sunday and I will show you the way to Heaven."

Oldest Boy—"You big stiff. You don't even know the way to the postoffice."



2 SMILES

SMILES

Published by WIRT HORD MADDOCK
Age 9 Years.
1325 Linden St., Indianapolis.

One Year 10c
Six Months 5c
Single Copy 1c

Humorous contributions solicited. If you see or hear anything funny, tell us about it.

LABEL APPLIED FOR

SALUTATORY

I set this type every Saturday morning as a lesson, not only in setting type, but as a lesson in arithmetic and spelling. I am being taught the measurements as used by printers and to apply them in the work I set—

This column is set 13 picas wide (two and one-sixth inches), in 10 point Caslon.

WIRT HORD MADDOCK.

P. S.—Rats and blacksmiths are requested not to criticise Smiles too closely.

ABE MARTIN

COMING SOON!

If they'd jest cut off th' supply o' cigarettes peace negotiations would begin t'morrow. It begins t'look like we'd all be sick an' tired o' baseball again this year long before th' season opens.

OH, NOTHING!

A masher is a thing that would
Be a silly maiden if he could;
But as he can't—does all he can
To prove that he is not a man.

First and editorial pages of *Smiles*, by Wirt Hord Maddox, age nine years.

SPECIMENS

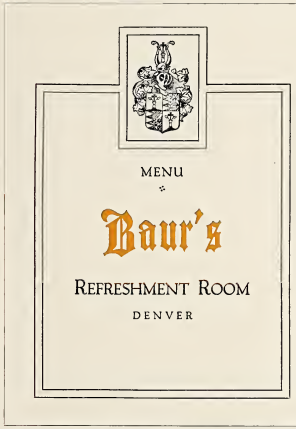
BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

ESKEW JOB PRINT, Portsmouth, Ohio.— The blotters are interestingly written and attractively printed.

EDWARD E. BAILEY, Centre Hall, Pennsylvania.— The booklet you have issued for the Centre Hall Odd Fellows Lodge is a commendable piece of work.

AN attractively printed announcement on hand-made stock announces the retirement of William G. Herchert from The Lake Shore Press, Sandusky, Ohio.



When small panels are placed at the top of a design, the effect is approximately the same as when the longest line is at the bottom of the page and balance is unsatisfactory.

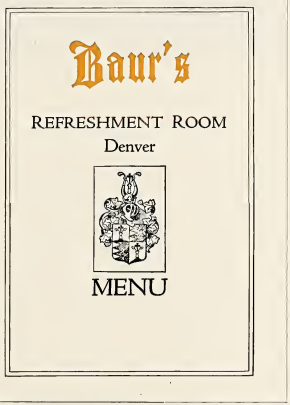
SANDERS ENGRAVING COMPANY, St. Louis, Missouri.— The wall-card, "Thank You," is attractively designed and well printed in a pleasing combination of colors.

JOHN HARTENSTINE, Norristown, Pennsylvania.— There is just one feature of your work which we do not admire, and that is the use together of Lining Gothic and text-letters.

EDWIN H. STUART, Pittsburgh, Pennsylvania.— The directory advertisements are quite satisfactory, but in two of them you have set more lines in capitals than we prefer to see.

C. F. REASNER, Philadelphia, Pennsylvania.— The envelope-slips and the blotters are interesting and attractively composed; the colors, too, are pleasing. Spacing is too wide between words in some of the designs, and these we believe you can find without trouble.

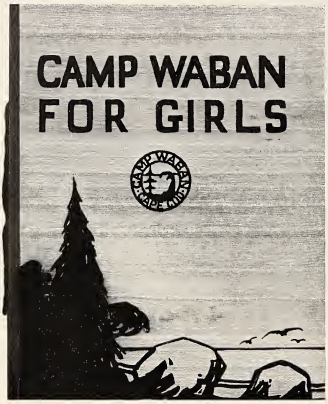
W. C. SCEHNET, Denver, Colorado.— The work you have sent us is indeed interesting, but in your efforts for unusual effects you have in one or two instances overstepped the bounds of good



A rearrangement of the design opposite in which little effort has been made to attain novelty, and in which the main strength is apparent near the top of the design where it rightfully belongs.

design. Taking, for example, your menu-cover for Baur's, herewith shown, the fact that the small panel is at the top and the wider panel at the bottom gives the effect of too much weight at the bottom and balance is insecure. Alongside we are showing a rearrangement of the design with a view to better balance. The heaviest part of a design should be at or near the top. The other samples are pleasing, and the card by James Bartholomew, herewith shown, was even more attractive in the original when printed in full tone and tint of blue.

R. C. Williamson, Des Moines, Iowa.— Your work on the menu and program booklet handed to guests at the banquet tendered William E. O'Bieness is admirable indeed. Furthermore, a better selection of colors could scarcely have been made.



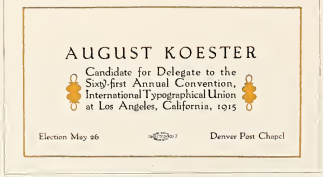
Brochure-cover for summer resort appropriately printed in dark green on an imitation wood veneer by the William F. Fell Company, Philadelphia, Pennsylvania.

The Smith-McCarthy Typesetting Company, which furnishes machine composition and make-up for the trade, has sent us a copy of its latest blotter, which is admirably composed and well printed.

Brown Printing Company, Camden, Arkansas.— The blotters are very good, in that the compositor was satisfied in the composition of a simple design. Have we not suggested before that you use brighter reds?

The folders and circulars being issued at intervals by Calkins & Holden, New York city, for The New Jersey Zinc Company are interesting in copy, typography and illustration, and are sure to prove effective advertising.

Franklin's Followers, published by students of printing at the West Tech High School, Cleveland, Ohio, of which class J. Orville Wood is the efficient instructor, is an attractive little publication, satisfactorily composed and well printed.



Interesting candidate's card by James Bartholomew, an apprentice of Denver, Colorado. Original in blue and a blue tint on white stock.

The Daily Journal, Savanna, Illinois.— Presswork is very poor on the booklet, "Savanna Education," by no means sufficient impression being placed on the cylinder of the press, which was further accentuated by the use of an inferior grade of ink. The advertisements, on the other hand, are quite satisfactorily composed.

The Press-Democrat, Santa Rosa, California.— The menu issued by you for the Chamber of Commerce is a very clever thing and is shown herewith, closed. The reader will readily see that the double doors are opened to read the menu, etc., inside. Note also the inscription on the door, "Please Enter without Knocking." We should prefer some roman type-face to the Lining Gothic used on the inside pages.



Novel menu-folder by *The Press-Democrat*, Santa Rosa, California, in imitation of closed doors, which are opened to read the menu and program. Note inscription on door.

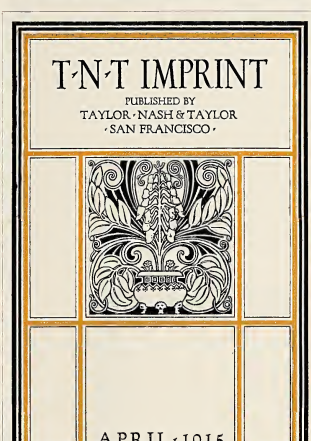
Wm. F. Fell Company, Philadelphia, Pennsylvania, not only does fine printing, but in its service department prepares copy and makes all plans, furnishing the work complete to the advertiser. The work is characterful, by which we mean it has an individual appearance which permits of our selecting it from among the product of other printers without turning to the imprint. One thing which characterizes this firm's product is the consistent use of good paper. On a booklet, "Camp Waban for Girls," prepared by this company, the selection of an imitation wood veneer for the cover was a happy one, inasmuch as pine trees and rugged lettering are features of the cover-design. We show herewith a reproduction of the cover, but of course much of the original effectiveness is not apparent in the half-tone reproduction.

THOMAS P. NICHOLS & SON COMPANY, Lynn, Massachusetts.— The brochure issued by you for the Lynn Publicity League is attractively designed and well printed. The cover-design should be placed slightly above the center of the page, however.

THE April calendar-blotter from The Davis Press, Inc., Worcester, Massachusetts, is effective because of appropriate colors and decoration, and a brevity in words which increases its advertising value. Blotters should be brief in text and to the point.

THE FAIRMONT PRINTING & PUBLISHING COMPANY, Fairmont, West Virginia.— The cover for the Monograph Glass Company's catalogue is attractive except for one thing — the heavy rule beneath the address line, which is used needlessly and without purpose.

J. E. FOSTER, Portland, Maine.— The checkerboard is the most remarkable job of paper-ruling we have ever seen. Your ability



House-organ cover-design by Taylor, Nash & Taylor, San Francisco, California.

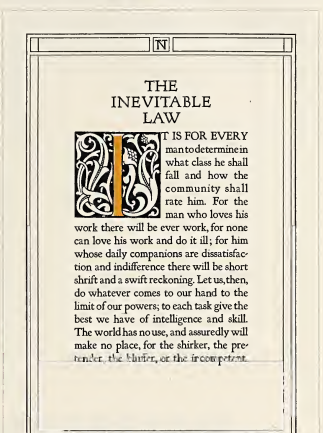
to turn out the very best of any class of work can not be questioned in the face of the completion of such an accurate and difficult piece of work.

RICHARD A. CLARKE, Franklin, Pennsylvania.— While the letter-head and envelope are not wholly bad, there is evident an endeavor to get up something unusual and, in featuring rules and ornaments, the type-lines are subordinated. The rule arrangements are meaningless.

DAVID L. DAVOLL, New Bedford, Massachusetts.— The main difficulty with the card sent us is in the combination of antiquated, displeasing and inharmonious type-faces, which, in combination with ornaments needlessly used, give a wholly displeasing effect.

G. H. DEERING, Richmond, Virginia.— The separation between the initial letter and the matter of which it is part is altogether too great, but otherwise the composition of the directory advertisement, "Satisfaction," is pleasing. The colors also are well chosen. The lines are spaced too far apart on the booklet-cover, "Concerning Rich Creek, 1914."

THE COLLIER COMPANY, Los Angeles, California.— To be effective, there is entirely too much matter crowded into your blotter-design, "Service." The average business man is not going to spend the time necessary to read so much matter, so that, to reach him through blotters, the printer must be brief.


N

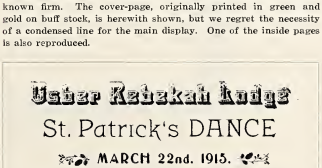
THE INEVITABLE LAW

IT IS FOR EVERY man to determine in what class he shall fall and how the community shall rate him. For the man who loves his work there will be ever work, for none can love his work and do it ill; for him whose daily companions are dissatisfaction and indifference there will be short shrift and a swift reckoning. Let us, then, do whatever comes to our hand to the limit of our powers; to each task give the best we have of intelligence and skill. The world has no use, and assuredly will make no place, for the shirker, the pre-

Text page of house-organ by Taylor, Nash & Taylor, San Francisco, California.

AN interesting announcement from the Eugene C. Lewis Company, New York city, entitled "Bookbinding," has been received by this department. Printed from Forum capitals on hand-made stock, with an elaborate decorative border-design heavily stamped with a slight yellow tint, the effect is quite pleasing, and an appearance of dignity and "class" is given.

THE April issue of *T. N. T. Imprint*, house-organ of the firm of Taylor, Nash & Taylor, San Francisco, California, is distinctly a high-class product, in keeping with the past work of this well-known firm. The cover-page, originally printed in green and gold on buff stock, is herewith shown, but we regret the necessity of a condensed line for the main display. One of the inside pages is also reproduced.


Ueber Rebekah Lodge

St. Patrick's DANCE

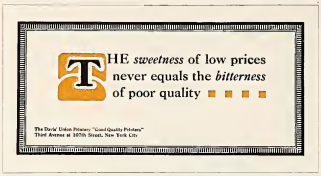
MARCH 22nd. 1915.

SMALL HALL, DUFF BUILDING.

ADMISSION —— 25 Cents.

In the good old days of 1915.

ELMER T. PETERSON, Cimarron, Kansas.— The meaningless use of and distracting effect produced by the colons, and the poor balance due to placing most of the type-lines flush to the left, are features which mar the appearance of your hand-bill



Envelope-slip by Morris Reiss, with Davis' Union Printery, New York city. Original in dark brown and light yellow-brown.

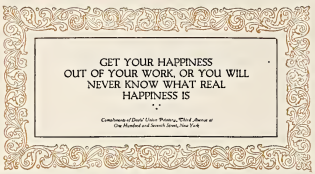
for the May Morning Breakfast. Originality is to be desired when the attributes of good design can be retained, but otherwise we prefer the conventional — or "stereotyped" — style.

F. M. SHUTE, Roanoke Rapids, North Carolina.— The certificate of promotion is satisfactory in all but two respects. The main display line should not have been printed in gold, and, in combination with the script and light text-type, we should prefer a still smaller size of Plate Gothic. The letter-heads are best where you have used but one face of type, but the arrangements of all are good.

WILLIAM H. WASHINGTON, Denmark, South Carolina.— The bill-heads and the cover-design for the Farm Report Edition of the *Bulletin* are satisfactorily composed, but the souvenir cover-design is overdone in the use of too much border and an unnecessary use of parallel rules above and below the main display line. If the inside border printed in black and the rules referred to were omitted, the design would be greatly improved.

WALTER DEVANTIER, Detroit, Michigan.— You frequent the vicinity of the rule case too often in the composition of your typographic designs, which, aside from being overdecorated, are very satisfactory indeed. Also, do not arrange lines in such a way that you are compelled to attempt to fill gaps of space with colons, etc., for in such usage the end sought is not attained, owing to the dissimilarity between the type and the points.

BENJAMIN W. HUMMER, Newark, New Jersey.— The title-page is quite satisfactory, although we dislike italic capitals in

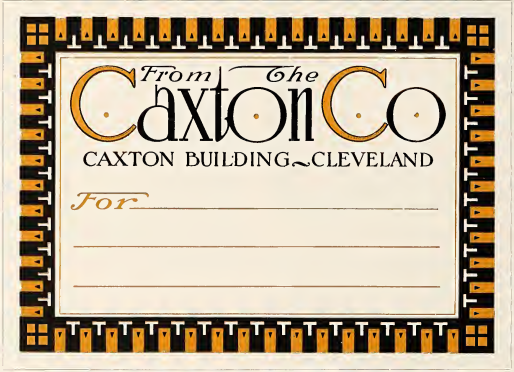


Another interesting and attractive envelope-slip by Morris Reiss. Original in full tone and tint of green.

any use. The two small lines below the first line should be closer to that line, inasmuch as the connection between them is very close. In any case, the ornament should not be as near the two lines as those lines are to the main display line.

MORRIS REISS, New York city.— From a typographic standpoint there are no serious faults in the composition and make-up of the *Harlem Magazine*, and the advertisements are particularly well handled. There should be at least as much space between the top line of type and the rules of the running-heads as there is between the columns. The envelope-slips, two of which are herewith shown, are particularly interesting, and the clever type and rule arrangements are commendable.

BUFFALO PRINTING COMPANY, Buffalo, New York.— The advertising pages of the program for the Columbia Turn Verein



Interesting package-label by The Caxton Company, Cleveland, Ohio.

exhibition are unsatisfactory because too many inharmonious type-faces have been used in their composition. On some of these pages seven and eight different faces have been used. The cover and title pages are much more pleasing because confined to a single series. We are showing one of the advertising pages, and alongside a resetting in one family of type, which will show, we believe, the great advantage in using but one style of type in such work.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— You are well named. Harmony is characteristic of your work and there is no printer who sends us samples of printing who is more careful in securing harmonious results in the selection of type and decoration with a view to similarity in shape and tone. We are showing herewith one of your attractive booklet-covers in which the ornament harmonizes perfectly with the type, and also a simple but pleasing letter-head arrangement.

JENNINGS PRINTING COMPANY
OFFICE SUPPLIES & LOOSE LEAF DEVICES
CLYDE M. ROBINSON — PUBLISHERS OF CREEK COUNTY
EMRY JENNINGS — REPUBLICAN
SAPULPA, OKLAHOMA

Simple but pleasing letter-head by Claude W. Harmony, Sapulpa, Oklahoma. The type-face used is particularly adapted to such an arrangement.

WALTER A. GLAZA, Lake Odessa, Michigan.— In the first place, the type as arranged is not suited to the panels as constructed in your letter-head for the Wave Printing & Publishing Company, and the fact that you were compelled to fill two of the panels with border units makes the heading appear as a misfit. Then, to harmonize with the type, single one-point rules should have been used instead of parallel hair-line rules. Avoid panel arrangements, for, when all panels or divisions are not comfortably filled, the effect is very displeasing.

ARTHUR G. BROWN, Carlisle, Pennsylvania.— The work of the Indian boy apprentices in your charge at Carlisle Institute is very clever indeed and compares favorably with the best work coming to THE INLAND PRINTER for review. Composition is in almost all cases simple in arrangement, and with pleasing type selections, good paper and clean presswork, the product is pleasing indeed. The cover for the Liquor Suppression Number of "The Red Man" is overdone in the matter of decoration because not strictly significant, but the interesting appropriateness of the March issue is pleasing while decorative.

M. M. SHELLHOUSE, Liberty, Indiana.— Minor points only mar the appearance of some of your specimens, the majority of which are properly displayed and attractively designed and printed. On the cover-page of the folder for Rude Manure Spreaders, the main group should be placed somewhat above the center of the page rather than in the exact center. Rules used to underscore type-lines should be of the same thickness as the heavy elements of the letters. Colons, etc., do not satisfactorily fill space between several items in type-lines, as in the top line of your heading for the *Herald*, and such space could better have been left blank. The envelope-slip, "This Proof," is admirable in all respects.

THE Virginia Press, Abingdon, Virginia.— As a whole, your work is highly satisfactory, and presswork is especially commendable. On the stationery for Lone Oak Farm, we prefer the design printed in green, owing to the fact that the illustration of trees, etc., is made to appear more natural and farmlike. Do not use Engraver's Old English and the extended Lining Gothics in combination, inasmuch as these are inharmonious faces, possessing nothing in common as to shape or construction. The title-page for the folder, "Are You Listening?" is weakened both because of the placement of the main display at the side and by the large type used in the bottom group, which overbalances the page.

THE
EXCHANGE
STATE BANK
KIEFER, OKLAHOMA



A. G. MARRS, PRESIDENT
H. C. BADGER, VICE-PRESIDENT
A. B. HITCHCOCK
CASHIER

Pleasing harmony between type and ornament in booklet-cover by Claude W. Harmony, Sapulpa, Oklahoma.

T. E. GUEDRY, The Dorsey Company, Dallas, Texas.— The program which you have just completed for the Reunion of the Scottish Rite Masons is one of the handsomest books of its kind we have ever seen. The quality of the work throughout is such that no specific fault can be found, but at the same time it is already so good we can not refrain from making two suggestions which, if followed, would have resulted in a better job. The upper group of the cover is rather stiff, due to the too nearly equal length of the three lines. This could have been avoided by making the center and largest line of the three somewhat larger. The three lines are also spaced too closely. On the inside pages we regret the use of two series of type, believing that capitals of the series used for the text-matter would have been preferable to the light Litho Roman for the display. It seems that Litho Roman is best suited to commercial stationery, and not so well adapted to bookwork. You can feel proud of the book, nevertheless.

HARRY A. OLSON, Seattle, Washington.— Unconventional and unusual arrangements are often satisfactory, when such designs are good as well, excite interest, but to make a practice of setting nothing else is not a good plan. We can see merit in the letter-head for your firm and in the cards for J. A. Peters and D. N. and E. Walter & Co., but on the folder-cover for the Society for the Study and Prevention of Tuberculosis the arrangement is decidedly incongruous. Legibility is the most desirable attribute in printing, and when originality or unconventionality impairs that most desirable feature, it is to be avoided. To make over an old axiom, "Be simple where you must; be original only where you can — without impairing legibility."

WALTER MICHAEL, New York city.— You improved the business-card for the Pusey Press very much, but we feel sure a well-balanced arrangement would be better than your own. We show your resetting, and an arrangement in which balance is better.

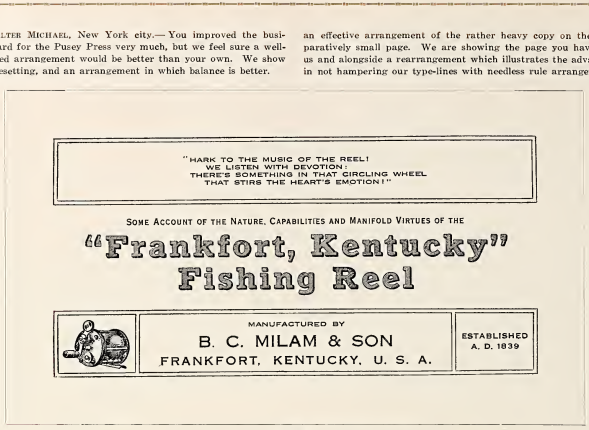


FIG. 1.
In this page the panels occupy so much space and make demands upon the arrangement of the matter, which are inconsistent with design from the standpoint of best display.

F. H. MORSE, *State Journal*, Frankfort, Kentucky.— In the first place, the panels caused all the trouble in the title-page for the Reel catalogue, for the space taken up by them prohibited an effective arrangement of the rather heavy copy on the comparatively small page. We are showing the page you have sent us and alongside a rearrangement which illustrates the advantage in not hampering our type-lines with needless rule arrangements.



Hand-lettered booklet-cover by Walter E. Miller, Columbus, Ohio, a student of the I. T. U. Course of Instruction in Printing.

The Camden Herald, Camden, Maine.— The booklet you have printed advertising Camden, while satisfactory, would have been better had proper care been taken in making ready and printing the half-tones, and in the use of a better grade of ink. There is a lack of contrast in them, due to the fact that the solids are not black enough and the high lights not white enough. We should prefer also the use of fewer type-faces in the advertising pages, so that better harmony would result; and the letter used for headings throughout is better suited to commercial work,



When three corners of a card are occupied and the fourth is not, balance is insecure. Then, in addition, ornaments are not pleasingly used.

such as cards, letter-heads, etc., than to book and chapter headings. Capitals of a larger size of the same face used for body-matter would have been the logical selection.

FRED S. IRESON, Williamson, West Virginia.— While the specimens which you have sent us are interesting to a marked extent and much above the average coming from towns the size of Williamson, some are marred by poor spacing of lines. Taking up, for example, the statement-heading for Thomas Blount, you will note that the space between the main display line and the line below it is considerably greater than the space between that line and the ornament beneath. If any variation in spacing should be made — and we would have made none — the greater space should be between the second display line and the ornament,

inasmuch as the name of the man and his line of business are very closely related items. Lines should always be grouped in accordance with their relationship to each other. The blotters are excellent.

of oil in its composition. We admire particularly some of your tickets, and regret that these are printed in part in light-blue tints from which you can not have etchings made. The cover for "Muffled Drums" is very attractive, but could be improved very

"HARK TO THE MUSIC OF THE REEL!
WE LISTEN WITH DEVOTION;
THERE'S SOMETHING IN THAT CIRCLING WHEEL
THAT STIRS THE HEART'S EMOTION!"

Some Account of the Nature, Capabilities and Manifold Virtues of the

"FRANKFORT, KENTUCKY" FISHING REEL



Manufactured by

B. C. MILAM & SON, *Frankfort, Kentucky, U. S. A.*

Established A. D. 1839

FIG. 2.
Here no rules hamper the effectiveness of the type-lines and, with the added space, the compositor was enabled to arrange a symmetrical, pleasing and well-displayed design.

THE ECLIPSE ELECTROTYPE & ENGRAVING COMPANY, Cleveland, Ohio.—Your little house-organ, "The Eclipse, or an Almanac," is interesting both in design and editorially. The cover, in imitation of printing in the colonial days, is herewith shown.

THE MONOTONE ART PRINTERS, Hobart, Tasmania, Australia.—Some of the specimens you have sent us are admirable examples of the printers' art, but in others we note a tendency toward a too profuse use of rules and decorative devices. Underscoring is also indulged in to too great an extent. It should never be neces-

EIGHT CYLINDER and JOB PRESSES ALWAYS BUSY

Phones 7417 and 7418 Bryant

PUSEY PRESS
Printing

136 WEST 42ND STREET NEW YORK

A rearrangement of the card opposite with a view to an unconventional arrangement, retaining at the same time the elements of good design.

sary to underscore large display lines, because the only excuse for underscoring is to add emphasis, and the contrast in favor of the largest lines of type on a page should be sufficient. We refer especially to the booklet-cover, "Christmas Greetings," printed for Balfour & Cassidy in 1913. The design is weak because of the disorderly arrangement, and the rules used to underscore the two main lines hamper, rather than increase, their effectiveness. It is a good plan to center all lines in display matter, the symmetric arrangement assuring good balance, whereas when out-of-the-ordinary arrangements are tried it is largely a matter of experiment, and one's eye may not always be true. The black ink you use seems to be of a very inferior grade, inasmuch as it spreads so badly, showing there is a preponderance

much by removing the rules printed in red from above and below the author's name. These are purposeless. The "Mysterious Stranger" is also attractive except for the ink used.

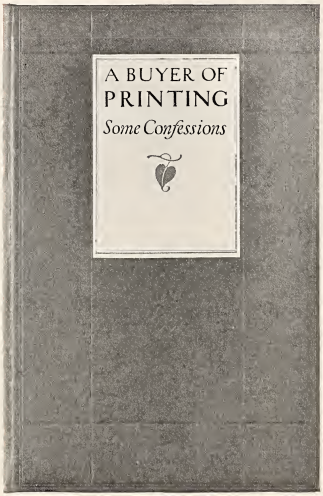
THE
Eclipse
or, an
ALMANACK
for the month of
APRIL 1915



shewing the best days for CUTS *and where to get them to best Aduantage.*

Cover-design of effective little house-organ by The Eclipse Electrotype & Engraving Company, Cleveland, Ohio.

THE interesting program of the recent meeting of the Connecticut Valley Club of Printing House Craftsmen is a decided novelty. The title-page, musical-program page, menu-page, and the page bearing the names of the committees and officers, are



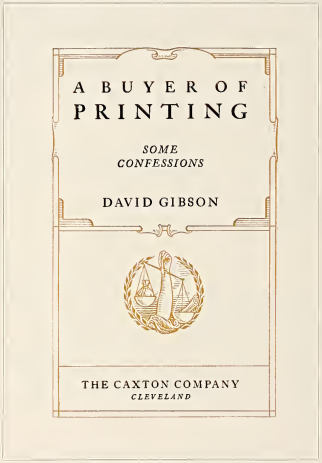
Cover of attractive brochure by The Caxton Company, Cleveland, Ohio. In the original the titular matter was printed on a slip pasted inside a blind-stamped panel on the board cover, as illustrated in the half-tone.

printed on separate sheets and tipped on the pages of the program, made up throughout of green crash cover-stock folded double. Beneath these pages, and between the two layers of cover-stock, pictures of speakers, officers and others are attached on all except one page. It is in this instance that the novelty is apparent, for after raising the tipped sheets to see the pictures beneath, the reader at length comes to a page where a mirror instead of a picture is attached, and below it the caption, "Geeitsme." The idea surely provoked much mirth and keen interest, and is given here in the hope that other printers may be able to use it with profit.

H. F. FISHER, Philomath, Oregon.— The majority of your specimens, and especially the letter-heads, are satisfactory in every way. Minor points only demand correction. In your card for the Extension Committee, there is entirely too much white space about the initial letter. The third line should have been set full measure and the second extended nearer to the initial letter on the left, reducing the space to about that left at the bottom. Then, too, if the type had been set about one pica narrower measure the blank space would not have been necessary at the bottom. When matter is enclosed in borders or panels it should conform closely in shape to the shape of those panels. When type-pages are not in proportion to the paper-pages on which they are printed, and side margins are small compared to top and bottom margins — as in the case of your booklet for Henry Ambler — or vice versa, the effect is very displeasing.

THE CAXTON COMPANY, Cleveland, Ohio.— Your brochure, "A Buyer of Printing," is one of the handsomest books of the kind we have ever seen and is characteristic of all the work emanating from your plant. We show on this page the cover and title-page, and on another page your unusual package-label.

F. E. RACE, Lewistown, Montana.— Composition on your work is highly satisfactory, but you are too liberal, we fear, in the use of Persian orange, and especially so on the blotters and the cover for the souvenir booklet of the Lewistown Concert Orchestra. Bright colors should be sparingly used. We admire the dignified, simple arrangement of the window-card for the Musicians' Ball, which illustrates how prominent comparatively small letters can be made when surrounded by a liberal amount of white space. We believe, however, that had you used a line or two of italic



Title-page of attractive brochure by The Caxton Company, Cleveland, Ohio.

or lower-case as a variation to the capitals used throughout, a marked improvement would be the result. We are showing herewith this window-card in the hope that it will show others the advantages of liberal white space.



Window-card illustrating the advantages of ample white space and in which comparatively small type-lines stand out prominently because of contrast that white space affords.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing Cartons Double for Cutting.

(1702) "Will you kindly give your opinion on the following question? A maintains that it is impractical to run a larger sheet of cartons on a cylinder press than can be fed through the cutting press, as it necessitates cutting the sheet on the stock-cutter, thereby losing the guide edge and the consequent trouble holding register. This of course is in regard to close-register work. B, who is not a practical printer, does not clearly understand why it can not be done."

Answer.— We believe A is in error, for if the cartons are run double the size of the cutting press there is a way in which the printed stock can be marked and cut to prevent losing the guide edge. Would like the opinion of those who have had experience in such work.

Slurring on Bank Checks.

(1703) Submits a form of bank checks, four up. The rules on the two middle checks slur badly. The pressman states: "I have bought five or six books from you on the subject of printing, etc., and I can not find one that tells the correct position of the quoins in a chase. I would like to have you examine the enclosed sample and tell me how to remedy the blurred rules and type. This sheet was printed on a 10 by 15 ——— platen press. For a tympan I use two sheets of oiled drawsheets, three sheets of news, two pressboards. I am continually having trouble with blurred rules on this kind of work. What shall I do?"

Answer.— You will find diagrams showing the correct position of quoins in almost every book on imposition of forms. The point of the quoins next to the type should be directed toward the solid part of the form. To print the checks or other work without slurring, you should use less tympan, and it may be of a harder material — four sheets of print, one heavy manila drawsheet, and a sheet of zinc or brass instead of the pressboard. The metal sheet should be placed between the manila and the print. To further prevent the trouble, you may use strips of cardboard, or the thin, flat metal bands such as are used in stays or corsets. These may be fastened in the tympan below the guides, and may extend upward between the rules. Attached to the ends of the flexible pieces should be disks of cork of sufficient thickness to afford pressure on the sheet during the printing operation. The metal strips will have a sufficient curve to permit the easy feeding of the stock. In addition to this method of using the strips of metal, you can stretch twine between the grippers, and to the pieces of twine bits of cork may be attached for the purpose described. The cork must be at least a trifle thicker than the distance between the surface of the furniture and the printing surface of the type or plates, in order to exert sufficient pressure on the stock. There are special gripper devices for this purpose, which have been mentioned in these columns from time to time. These are superior to any home-made attachment.

Assistance of a Press Machinist Required.

(1704) A South Dakota pressman apparently is having trouble with an old press that has been rebuilt. His letter is as follows: "Am asking your opinion in regard to some trouble I am having with a ——— two-revolution, rear-delivery press. The bed bearers are worn almost even with the packing space of cylinder. Have had more or less trouble with it the last three years. When I took hold of it in 1912 it was not printing well on account of not having a register rack. I put one on and it improved the work, but never could get over the pounding and slur in gutters of the form. Since the place changed hands, the present owner does not see why I can not bring bearers up and put more packing on cylinders. I followed his ideas, but the tympan would not stay on, and I can not explain to him that the press will not take any more packing and that it is useless to bring the wood bearers up any higher. The press had been used in Chicago for about eighteen years and was rebuilt for us. Please advise me."

Answer.— From what we can gather from the letter, we judge that the assistance of a press machinist is needed. The press is not yet a candidate for the junk pile, and with the help of a press machinist it may be able to give good service for a number of years. It is quite possible that the bed tracks may need leveling up, and new steel bed bearers attached instead of those made of wood. The character of the press leads us to believe that the machine has still a lengthened period of useful existence for printing your newspaper.

Variations in Electros Affecting Make-Ready.

(1705) A correspondent in Glasgow, Scotland, writes: "I am anxious to get a few figures showing the degree of accuracy obtained in the best American electrotyping practice, and shall be obliged if you will, in your presswork columns, of which I am an interested reader, give me the following information: (1) The usual thickness of an electro plate, first, for flatbed, and second, for rotary printing. (2) The variation in thickness usually found in a good electro of a page of solid type-matter. (3) The amount of variation between the electros of different pages of a book. My own feeling is that an electro should not vary more than one-five-hundredth of an inch, either between its own thickest and thinnest spots or from any of its neighbors. As this is an accuracy easily surpassed by the typefounder, it should be ruled that any plate not reaching this standard should be scrapped and not sent to press. After an experience with several American printing-firms, the cost of underlaying and interlaying on this

side of the Atlantic seems very excessive and is a heavy burden on the industry."

Answer.— (1) The usual thickness of a plate for a flat-bed press is eleven points. In measuring a number of electros, we find the variation in the lot to be from .0126 of an inch to .0141 of an inch. Where they are used for patent wood or metal bases they may be ordered approximately .010 of an inch less than normal thickness, to allow for underlaying. Such we find in the case of two plates having half-tones. These plates were ordered about .010 of an inch less than normal. (2) The thickness of plates for rotary presses differs with various machines. For a Cottrell magazine press, the normal thickness is .185 of an inch. Some pressmen prefer curved plates a trifle under normal thickness. An electrotyper who was asked the last question states that curved plates will average three-sixteenths of an inch thick. (3) The electrotyper referred to states that the average variation in electros of all kinds is about .003 of an inch. This applies to pages of solid matter or to illustrations. He says that he considers .003 of an inch negligible. In a Chicago private printing-plant — one of the largest private printing-plants in the United States — we understand that .002 of an inch is the greatest variation allowed in electros.

Setting of Cylinder.

(1706) A Texas pressman writes: "I am working on a ——— pony press and I notice that on any full form the printing extends back on the sheet farther than it measures on the form. For instance, on a book heading where there are figures from the gripper edge to the tail of sheet, the figures on tail of sheet will print at least four points back farther than they should, in spite of the fact that they measure exactly on form. The cylinder guards or bands are tight and hold the sheet firmly to cylinder. I recently reset the cylinder to remedy an overpacked cylinder and set it two thicknesses of news lower than type-high. My theory is to give the form this two sheets of impression to make it print sharp and clear by lowering the cylinder instead of increasing the number of sheets of tympan and overpacking cylinder. The bearers are just a trifle lower than type-high. Is my theory of setting cylinder correct, or should it be set absolutely type-high? In conclusion, I I want to say that the cylinder must be low enough, for after removing the bearers on bed a letter of type will not pass under the cylinder bearers. What is the cause of the forms printing too far back on the sheet? After resetting the cylinder the packing slipped out from under the clamps a little on a full form of plates, which were type-high, but the plates on back of sheet did not measure up with form, as they were printing too far back. The packing of a cylinder and the underlaying of plates is essential and must be done right in order to get good work."

Answer.— (1) The "printing back" on your book heading can be prevented in this manner: Attach a piece of tape to the sheet-guard rod and pass it down beneath the cylinder, avoiding type-lines. Draw it up and back under the stationary part of the feedboard and attach it to a screw-eye by a rubber band. This piece of tape should come about in the center of the sheet, if it is possible. It can also be used in any form where there is space for a piece of tape or waxed twine. You must be certain that the tape is fastened securely to the sheet-band rod, and that it has sufficient pull from the rubber band to hold it taut at all times. Also, for each change of form be sure to remove the tape, or arrange the form so that type or rule will not print on the tape. (2) A cylinder should be set low enough so that it will take up all the play in journals and frame. If the cylinder bearers were set just exactly .918 of an inch from the bed, the cylinder bearers would not be in contact with the bed bearers on a heavy form, because it would be lifted by the great resistance of form, owing to the necessity of packing the cylinder to get a good print. A test may be made by laying a narrow strip of paper on each bed bearer, and, when a heavy form is fully made ready, allow the cylinder to stop on the impression and see if the strips can be withdrawn. If the cylinder is packed properly and is brought low enough, the strips should be held firmly between the bearers on both sides. It is generally understood that a heavy form will take more packing than a light one. This is due to the yielding of the various parts. If all parts engaged in furnishing the pressure in printing were wholly inflexible, there would be no difference in the amount required on two different forms. An English pressman makes an interesting statement somewhat to this effect: "Set the cylinder down evenly and tight on the bed bearers. Place a light form of type in the center of the bed. Gradually add sheets to the tympan until the light form will print without punching the paper. This amount of tympan is theoretically and practically the right amount, and it should be enough for the heaviest form, but it is not. Now put on a very heavy form and pull a sheet. Observe that you will have to add a number of sheets to the tympan before it will print right, and yet the cylinder will remain firmly on the bearers." The reason may be found in the yielding in the form (if plates are mounted on wood) and in the packing, as well as in the cylinder journals and press frame. Try out the foregoing test and let us know the results. (3) When the tympan slips from the clamps on a heavy form you may conclude that the cylinder is riding the form and not the bearers, unless the clamps have a weak grip. On heavy forms it is advisable to paste every sheet along the edge where the clamps have contact. (4) Plate underlaying or interlaying is for the sole purpose of bringing the printing surface to type-height, and should not be carried beyond that point.

THIRD ANNUAL NORTHWEST COST CONGRESS.

June 17, 18 and 19 — just preceding the convention of the Associated Advertising Clubs of the World, and also the exposition of the printing and allied trades, both of which will be held in Chicago — have been selected as the dates for the Third Annual Northwest Cost Congress. These dates have been chosen for two reasons: First, it was the opinion of those attending the congress last year that the middle of June was the most convenient time for printers generally to get away; and second, because many of the leading printers of the Northwest plan to attend the congress en route to the convention and exposition in Chicago.

Arrangements for the program are practically completed, and it is assured that every available moment will be devoted to features that will prove of great interest and value from the educational standpoint. Items such as bookkeeping, cost-finding, estimating, mechanical efficiency, use of inks, etc., will be included, and the most able men in the various allied industries will be present to lecture and to conduct the round-table discussions.

Sessions will be held in the morning from ten to twelve, and in the afternoon from two to five.

Features of entertainment are also being provided, and a special committee has been appointed to take care of the lady guests and see that their visit is made thoroughly enjoyable.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Seeks Position in Good Plant.

(3149) Young man, with four years' experience in the printing business, desires position in some good printing-plant. Has worked in all departments, but has had more experience in composing-room. Good habits. Willing to go anywhere if steady work can be obtained.

Situation Wanted as Superintendent.

(3150) Familiar with modern printing-plant efficiency and cost-system methods, estimating, handling large and small work; practical stoneman and job printer; accustomed to planning and laying out big runs; good judge of presswork and how to get good results from this department. Prefers to locate as superintendent or manager of up-to-date plant giving results the first consideration. Any locality.

Monotype Operator Seeks Position.

(3151) Desires position as job or ad. printer, or on monotype keyboard, in either a job shop or a newspaper office, in the West, having a scale not lower than $18 a week; good habits; single; best of references.

Seeks Position as Assistant Foreman.

(3152) A union man, having had fourteen years' experience as job compositor and stoneman, and six years as linotype operator-machinist, desires position as foreman of a small plant, or as assistant foreman of a large plant.

Situation Wanted as Superintendent.

(3153) A man, twenty-eight years of age, seeks position as superintendent of a medium-sized plant where he can help build up a better business. Conversant with all branches. Authority on presswork. Financial, executive and sales ability. Can operate a cost system and give accurate estimates. Best of references.

Salesman and Demonstrator Seeks Position.

(3154) Wants to connect with some manufacturer of printing machinery as demonstrator and salesman. Prefers to start as demonstrator and work into the salesmanship. Held position of director of printing in Jackson Training School for five years.

Openings in New Plant Just Being Installed.

(3155) New plant being installed can use one machinist-operator, four operators, make-up, four ad.-men, three job compositors, all of whom must be first-class. Also two pressmen, one familiar with web press. Enclose stamped envelope for reply.

Seeks Position with Publishing or Printing House.

(3156) Typographical expert, with thorough knowledge of typographical and editorial construction of trade journals, magazines, catalogues, etc., eighteen years' experience as jobman, proofreader, head proofreader, editorial reader, and assistant editor, union man, seeks position with publishing or printing house.

Good Opportunity to Lease Weekly Paper.

(3157) A good opportunity is open for a first-class printer-editor who desires to lease a country weekly newspaper located in Texas. Plant includes cylinder, job press, linotype, and all necessary equipment. Owner has other interests that demand attention and will lease to a responsible man on good terms. Should have $500 capital to finance first year, and should be Democratic in politics.

Opening for Competent All-Around Printer.

(3158) Desires a thoroughly competent all-around printer to take entire charge of mechanical end of a small, up-to-date job office in central Michigan. Applicant must be a total abstainer, and tobacco is not allowed in the shop. An excellent proposition for a first-class man.

Opening for Editor and General Assistant.

(3159) A good man is wanted to take position as editor of a paper, read proof for three weeklies and one monthly magazine, in a small town, and to assist on other work in office and plant. Owner is now doing this work but needs an assistant, as work is getting too heavy. Would prefer man who is a good printer and able to help out in the shop, as the other work will not require all of his time. Good equipment for country printing-office.

Proofreader Seeks Opening.

(3160) Proofreader, highest grade, thoroughly trained in every branch, highly educated, executive ability, modern ideas, thorough knowledge of typographical and editorial construction of trade journals, magazines, catalogues, union member, seeks position as head proofreader, or in some other responsible capacity.

Good Opportunity for Pressman or All-Around Printer with Money to Invest.

(3161) A first-class pressman, or an all-around printer, having about $500 to invest, will find a splendid opportunity to buy a half-interest in a plant located in a small western city. Business is increasing and owner is unable to manage both inside and outside work.

Job Compositor Seeks Change.

(3162) First-class job compositor and typographical designer, of sixteen years' experience, desires change. Thoroughly efficient in layout and arranging novelty work. Union.

Seeks Opening as Foreman or Solicitor.

(3163) A man of wide experience in the printing business is seeking an opening either as foreman of a job office or as solicitor and estimator. Is neat and rapid on setting advertisements; can keep presses running; thoroughly understands estimating on book and usual run of job printing. Prefers steady position with job office in Indiana, or on the road in Indiana as solicitor, and to take care of trade of high-class printing-house. Good references.

Offset Pressman Seeks Position.

(3164) First-class offset pressman, forty years of age; has spent twenty years in the printing and lithographing business, the past eight years in the offset business, four years of which has been as erector and demonstrator for an offset-press company. Capable of transferring on zinc and running printing-presses, but prefers to get back to the offset press. Can prove that quality and quantity can be produced from an offset press. Prefers offset work, but will accept a high-grade printing-press job.

Instructor of Printing Seeks Change.

(3165) Desires to secure a position in a trade school or college as instructor of printing. Is a college graduate and also a graduate of the I. T. U. Course of Instruction in Printing. Has had a number of years' practical experience. Has held present position as instructor for nine years.

Cylinder Pressman Seeks Change.

(3166) Young man, twenty-three years of age, thoroughly conversant with cylinder work, has also had some experience on jobbers and, if necessary, can run paper-cutter, seeks position in small town, preferably in the Eastern or Southern States. Best of references.

Desires Opportunity for Advancement.

(3167) Young man, twenty years of age, with five years' experience in the printing business, seeks opportunity for advancement. Familiar with make-up and regular newspaper composition, with some experience on jobwork. Student of the I. T. U. Course, and wishes to advance himself in the jobwork end.

Head Proofreader Seeks Opening.

(3168) Man of twenty-one years' experience with high-class printing-firm, for the past five years holding position of head proofreader, O. K'ing all press forms and assisting in directing composing-room, seeks opening where he can use this experience to mutual advantage. Can also operate the monotype.

Seeks Connection in Up-to-Date Printing-House as Manager or Superintendent.

(3169) Formerly superintendent of one of the largest plants in Cincinnati, and for the past fifteen years operated plant of his own. Compelled to give up on account of reverses during past year. An expert pressman and a competent executive, with a thorough knowledge of estimating and the cost of all supplies. Best of references.

Written for THE INLAND PRINTER.

A PRINTER'S TRIP TO THE CALIFORNIA EXPOSITIONS.

BY E. C. ANDREWS.

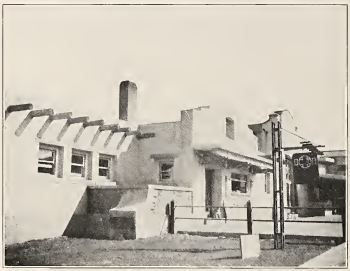
IS it worth while to visit the fairs in California and are the exhibits complete? Decidedly yes, will be the answer of all returned tourists. There is so much that is more perfect in line and color than the world has seen before that the absence or incompleteness of a few foreign exhibits is entirely forgotten. When an Easterner lamented that the extraordinary beauty of the exposition would last only as a memory, a California writer gracefully replied: "California joyously gives her best to the world, even but for a day." The beauty of the color scheme which originated in the brain of Jules Guerin, aided by the prodigal foliage of America's garden spot, makes the San Francisco Exposition worth a trip across the continent. And rivaling the attractions of day is the wonderful artificial lighting of the Tower of Jewels by night.



Tower of Jewels, San Francisco.

Unless one has been to California recently, he naturally wants to take in other points of interest besides the expositions, but as most printers are limited in the time that they can leave their business, we are outlining a trip of three weeks. One day at the Grand Cañon, three at San Diego, three at Los Angeles, over night at Santa Barbara, four days at San Francisco, and a few hours at Salt Lake on the way home. This might be called the minimum, and allows a couple of days leeway for delay. Of course the Canadian Pacific route on the way home offers additional attractions, but would lengthen the journey beyond the specified time.

In order to start in bright and early at the San Diego Fair on a Monday morning, one should leave Chicago Wednesday night. The Santa Fe is the only route that goes direct to the Cañon, and it has the added qualification of first-class dining-car service. Their table d'hote dinners are all one could desire. The name Fred Harvey still stands for the best. The limited leaves at eight o'clock in the evening, and you arrive at the Cañon Saturday morning. The first day on the train is uneventful and monotonous, but it gives an opportunity to read something of California. Instead of a guide-book to the exposition, we would suggest that you procure a copy of some such work as "The Story of California," by Henry K. Norton. It is published by A. C. McClurg & Co., and happens to be printed by the W. F. Hall Printing Company. Every tourist takes in the Mission Play at the Old San Gabriel Mission near Los Angeles and this work will make the play doubly interesting, to say nothing of the added appreciation it will give you of California — its missions, presidios and pueblos.



El Ortiz, Lamy, New Mexico.

At nine o'clock on Friday morning you arrive at Lamy. El Ortiz, a Fred Harvey station house, is an interesting old building of Spanish architecture, and at Albuquerque are numerous Indians assembled in their bright blankets, lending to the Fred Harvey Curio Shop an attractive touch of local color. You arrive at the Grand Cañon at seven o'clock Saturday morning and have breakfast at El Tovar. One day at the Cañon is enough for the casual visitor to get a

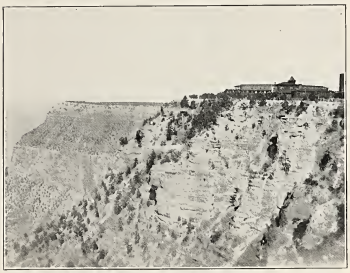


Station at Albuquerque, New Mexico.

wonderful impression of its beauty. Take the rim drive, and be satisfied not to exert yourself too much. The trip down the trail is too strenuous for any one to enjoy unless he is accustomed to being in the saddle regularly. Women, especially, are likely to be pretty stiff after the trip. Leaving the Cañon the same night after dinner, you pass through Needles at four o'clock the next morning. This is unfortunate, but one must miss something to accomplish the trip in three weeks. The petrified forest, which is near Adamana, a town which is passed during the night before

reaching the Cañon, is another side trip which might interest some.

Sunday morning the San Bernardino mountains come into view, and the scenery is very beautiful almost all of



El Tovar, Grand Canyon.

the balance of the trip to Los Angeles. Changing cars at Los Angeles is a matter of an hour, and you arrive at San Diego that evening. The principal hotels of San Diego are the U. S. Grant and the San Diego. The former is the more expensive, but the latter is satisfactory in every way, and the proprietor, Mr. Sam Porter, will give an especially cor-



Hotel Del Coronado, San Diego.

dial welcome to printers. He is a son-in-law of a Chicago printer, Mr. Alfred Bersbach, of the Manz Engraving Company.

In planning side trips this year, one will do well to give up the bull fight and gambling houses at Tia Juana, which is across the border in Mexico. If one can not resist the temptation, take little money and do not show that. We met one woman who gave a twenty-dollar bill for some post-cards. The Mexican never came back with her change. Another man we met was robbed of thirty dollars. It was snatched from his hand in the gambling house, and when he reached to get it back he was surrounded by a crowd and accused of being a thief. The next he knew, when he came to his senses, he was outside the building. Needless to say, he was glad to get back over the border with his life and made no attempt to regain his money. It would have done him no good if he had, as there is absolutely no law or protection in Tia Juana.

The setting of the Greek Theater at the Point Loma Theosophical Headquarters is one thing that you must not miss, and one should find out the first morning from the down-town office of the society just what days they give the afternoon performance. The office is in the U. S. Grant Hotel, and it is from this hotel that the auto bus makes the trip direct to the Greek play. After the play you are taken to the extreme end of Point Loma, where the old Spanish



An Artistic Spot, San Diego Exposition.

Lighthouse stands, so avoid making this drive as a separate excursion. Grossmont lies west from the city, and this drive should be taken in the afternoon. On the top of the mountain is the home of Carrie Jacobs Bond; and lower down, but with a view almost as wonderful, is the more pretentious house of Mme. Schumann-Heink. The exposition itself is reached by street car in fifteen minutes, so that it



One of the Courts at San Diego Exposition.

is quite feasible to spend the mornings at the fair and take in the Grossmont drive one afternoon and the next afternoon the Greek play. Of course, every one takes another look at Del Coronado, and although the furnishings have remained the same through all changes of style, it is still a wonderful hotel. In fact, since San Diego is lacking in fashionable restaurants, the dinner parties of note are given



The Isthmus, San Diego Exposition.



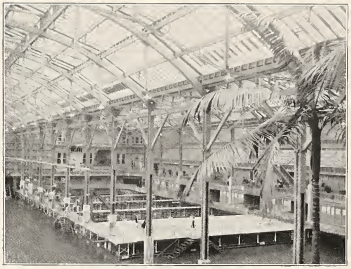
Plaza, San Diego Exposition.



San Gabriel Mission.



Santa Barbara Mission.



Sutro Baths, San Francisco.



Pansy and Tulip Beds, San Francisco Exposition.

at this hotel or at Del Mar. The exposition itself is a small World's Fair and the grounds are very attractive, especially when one considers that two years ago the site was without natural or artificial beauty. One feels at home among the buildings, and the attendance is not so great but that one involuntarily enjoys his walks more as a guest at a private estate than as a crowd-jostled tourist. The San Diego people are justly proud of their new high school and stadium, which is passed on the way to the exposition.

A day train on the Santa Fe leaves for Los Angeles at 8:40 and you arrive at 12:50. What trips you take in Los



In the Court of Abundance, San Francisco.

Angeles depend a great deal on the weather, as the Mount Lowe trip and Catalina are not worth while unless the weather is clear and not too windy. Venice and Santa Monica, on the coast, are only an hour's ride and are not worth much of one's time. Pasadena and other environs are too well known to need description, but if one takes the drive out Hollywood way he will see the oil pits in which



On the Zone, San Francisco Exposition.

they have recently discovered prehistoric animals. At the museum they have some of these animals mounted, the largest a mastodon, sixteen feet long. The Mission Play at San Gabriel can be reached by street car, but the drive is interesting. They have matinées every day, and evening performances on Wednesday and Saturday. Van Nuys Hotel bears the local reputation of setting the best table, and the Alexandria Hotel is also very interesting. The Maison Marcel, a French restaurant run by an Italian, is noted for its sea food, and the new Hotel Rosslyn advertises



California Building, San Francisco Exposition.

the best meal on earth for a quarter. Tourists wonder how so much can be served for so little.

The Southern Pacific has a train which leaves Los Angeles at 8:00 P.M. which reaches Santa Barbara about 11:30. At this point is Hotel Potter, one of the four palatial hotels on the coast. By making arrangements early in the morn-



In the Court of the Universe, San Francisco.

ing you can take in the Santa Barbara Mission, which is the best preserved of all, and catch the 11:10 train for San Francisco, which gets there about eleven in the evening. This ride is rather disagreeable, and the dining-car service is not to be compared with the Santa Fe, but most tourists consider the Santa Barbara Mission worth the effort.

The hotels of San Francisco are almost without number, and it is also noted for its restaurants. The Cliff House is noted for its broiled crabs, and is a good place to stop for luncheon or dinner. Before leaving, visit the Sutro Baths. The four enclosed tanks are each the size of our large pools, such as the Chicago Athletic Club tank. They are surrounded by probably the largest swimming-pool on earth, the water being taken directly from the ocean. Be sure and

have dinner one evening at the St. Francis Café. The mural paintings there are elaborately beautiful and represent gifts of the Old Worlds to the New. They are by Albert Herter, and are entitled "California," "The Orient," "Persia," "Africa," "Europe," "The American Indian," and "Mexico and the Spanish." The borders of the paintings show the fruits, flowers and birds of the countries the pictures represent. The ceiling of the room is decorated in middle value red and blue. One of the gayer restaurants is the Techau Tavern, and the best place to eat in the exposition itself is the Old Faithful Inn on the Zone, which has accommodation for 1,500 people, and an orchestra of sixty men led by Max Bendix and August Bosc. One has to pay an admission to the grounds, but the eruption of Old Faithful Geyser is a good Zone attraction. The best attraction on the Zone by far is the Panama Canal, a wonderful model with moving platform and phonographic lecture. Some prefer to live within the grounds, and the Inside Inn is a first-class hotel.



Statue in Front of the Art Palace, San Francisco.

The attraction of the exposition itself is its appealing beauty. Even the walls around the ground are made of flowering ice plant, and the approaches to the buildings are between acres of yellow pansies surmounted by yellow tulips, and when these die down they are changed over night. Everywhere one sees trees growing in niches in walls, between pillars, etc. These trees are set in the ground, boxed as they come from the nursery, and when one dies it is taken up, box and all, and another one put in. The harmony of the color scheme is as near perfection as man has accomplished here below. From an architectural standpoint, some might claim that occasionally the color scheme makes certain parts of the buildings advance where they should recede, but the soft greens and pinks on a background of slightly colored gray are very restful to the eyes, especially when compared to the white glare of the Columbian Exposition. The material used in the construction of the buildings is a clay from Utah. The enormous golden Buddha on the Zone lends itself well to the decorative idea there. One should not miss the Canadian building, Netherlands building and the California building. The cotton print work of the Javanese in the Netherlands building is a work of art. The art exhibit is very large, and the Japanese are well represented here as well as in the main exposition palaces.

If the weather is clear, a trip to Mount Tamalpais should not be missed. You land at Sausalito from the ferry and can take in Mill Valley and San Rafael on the same trip. The University of California, across the Bay, is reached by taking a ferry to Oakland and a train to Berkeley. A drive south from the city takes you into the best residential district — the Lake Forest of San Francisco. Chinatown has lost most all its glamour and is perfectly safe as a shopping district.



In Front of the Art Palace, San Francisco.

Most important of all, take your overcoat, as about two or three o'clock in the afternoon the cool air is sucked in from the ocean to fill the vacuum formed by the intense heat in the valleys east of the Bay. If a stop-off at Salt Lake is made on the way home do not allow more than a few hours, unless you wish to rest up, as the points of interest may be seen in a short drive. Denver and Colorado Springs are an entirely different proposition, and you will find it difficult to break away and start for home.



Illinois Building, San Francisco Exposition.

We all have two educations, one from others, and another, and the most valuable, which we give ourselves. It is this last which fixes our grade in society, and eventually our actual condition in this life, and the color of our fate hereafter. All the professors and teachers in the world would not make you a wise or good man without your own coöperation; and if such you are determined to be, the want of them will not prevail.— *John Randolph.*

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. VI.— PAPER-MAKING.

BY WILLIAM BOND WHEELWRIGHT.

WE have now reviewed the various steps preparatory to the process of beating, and this process is perhaps the most important of all. The output of a mill depends, first, upon the quality of stock which is furnished to the beaters, and, secondly, on the way the stock is handled in the beaters. A formula, better known as a "furnish," is prepared by the superintendent and given to the beater engineer. This tells him exactly how to blend his raw materials. Very few papers are made from one kind of material alone, most papers being a mixture of different fibers, with the addition of mineral filler, sizing and coloring. All the ingredients are put together into the beating engine. This machine is very similar to a washer, minus the washing drums.

Beating.

The ultimate characteristics of the paper are dependent upon the handling of the beater roll and the character of the knives. For example, a blotting-paper is made by a quick beating with sharp knives. This cuts the fibers clean and short and leaves them in a most absorptive condition. The very same fibers, treated with dull knives and slowly beaten, would have an entirely different character. Their ends would be teased out and ragged, and in the process of manufacture they would part very slowly from the water absorbed. The paper produced would have the characteristics of a writing-paper, hard and strong. This instance will afford some idea of the wide variation in results which may be brought about by varying the treatment in the beaters. So important is this step in manufacturing that it has been said with a good deal of truth that "the paper is made in the beaters."

After the process has been continued a sufficient length of time, the stuff is emptied into a chest called the "Jordan chest," because it acts as a reservoir for another type of refining engine known as the "Jordan." This engine is conical in shape and the inside is lined with knives. A cone-shaped drum, also lined with knives, fits into this shell, and by the turn of a screw may either be moved in or out, thus varying the space between the two sets of knives. By this adjustment the refining of the pulp which flows through the engine is regulated.

The stock passes through one or more of these "Jordans" into the machine chest. Thence it is pumped to a level higher than the machine, and flows through "sand settlers" to a screen.

Screens are of various types, the main feature consisting of bronze plates pierced with fine slots through which the fibers are forced. The object is to give uniformity to the stock which reaches the machine, and to exclude any knots of stock, strings or foreign substances.

We have now described the process of paper-making up to the point where the stuff is formed into paper, and must pause for a description of the paper-machine itself.

The paper-machine may be considered in three parts: The wet end where the paper is formed and pressed, the middle, where it is dried, and the dry end, where it is calendered, slit and wound.

There are two distinct types of wet ends — the Fourdrinier and the cylinder. Both are mechanical reproductions in continuous process of the steps taken in the ancient hand methods, a brief consideration of which impresses clearly on one's mind the rationale of the machine.

Hand Process.

The early tools of the paper-maker consisted of a pulp vat for the fiber-laden water; a frame, or mold, across which was stretched a mesh of closely woven wire, and a removable frame, known as the deckle, which fitted around the edge of the mold to keep the moist pulp from overflowing and to help regulate the thickness of the paper.

Grasping the mold by two opposite sides, the vatman submerged the mold in the water; then raised it out, holding it level. By this means a film of pulp was caught up, being deposited on the bottom of the mold by the passage of the water in which the fibers had been suspended. A lateral shaking motion served to knit the fibers together, and to deposit them as evenly formed as possible all over the mold. As the water drained through, the film of pulp solidified. Then the deckle frame was removed, and there, on the top of the mold, was a sheet of moist pulp.

It required a great deal of skill to remove this film, while preserving it intact. This was accomplished by inverting the mold and pressing the sheet upon a moist felt cloth. If the act was skilfully performed, the mold could be lifted away from the sheet, leaving it unbroken upon the felt. Then it was covered by a second piece of felt and the process was repeated until a small pile had accumulated.

The pile was removed to a screw press, wherein as much water as possible was squeezed out of the paper. Cellulose fibers have a strong affinity for water, however, and it is said that under any pressure which such a pile could withstand, without becoming crushed and gruelly, the paper would retain water equal to one-half its weight. Hence, the last vestiges of moisture, excepting of course that amount normally retained by air-dried paper, had to be removed by evaporation. In the old days, this was accomplished by hanging the sheets over poles to dry.

After that, if the paper required sizing, the sheets were dipped one by one into a pot of animal size, then dried once more. Lastly they were finished to the desired surface by being placed between smooth plates and pressed.

Fiber Characteristics.

A few moments' consideration of the changes which the fibers undergo from their condition of isolation as they exist mixed in the vat, to their status as components of a sheet of paper, will help to make clear much that seems obscure about the behavior of a sheet of finished paper, as well as to explain the reason for the different processes executed on the paper-machine.

The fiber is a hollow, collapsed tube, the ends bruised and frayed by the treatment in the beating and refining engines. Absorptive in nature to a marked degree, it swells with the water it takes up and is limp and flaccid. As the mold is raised horizontally out of the vat in the process of forming sheets, all the fibers which had been suspended in the water which passed through the meshes of the mold are caught like so many fish in a net, and lie spread in a limp, impressionable mass over the surface of the mold until they are transferred by the "coucher man" to the felt. Little alteration can take place in the general position of the fibers after they have been "couched," consequently the formation of the sheet is the most important stage of the process. As the water is pressed out, each fiber contracts to some extent, and, from a consistency like gruel, the formed sheet passes to a more stable state, wherein it can be gently handled without disintegrating.

As the drying proceeds there is a marked shrinkage in the dimensions of the sheet, caused by the shrinking of each individual fiber, until the fibers are thoroughly set, enmeshed one with the other.

The addition of size glazes over each fiber and makes it less permeable to moisture. The addition of clay permeates the structure, filling up the interstices. Up to a certain point the clay does not materially weaken the structure, as a certain percentage of empty air space would exist without it. Beyond that point the clay will fill places that conceivably would be filled by fibers, and having no adhesive strength, the structure of a sheet overloaded with clay is weakened in proportion to its overload.

While the fibers are more or less moist, they are susceptible to alteration in structure, and may in this state be flattened by calendering to a smooth surface, and the presence of clay helps to fill in the microscopic valleys between the fibers so that the surface becomes level to human vision.

The Fourdrinier.

Now to return to a sketch of the wet ends of paper-machines. The Fourdrinier part consists of a head box, which resembles the case of an upright piano. Where the keyboard might be, is a broad portal for the passage of a stream of pulp, the width of the machine, onto a horizontal, endless wire belt. This wire belt is suspended in a frame some thirty feet long and held taut by being stretched over a number of rolls. The large roll near the head box is known as the breast roll. The still larger roll at the other extreme of the frame is called the lower couch roll, on top of which is a felt-jacketed couch roll. The wire is kept level by a transverse series of " table rolls " closely set, and the under part of the wire is held down by stretch rolls. Directly under the top part, and continuing from the breast roll for about two-thirds the length of the frame, is a shallow tray called a " save-all," as it catches all the drippings which contain filler, and some fine fibers which are returned to the screens, maintaining a continuous circulation so that nothing goes to waste. Into this save-all water may be admitted to regulate the consistency of the stuff.

Near the couch roll the wire passes over two or three suction boxes, and on top of the wire, between the suction boxes, turns a wire-covered roll called a " dandy."

On either side of the machine is a frame which may be contracted or expanded. It carries a series of pulleys over which run rubber deckle straps, the under parts of which rest on the wire and keep the wet pulp within bounds. By this means the width of the web of paper is regulated.

Near the flow box, running at right angles across the machine, are two so-called " slices." These may be adjusted at various heights from the wire, in order to regulate the thickness of the paper.

The frame of the Fourdrinier has a joint near the first suction box, and a mechanical arrangement called a " shake " is located near the head box to impart a lateral shaking motion to the frame while the wire runs straight ahead, thus imitating the shaking of the hand mold.

Beyond the couch roll is a series of press rolls, between which run endless felts to carry the soft, moist paper.

Then follows a large series of steam-heated cylinders. Next a stack of iron calender rolls, and finally the slitters for trimming the web of paper into desired widths, and the winder on which the rolls are made.

Paper in Process.

It is an almost dramatic moment when the machine is ready to start. The machine tender opens the valves which admit the stuff from the flow box and a stream spreads out onto the wire. At a given signal the back tender starts the wire, and the endless white stream moves smartly forward. Then ensues the mechanical imitation of making paper by hand, only instead of forming sheet by sheet, the formation is a continuous process in the web. The shake of the machine mixes the position of the fibers in the " pond " behind the slices; the water runs like a downpour of rain through the moving wire into the " save-all," leaving behind its burden of fiber, or " stuff," as the mixture is at that stage called, in a white film.

The suction boxes accelerate the expulsion of water, and the dandy roll closes the fibers together as the film passes beneath it. Then the web is carried between the couch rolls, when the water fairly pours out in the squeeze. As the top roll is felt-jacketed, the film sticks to it, as a slight suction is created in the pores of the felt. The paper is prevented from completely going around this top roll by a guard board which is fixed across the top. Usually the moist film is allowed to roll up against the guard board for a few moments, enabling the machine tender to regulate the flow of water until the consistency of the stuff is adjusted. Many machines are now equipped with a " suction couch roll," which does away with the need for a top roll.

At a given signal the back tender starts one edge of the film forward, by a skilful slap of the hand, which picks up the edge of the film and transfers it to the felt carrier between the press rolls. The remainder of the web is made to follow the lead of the first section, till finally the full width is transferred to the first felt, which carries it through the first series of press rolls.

An arrangement similar to the guard board, called a " doctor," runs across the top press roll, so that the paper may be allowed to roll up if desired. The doctor also keeps the press roll clean. Quite often the long end first started at the couch roll is passed right along from the first felt to the second, carried through the second set of press rolls, and the third, if three there be, to the steam driers, and thence over the entire battery of driers, through the calenders onto the reel.

From the press rolls it is led by the back tender, assisted by a third hand, and if all goes well the paper may be winding up on the reel inside of ten minutes.

But there is many a chance for mishaps before the wet end of the machine is adjusted and the heat in the driers is regulated to a nicety.

The weight of the paper depends upon the quantity of stuff let onto the machine, the dilution of the stock, and the speed at which the machine is run. Given a certain volume, the faster the wire runs the thinner the stuff is spread, and vice versa. Before things are settled down, considerable worthless paper may be turned off.

The width of the web is controlled by the distance between the deckle straps. These are adjustable, but an allowance of ten inches or so must be made for the shrinkage of the web in drying.

The preliminaries to a run of paper may be likened to the make-ready on a printing-press, though they do not, as a rule, last nearly so long. Yet this is the reason why small odd sizes and odd shades of paper are not popular with the manufacturer, unless he can get a sufficient extra price to compensate for the " make-ready " costs.

Water-marks.— The water-mark in paper is effected by raised lines on the dandy roll. The design, being impressed in the moist web, displaces the fibers and leaves thin areas in the paper, which consequently show when the sheet is held against the light, as they are more translucent than the adjoining areas.

COST AND METHOD

BY BERNARD DANIELS.

Mathematics or Emotion?

Which forms the basis of your business methods, accurate calculation or spasmodic yielding to the emotions of the minute? A strange question. Do you really think so? Then look around you and see what you think of your competitors' methods and the manner in which they handle competitive business. "Not the way I do," you say. Then sit down and calmly review your conduct in regard to that last contract for the county board of education, or that big lot of booklets for the soap factory, or the handsome catalogue for the furniture company that you made such a ridiculous bid on because you wanted it for a specimen job to show what you could do if you had a chance. Is there any difference between you when it comes down to hard and cold facts?

Unfortunately for the printing business as a whole, and for you in particular, the majority of printers conduct their business on the emotional basis. Only to-day, one of the big fellows said: "I use judgment in making prices and terms and am not controlled by hard-and-fast calculations that are made on supposed averages. My experience is worth something and I use it." Then he went out and made a quotation on a large order of booklets, naming a price that contained a net profit of a little over ten per cent if the job was paid for as soon as completed, and agreed to deliver them in ten instalments and bill them as delivered, absolutely forgetting that storage, insurance and interest would eat up fully one-half of the profit on the job. This same man was loud in his lamentations about the unprofitableness of the printing business about January 15, when his annual statement was shown to him.

It is not only the big fellow who does these things, however. There is the little fellow who figures up that a certain job will cost him such a figure that he must sell it for $60 to make a normal profit, and who looks up the price-list and finds that it calls for $62, thus confirming the correctness of the estimate. Then when he faces the customer he wavers and weakens and is afraid to say $60, and quotes $57, and actually quivers when told that a competitor will do it for half that, when he knows that it is impossible. Finally the customer hypnotizes him into taking $50 for the work and tells him how he loves him, after having played his emotions for all he can.

Which way are you conducting your business? There is only one right way, and that is by calculation and mathematically. A fine sense of emotion and tenderness of feeling makes a man more lovable and desirable to his family as a friend and coreligionist, but it has no place in the every-day bargaining of a print-shop. Here accuracy of calculation, honesty of purpose, and a desire to deal justly and give service are what are required and are necessary to real success. If you have not been using the mathematical method, begin at once and sell by your known costs plus such a reasonable profit that it will be just to both yourself and the customer, and then you can face any customer and tell him that you know you are giving him honest value, and can see him take his job away without feeling as if the bottom had fallen out of business.

Go A-Visiting!

Here we are in the first month of summer, with vacation season staring us in the face, and setting us to wondering where we can get the most rest and recreation out of our all-too-short holidays. Some will select the mountains, others the sea, and still others the woods. All of which is good, for all work and no play makes Jack a dull boy. But there is another thought that comes with this, and that is the fact that more of us need recreation of the mind than of the body, and that such recreation is found more fully in change of work and study than in actual stopping of work. Far be it from us to suggest that the printers of the United States do not work hard enough when in their offices, or that they do not need a change of scene and thought; but we can not help but wonder whether they should not spend at least a portion of the time they set apart for vacation and recreation in visiting some fellow printer in another city or town, swapping experiences with him and looking over what he considers the improvements he has made in the handling of his work or in his business methods and cost system.

No, we would not suggest a tour of the printing-plants you know and the proprietors of which you know. We would simply suggest that when you pick out your resting-ground, and after you have had a day or two of relaxation, or even on the way back, you make it a point to visit the best printing-plant within reach of that point or on the way to or from it and spend a few hours in a friendly exchange of ideas as to the best way to benefit the trade as a whole and yourselves particularly. It is impossible for two really earnest printers to get together without learning something from each other, or for a printer to visit another plant without picking up some idea worth while. We know a prominent master printer who says that he owes his success in life to just such visits, and usually remarks: "It wasn't always the biggest or the best offices in which I learned the most."

This may strike you as a new idea, and you may wonder what it has to do with cost and method; but a little thought will show that if you can get ideas worth money while ostensibly spending your surplus time in idleness, you are reducing the cost of not only that particular trip but also of many future ones.

The man who never goes beyond his own front door, and only knows the city in which he lives as to that part which is traversed by the car line that takes him to the office during the week and to church on Sunday, may be a good and honorable citizen, but can hardly claim to be a progressive

one, and his competitors are very apt to make the path of business a thorny one for him.

On the other hand, the man who visits every print-shop that will open its doors to him and is always willing to entertain his competitor with a like privilege is very apt to become wise to the latest and most economical ways of manufacturing printing and the correct method of charging for it. He will be able to see how the work can be done to the best advantage, and, strange to say, he is usually ready to send to his competitor the jobs he can do the best and cheapest, either by referring the customer to him or by farming out the work and selecting for himself those jobs upon which he can make a larger profit.

Go a-visiting. If you learned nothing more than to know which jobs your competitor had a special "cinch" on and sent them to him you would be well repaid for the cost; but when you consider that these things are always mutual you can realize that visiting pays.

Some years ago the writer visited a plant in a distant city with no idea that it was a competitor, and found that it was not only working for the same customers, but that it had contrived a plan for doing part of the work which effected a big saving in time and money and was preparing to give the customer all the saving. A few minutes' conversation resulted in both of us using the labor-saving device and holding the customer between us at a liberal profit. This was just a chance, but a year later, when calling on another printer a thousand miles away, we found that, by a slight change, the same device could be used on an entirely different class of work. This printer was not using it, did not know of it, and had contrived another method of handling his problem, but his contrivance suggested an idea that saved our firm almost two thousand dollars. And a few days ago he called on us and gleefully told of what he considered a brilliant idea that he had picked up from some chance remark dropped on that occasion, which he claimed was worth several thousand dollars to him.

Try it out this year, and wherever you go, visit the printing-plant, be it large or small. One of the finest little kinks to save worry in the pressroom that we ever found was picked up in a little seashore country plant with one job press and a hand press and a most unpromising looking lot of type and fixtures. The proprietor was so used to getting into difficulty and working his way out that he did not realize how much he was teaching us in that little visit.

Visiting pays, and pays big. Try it.

Guessing and Knowing.

A prominent cost-system worker and printer in New York, in the course of a recent speech, declared that the printer was the greatest gambler on earth, and proved his statement by examples of the risks he was compelled to take; but he did not include in those risks the greatest of all, because as one of the original investigators into the cost-system principles he believes that every printer should have a cost system established and working in his plant. The risk that he did not mention is the great gamble known as guessing at the value of a job of printing without making a scientific estimate. Investigators in the laws of probability and chance say that the fifty-two cards of the ordinary playing-cards afford just one chance in ten million that they will ever shuffle into the same sequence, and it would seem that even this would give big odds against the printer who tries to guess the right price for a job of printing without estimating the cost of the various operations entering into its production.

All this effusion is the result of a simple request from one of our readers, who candidly admits that he guessed. Here is an extract from his letter and a detailed estimate of the cost of the job:

> I take delight in, besides deriving a great deal of benefit from, reading the various departments of your valuable magazine, and I would ask that you kindly figure on the enclosed booklet and publish same in detail in an early issue. This book was printed in our office and we charged the order $68.40 for 375 copies. Since we do not operate a cost system here, I am desirous of knowing how good a guess I made. I feel rather pleased with the job and want to say that I am sure it would have been almost impossible to have executed it without the instruction received through the I. T. U. Course several years ago. That you may fully understand our position, would say that ours is a small office in a town of only 500 people, and orders for booklets of this size are few.

The job consists of a pamphlet of 72 pages and a 4-page cover; trim size, 4 by 6 inches; bound with saddle stitch through cover (two wires). There are 14 pages of lists of officers and history of a lodge in eight-point; 7 pages list of members in six-point; 52 pages of advertising scattered through the reading-matter, and 3 pages of advertising on the cover, all advertisements having rules or borders surrounding them; title and cover.

This figures as follows:

	Cost.	
Composition:		
52 pages advertisements, 65 hours, at $1.20	$78.00	
4 pages officers, 4 hours, at $1.20	4.80	
10 pages eight-point, linotype, 3 hours, at $1.60	4.80	
7 pages six-point, linotype, 5 hours, at $1.60	8.00	
Title and cover and make-up, 72 pages, 14 hours, at $1.20	16.80	
		$112.40
Lock-up:		
7 eight-page forms, at ½ hour each	$ 4.20	
2 two-page forms, cover, ¼ hour each	.60	
		4.80
Make-ready:		
7 forms of 8 pages each, 1 hour each, at 90 cents	$ 6.30	
2 forms of 2 pages each, ½ hour each, at 70 cents	.70	
		7.00
Press Run:		
2,625 impressions, 1,000 per hour, at 90 cents	$ 2.63	
750 impressions, 1,000 per hour, at 70 cents	.52	
Ink, ½ pound at 50 cents	.25	
		3.40
Stock:		
1 ream 8 quires 25 by 38, 60-pound, at 6 cents	$ 5.04	
Cover, 2 quires 20 by 25, 60-pound, at 15 cents	.90	
Handling stock, 10 per cent	.60	
		6.54
Bindery:		
Cutting stock before printing, ½ hour	$ .50	
Binding 3 sixteens, 1 eight and cover, cost per 1,000 copies:		
Folding 12 folds	$3.60	
Insert, 5 pieces handled	1.25	
Wire stitch, saddle	1.00	
Trimming	1.00	
	$6.85	
375 as one-half thousand	3.40	
Packing and delivery	.50	
		4.40
Total cost of production		$138.54
Add 25 per cent for profit		34.64
Correct selling price		$173.18

Now compare this figure with the guess of our correspondent, and you will realize the meaning of the remarks in the beginning of this article in regard to gambling and guessing. The guess was sixty-one per cent below the correct price for any ordinary American city. Allowing that in the small country town where the proprietor did a large part of the work himself, and was consequently a little more efficient than the ordinary workman, that it might be produced for a little less, and that he would be satisfied with a smaller profit, and cutting the total down ten per

cent, we still have a selling price of $156, which is more than twice as much as his guess.

Of course, none of our readers except our correspondent knows just who he is or where he does his guessing; but that does not in the least detract from the lesson we desire to teach — that it is unsafe to guess, even if you have a cost system, and still more dangerous without.

Some of the guessers may dispute our hour-cost rates used in making the estimate, and to such we will say that they are somewhat less than the general average of the United States as found by the United Typothetæ last year, and we would advise them to adopt at least as high rates (if they have no cost system) until they can get one running, and then they will know.

Here is a printer who actually threw away more money than it would have cost him to install a cost system in his plant and furnish all the blanks to run it for a year. This is an important point to consider. The cost system does not cost you anything in the final round-up, but is really a producer because it shows you where you have been making losing wagers on the work you have been doing and handing the customer the stakes. It puts all these stakes in your pocket. To play the printing game without a cost system is like attempting to play a game of cards without any knowledge of the rules with experts as opponents. It's a million to one you lose.

MEMORIAL SERVICES OF CHICAGO TYPOGRAPHICAL UNION, NO. 16.

Tribute to the dead is a noble sentiment. The heart of every true man and woman readily responds in doing homage to the memory of those who have departed this life, and the individual as well as the organization has reached the highest point in Christian civilization when he or it sets apart a time to commemorate by speech and song the deeds and merits of those loved ones who have crossed over the Great Divide. It is a grand and beautiful thing to do, and humanity is blessed and conserved by the precept.

The above was typified at the Memorial Services of Chicago Typographical Union, No. 16, at the Garrick Theater, on Sunday afternoon, May 23, 1915. The order of services was beautifully arranged and was impressive in the highest degree.

The program was participated in by the Henry O. Shepard Memorial Association, the Chicago Employing Printers' Association, and the Old-Time Printers Association.

Samuel K. Parker was chairman of the meeting. Addresses were delivered by Rev. Peter J. O'Callaghan, of St. Mary's Church; Rabbi Samuel S. Cohon, of Zion Congregation, and Rev. Arthur J. Francis, of Pilgrim Congregational Church. Several numbers by the No. 16 band; a duet, "Miserere," from "Il Trovatore," by Mrs. Elizabeth B. Tefft and Signor Giovanni Gennaro, assisted by chorus; vocal solo, "My Redeemer and My Lord," by Mrs. Helen B. Leasure; saxophone quartet, "Teach Me to Pray," by Messrs. Gillespie, Zidlicky, Unangst and Sims, and a harp solo, "Believe Me If All Those Endearing Young Charms," by Miss Buelah E. Trittipo, comprised the musical program.

The presentation of an honorary card of membership in Chicago Typographical Union, No. 16, to Mrs. Henry O. Shepard, was an impressive event. Michael Colbert, secretary-treasurer of No. 16, made the presentation speech; the gift being accepted by Miss Clara Shepard in behalf of her mother, who was detained at home by indisposition. Mr. Colbert spoke as follows:

"In our efforts to achieve a greater happiness for ourselves, and in a realization that the way to that happiness and contentment lies in our activity in advancing the mental, moral and physical betterment of our fellow men, we express the fundamental principles of trade-unionism. It is the principle of constructiveness in every sense, which, applied to the affairs of men in every walk of life, expresses the ideal of moral greatness. For this men have suffered privation, obloquy and loss. Patiently and persistently the principles have been sustained, for they can not die.

"The memory of those who have aided, comforted and sustained the spirit of the workers in this cause lives in gratitude in the hearts of their fellows, and when opportunity comes to give some concrete expression to these feelings we welcome the occasion gladly.

"Among the names of the men who have proved their friendship to our ideals, privately and publicly, that of the late Henry O. Shepard is distinguished as that of a friend whose good will always sought a practical expression, as we all know. He has gone to his reward, and his work lives after him in the hearts and minds of his fellow printers and in the establishment of which his widow is the titular head.

"Mrs. Henry O. Shepard has sustained the spirit of consideration and solicitude for her employees and the principles which distinguished the business founded by her husband, and has coöperated in faithfulness and fidelity to all interests to bring peace and prosperity to the printing trades.

"The Inland Printer, founded by Mr. Shepard, has been the means of aiding a larger and a better understanding between all interests, based upon the philosophy of candor and fair dealing with all men. For these reasons, and to mark in the records of our institutions the lively consciousness of the bond of coöperation in the advancement of our principles, we present Mrs. Jennie O. Shepard with honorary membership in Chicago Typographical Union, No. 16."

John W. Hastie, president of the Employing Printers' Association, paid a strong tribute to the memory of those of his organization who had died during the year. He said:

"The members of the Employing Printers' Association appreciate the sentiment which prompted Typographical Union No. 16 to invite them to participate in these services. The relations which have existed between the two bodies for years have been of the best. The employee of to-day in our line is frequently the employer of the future, and early association is perpetuated through life.

"We pause for a few minutes this day to linger with the memories of yesterday, before again facing the new and unknown to-morrow, and in turning back the leaf of record the absence is there revealed of two of our members, called to their eternal home during the past year.

"Frederick Barnard, senior member of the firm of Barnard & Miller, died April 10, 1914, at the age of eighty years; truly a pioneer, both as employee and employer.

"Thomas F. Walton, senior member of the firm of Walton & Spencer, died April 9, 1915, at the age of forty-two years.

"Success in this life is not measured by the size of the fortune attained. How stands a man with his fellows? Those whom we commemorate stood right with their fellows. We miss them."

Owing to the enforced absence of President Daniel Boyle and Vice-President John McGovern, of the Old-Time Printers' Association, Chairman Parker read the list of the dead in this organization. H. C. Curtis, reading clerk of No. 16, did a like service for the Union.

GOLDEN JUBILEE OF THE ILLINOIS PRESS ASSOCIATION.

BY CAPT. JAMES T. ELLIOTT.

WITH the election of officers for the ensuing year, the Illinois Press Association ended its golden jubilee convention at the Hotel Sherman, Chicago, on Friday, May 21, after one of the most enthusiastic meetings in the history of the organization. Commencing Wednesday, May 19, the sessions were of intense interest all the way through, never lagging for an instant, to the great culminating event of Thursday night, when, as guests of the Chicago Association of Commerce at a banquet, the Illinois Press Association, the Illinois Daily Newspaper Association, and the Illinois Women's Press Association, joined hands in one of the biggest events of the week.

Senator Lawrence Y. Sherman, and Charles N. Wheeler, of the *Chicago Tribune*, were the speakers of the evening. Senator Sherman spoke on "Illinois," and told the two hundred editors present that, like every other good citizen, he is backing President Wilson to the limit in matters of foreign policy.

A tribute to the newspapers of the State was paid by Senator Sherman early in his address. He said:

"I want to testify to the fairness of all criticisms which have been made regarding me by the Illinois press. I can not recall a single lingering resentment over any criticism of me."

Benjamin E. Gage, chairman of the Illinois committee of the Association of Commerce, was toastmaster. James W. Morrison, vice-president of the association, made an address of welcome, which was responded to by President Page, of the Press Association. E. A. Snively, of the press organization's legislative committee, presented Mr. Page with an umbrella, the gift of the newspaper men. Kate O'Connor made a short address.

The editors of the country papers took occasion to make known through their spokesmen at the dinner that they were no longer fighting Chicago at every turn in the legislature.

Charles N. Wheeler told of what he saw in Belgium and the inferences to be drawn therefrom. A number of the women in the audience were moved to tears by the recital of war tragedies. Mr. Wheeler spoke for more than an hour.

Senator Sherman's speech dealt with America's duty in the war crisis.

"We meet with grave duties confronting the American people in their foreign relations," the senator said. "Nor is that duty less momentous in our obligation to civilization and common humanity in the years to come.

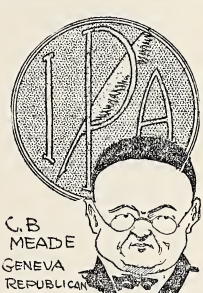


ILLINOIS EDITORS AT CONVENTION OF ILLINOIS PRESS ASSOCIATION.
Cartoon by Quin Hall, in the *Chicago Tribune*.

"The press of our country in this crisis is a potent agency for international righteousness. New problems, born of war, are before the American people. Our influence will be a powerful agency in making new rules and usages to govern civilized warfare waged with new instruments of destruction.

"The decision of the American people will light the centuries with our righteousness or our shame. It will endure in the code of civilized man. This republic, by its peaceful moral power, may be the lawgiver of the nations, pointing the way to bloodless victories won on the sublime heights where justice sits enthroned as the supreme arbiter of the human heart.

"The great teachers of the human race, ruled by justice, tempered by mercy, by peace. Touched by this eternal



truth to-day, domestic faction and political difference melt in thin air. Remember, my Democratic brethren, *your* President is now *our* President, and through him will speak the spirit of the western hemisphere and back of him will mass not political parties, not merely Illinois, not States, but a unified nation."

Here are some of the main things the newspaper men did:

Adopted a resolution supporting President Wilson in his action in the present crisis brought about by the European war.

Agreed to support Rufus M. Potts, state superintendent of insurance, in his efforts to create a state commission for the purpose of regulating fire-insurance rates in Illinois.

Informally launched a boom for Senator Lawrence Y. Sherman as Illinois' Republican candidate for President in 1916.

Passed resolutions booming Chicago for both Republican and Democratic national conventions in 1916.

Much enthusiasm accompanied the passage of the resolution commending President Wilson. The following is the resolution as presented by M. F. Walsh, W. G. Dustin and J. E. McClure, members of the Resolutions Committee:

WHEREAS, As good American citizens and representatives of the Illinois State Press Association, we have observed the splendid action of our nation's chief, taken promptly after the torpedoing of the Lusitania; and recognizing his splendid patriotism, be it therefore

Resolved, That we extend to President Wilson the right hand of American fellowship and assist in holding up his hands in his patriotic desires to protect American citizens, and for peace with honor to our nation, and that we believe the people are with him heart and hand.

At another meeting, held at the Hotel La Salle, the daily newspaper men, representing virtually all the daily newspapers in Illinois, passed by a rising vote a resolution indorsing President Wilson's note to Germany and expressing confidence in the President. The resolution was introduced by H. N. Wheeler, owner and editor of the *Quincy Journal*, and was as follows:

Believing that our country is passing through one of the most trying periods in its history, we feel that it is the part of good citizenship to do all that we can in reason, and not as partisans, but as patriotic American citizens, to uphold the hands of the President of our country while he is trying to keep it free from entangling foreign alliances and to hold the ship of state on an even keel.

Believing the President's note to the German government was kind, considerate and just, believing that it was tactful, wise and judicious, and at the same time strong and firm and imbued with the true American spirit, we feel that President Wilson is entitled to the unanimous support of all patriotic Americans in the position he took in that note to the German government.

Partisanship is all right and proper in its place, but partisanship is internal, not for external use. On the borders of our country we should lay partisanship aside and then become a body of united, harmonious, patriotic American citizens, and uphold the hands of the man at the helm of state in every reasonable way.

Our people do not want war, and, while President Wilson is doing everything he can in honor to carry the country safely through these perilous and trying times, and keep it free from the horrors of war, we should do everything we can to support and strengthen him.

Therefore, I move that the sentiments herewith expressed be adopted as the sentiments of this association, and that we forward a copy of this resolution to President Wilson for his comfort and encouragement.

James Keeley, editor of the *Chicago Herald*, addressed the Illinois Press Association convention. He expressed regret that it is necessary to sell newspapers at a cost below the cost of the white paper on which they are printed.

"We wouldn't have any real kick if the lunacy commission would sit on us newspaper men for selling our product for less than the cost of the materials," he said. "A sixteen-page newspaper costs, for white paper alone, just about what the newspaper gets for it. And the average newspaper is nearer thirty and thirty-two pages than sixteen."

Miss Mignon Douglass, soloist, was one of the pleasing factors of the convention proper, her renditions adding much to the opening features of the afternoon sessions.

Thirty new members were voted into the association, this being the largest number of applications presented at any one meeting for many years.

The meeting was signalized by a large attendance of ladies, many of whom were the wives and daughters of association members. Their presence added much to the sessions.

Just prior to the final fall of the gavel, the following was introduced by the Committee on Resolutions and unanimously passed:

WHEREAS, The Golden Jubilee of the Illinois Press Association, held in Chicago from May 19 to 21, 1915, will pass into history as one of the most enjoyable and most successful meetings held in the half-century of the association, therefore be it

Resolved, That the thanks of the association are due and are hereby cordially extended to the officers and members of the Chicago Association of Commerce for the unexcelled banquet tendered us on the evening of May 20. Such functions on the part of the people of Chicago, through its representative commercial body, and the down-state press of Illinois, can not result otherwise than beneficial to both, and will tend to bring into closer relation the interests of our great metropolis and the other parts of Illinois in a more friendly spirit of coöperation so essential to the success and advancement of both.

Resolved, That we extend our deep gratitude to Charles N. Wheeler, of the *Chicago Tribune*, for his comprehensive and most excellent address on the war conditions in Europe; to Honorable Lawrence Y. Sherman for his excellent address on Illinois; to Miss Mignon Douglass, soloist; to Miss Mary Moncure Parker, reader, and to Mrs. Baxter, accompanist, for their part taken in our program of May 20.

Resolved, That we hereby express our gratitude to the members of the Illinois Senate and House for their support of Senate Bill No. 101, amend-

ing the public utilities act, whereby it will be possible, after July 1, 1915, for the newspapers and railroads to enter into contracts for advertising in exchange for transportation.

Resolved, That our thanks are due and are hereby extended to the following named Chicago firms and corporations for various courtesies and kindnesses shown us during this convention, namely: J. W. Butler Paper Company, Birmingham & Seaman Company, Bradner Smith & Company, Whiting Paper Company, Graham Paper Company, Whitaker Paper Company, George H. Morrill Company, Samuel Bingham's Son Manufacturing Company, Mergenthaler Linotype Company, Challenge Machinery Company, Goss Printing Press Company, Miehle Printing Press & Manufacturing Company, Miller Saw-Trimmer Company, American Type Founders Company, Barnhart Brothers & Spindler, Keystone Typefoundry, Western Newspaper Union, American Press Association and the Brown Barotype Company.

The following are the officers for the coming year: W. G. Dustin, president, *Star-Herald*, Dwight, Illinois; Guy V. Pettitt, first vice-president, *Press*, Reynolds, Illinois; Harry U. Bailey, second vice-president, *Republican*, Princeton, Illinois; Albert L. Hall, third vice-president, *Courier*, Elgin, Illinois; J. M. Sheets, secretary, *Oracle*, Oblong, Illinois; James E. McClure, treasurer, *Democrat*, Corlinville, Illinois; W. J. Smith, auditor, *Daily Sun*, Waukegan, Illinois; E. A. Snively, legislative agent.

CONNECTICUT TYPOTHETAE HOLDS ANNUAL ELECTION OF OFFICERS.

On Monday evening, May 3, the Connecticut Typothetæ held its annual meeting at the Hotel Garde, New Haven. Several amendments to the constitution and by-laws were acted upon and the following officers were elected for the ensuing year: President, Edwin Campbell, Waterbury; first vice-president, Frederick M. King, Middletown; secretary, John R. Demarest, New Haven; treasurer, R. H. Gillespie, Stamford. Executive Committee: Wilson H. Lee, New Haven; George Seltsam, Bridgeport; John Scovill, New Haven; James E. Colgan, Bridgeport; Newton C. Brainard, Hartford.

After the regular business had been disposed of, the Composite Statement of Costs of Production for the Year 1913 — recently issued by the national organization — was taken up and the various hour-costs were discussed. It was the opinion of all present that this statement should prove of great value to all printers who receive it, as it shows so clearly the costs throughout the various departments of the printing business.



THE POWER BEHIND THE ILLINOIS PRESS.

Some wives of state editors in attendance at the convention of the Illinois Press Association. Cartoon by James Stewart, in the *Chicago Herald*.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Cultivating Community Consciousness.

The status of the country newspaper in the political world is definitely established, as is also its place in the social life of the community, but in the business world we can not claim that its place is yet fixed — or, better, is yet recognized. In the political world the editorial utterances of the most inconsequential weekly are carefully watched at the centers of political activity, and in every State of the Union the good will of "the country press" is cultivated by those who would sit in the seats of the mighty. Likewise, the newspaper has won its place in the social life of the community as the recognized purveyor of news. By the treatment which a newspaper accords to a politician, the latter's standing will be judged; by the treatment which the newspaper accords to an event, the importance of a news event will be determined. For the good of the community as well as for the good of the newspaper, a similar leadership in business affairs is the proper function of the newspaper, but, for various reasons with which we are all familiar, has been slow in coming.

So far as advising the farmers how and when to select their seed corn or what to do when a hog-cholera epidemic came along, the newspaper would be permitted to go, but when it comes to advising the merchants as to their part in community-building, the newspaper is supposed to be "taking in too much territory," in the view of the average merchant. Nevertheless the Gibson (Ill.) *Courier* comes to hand with a leader clearly setting forth the duties and responsibilities of the merchant, under the caption, "Community Coöperation and Progressive Merchandising Will Extend City's Trade." In it the editor points out that the community is prosperous, but that the merchants should depend upon the quality of their service rather than friendship to bring them trade; that attention should be given to the appearance of the places of business; that the merchandise of the proper quality should be selected and proper publicity given; that the benefits of this kind of community service are mutual, and that the merchant must win his place to serve the community by using the best business methods; that the fact that towns like Gibson City continue to thrive is because they are fulfilling a mission, and that the common interests call for community teamwork. He closes with the significant statement: "A common community interest is the basis of all community growth, and it affects town and country alike."

Probably every merchant in Gibson City knows all this just as much as every farmer knows when to select his seed corn, but merchants need to be often told, the same as all other humans, that the community supports them in return for the service which they render and not just for the pleasure of seeing them acquire profits, and the more the community understands of each man's work in the community, the better it is for each man and the better it is for the community — especially a country community.

And if the Gibson City merchants are as progressive in other things as they are in the matter of using publicity in the *Courier*, it would seem that this kind of advice has not gone unheeded in the past.

The Chaos of "Legal Rates."

One of the perennial questions addressed to this department by correspondents in all parts of the country pertains to the charge to be made for legal advertisements. As this is a matter regulated by statute in most of the States, I have found it impossible to intelligently answer many of the questions without being informed of the precise statutory provisions in the State from which the question has come. Correspondence with publishers in various States has convinced me that here is a field of study to which we might all direct our attention, not only to the end of getting a better understanding of the regulations in our own States, but also for the purpose of finding out what are the provisions in other States, with a view to adopting such regulations as may be of value in States other than our own.

With a view to gathering the proper data for a comprehensive study of this whole question of legal advertising, I have addressed letters of inquiry to competent officials in the various States, asking for information as to the legal provisions in each State for publishing legal notices, as follows:

1. The maximum rate or "legal rate" (in the exact words of the statute).

2. The unit of measurement — folio, square, line — and its definition in the exact words of the statute.

3. What matters are required to be published, listed in a general way.

4. Such further information as you can give us relative to the operation of the law — whether rates and measurements are uniform and definite, and whether it gives satisfaction to all concerned.

So far, I have received letters with more or less satisfactory information concerning the laws in all except the following States: Alabama, Arkansas, Georgia, Idaho, Kentucky, Louisiana, Maine, Missouri, New Jersey, New Mexico, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, Tennessee, Texas, Utah, Vermont, Virginia, West Virginia and Wisconsin.

In the letters already received, I find much of value, but would very much like to receive information from all of the States, and would be pleased to receive the information desired from any reader of this department living in one of the States named.

Legal advertising is a large and important source of revenue for a country newspaper, but rates differ greatly and practices are not uniform, and it is with the purpose of suggesting ways out of this chaos that we will next month take up the provisions of various States.

Is a Proper Make-Up a Fair Make-Up?

The publisher of a daily in a city of twenty thousand population in the Middle West writes:

Having the interest of its readers at heart, the *Republican-Herald* some three years ago decided that it would be best to segregate the advertising on the right-hand side of every page where advertising appears. We placed the largest advertisements in the lower right-hand corner, graduating them upward to the left, so that the smaller advertisements would not be lost by the reader when looking through the paper.

If any advertiser wanted position next to or preceded by reading-matter, we charged said advertiser an extra amount, at all times following the style of arrangement as laid out.

We have had several disputes with our larger merchants, stating that their advertisements were being "snowed under" and that it was impossible to get results. They acknowledge that they get results at times, yet they blame the paper for occasions when they do not secure as favorable results. We have told them that the trouble must lie in the fact that their advertisements were not brought in early enough in the day to secure artistic and result-bringing composition, or it might have been due to the fact that people had been stung on similar items, or that it still might be for other reasons beyond the control of both the store and the paper.

We have contended that a large advertisement properly displayed would be seen no matter where it was placed on the page, providing it was well written, and that it would bring results if it had the goods at the right prices back of it.

Last week the two largest stores in the city withdrew their advertising from the *Republican-Herald* because we would not give them position without extra charge — because we favored the small advertisers, seemingly, by giving them the preference as to position, and because we would not place the small advertiser underneath the large one, thereby placing a handicap upon the small advertiser.

The Association of Commerce and the two daily papers here have been preaching coöperation at all times, yet the large stores in this instance do not want to coöperate in aiding the smaller merchants. The other paper does not follow our style of make-up at all times, but has the same rate-card, and in a great many cases charges for the position demanded, but in this case does not. These two large stores give us from $400 to $500 a month in advertising and evidently think they can force the issue.

We would like your honest opinion as to our ideas, for we have contended that journalism to-day is on the upward trend and we have also contended that our method was the proper one.

Here is a paper, standing high in political leadership, which runs into trouble when attempting to assert the most primary kind of business leadership. So much for that.

Our "honest opinion" is that the publisher is absolutely correct in his position. Trade papers have been urging this kind of make-up for many years, and the daily papers generally follow it, but many good country papers do not, and are doing neither the readers nor the advertisers any good by clinging to the old-style country make-up (big advertisements at the top of the page and smaller advertisements and reading-matter stuck around in any spaces that are left).

The reader will open a page with a full column down the left-hand side and with the columns successively shorter to the right, and will read it with ease while the eye follows naturally from one column to another. This arrangement displays the reading-matter to the best advantage, giving the appearance that there is more reading-matter on the page than when the same amount of matter is improperly made up. The arrangement is also the best for the advertiser because the advertisements are constantly kept in front of and below the eye — in the direction in which the eye is traveling. Open a page properly made up and every advertisement will seem to stand out, and the reason for this, so far as I can discover, is that the eye reads the tops of letters more readily than it reads the bottoms of letters. To verify this, take a line of display type and place a blotter over the lower half of one part of the line and a blotter over the upper half of another part of the line and you will readily prove that we really read letters from the top rather than from the bottom. This is the reason, then, why the eye more readily picks up the advertisements that are placed below the eye, and for a similar reason the advertisements that are to the right of the eye, than it does those which are to the left and above the eye.

The publisher, therefore, who insists on this kind of a make-up is giving the community expert service in publicity, and those questions should be left to him the same as questions involving expert medical treatment are left to the doctor.

The publisher's letter above cited brings out a new reason for a make-up placing the larger advertisements at the bottom of the page, and that is that it gives the smaller advertiser a chance. It is altogether probable that the "big stores" above referred to were piqued at the effective way in which some smaller advertiser was handling his space, and wanted to handicap him as much as they wanted to obtain preferred position for themselves. In such a case it was manifestly the duty of the publisher to see that the "coöperation" preached by the Association of Commerce was practiced.

The publisher does not ask us how to handle a situation like this, but as this question may occur to some other publishers, we would say that the best way to handle it would be to thoroughly understand and explain the reasons for using this particular kind of make-up, and secondly, to stick to it. R. H. Waldo, business manager of *Good Housekeeping*, gave a most illuminating address on the relation of the publisher and the advertiser at the Kansas Newspaper Week a year ago, and seemed to establish to the satisfaction of every one present that the more restrictions there are placed on the advertiser, the more advertising he wants. This is a restriction which the advertiser will appreciate when he finds that the publisher has a good reason for it and is consistent in it.

How to Get Rich.

As a contribution to the gayety of the craft, I submit a letter received from a Western State:

Can you give me the names of a few towns with a population of not less than 1,000 that have no newspaper?

I have a plan whereby I can establish a weekly newspaper in a town of 1,000 or more population without a cash outlay on my part and only a small amount from the other parties. You take a town that is anxious to have a newspaper, the chances are that the people of that town will be willing to do a little hustling in order that they may secure it.

I submit my plan to you, asking for your honest opinion as to whether or not the plan is honest and logical. The plan follows:

I would suggest to the president of the town that he appoint a soliciting committee of fifteen or twenty persons, who in turn could appoint deputies to assist them in getting subscribers in the town, rural routes and school districts to the number of 1,000 at $1.50 each. This would mean $1,500 which could be turned over to me in purchasing the necessary equipment to start. If more money was needed I could easily put a $500 mortgage on the $1,500 equipment already installed. With this plan no single person would be paying more than $1.50 to get a paper in his town and the advertisers would be assured of a circulation of 1,000 and at least 15 cents an inch could be charged as an advertising rate. After the first year I would drop the subscription price to $1.

Just as a joke I took the atlas and the newspaper directory and went to checking up the towns in the State named which had no newspaper. Of course I found that every town of 500 had a newspaper, and many towns of 1,000 had two. To the experienced newspaper man the whole plan is a joke, and yet it has its serious aspect. Little, strug-

gling papers are scattered all over the country which were started by commercial clubs in a period of enthusiasm, and some hard-working printer is wearing out his soul trying to make a living, when he would be much better off if he were employed on a larger paper where he got regular money for his work. These papers, of course, finally go out of business, but they have a long struggle first. They are a tragedy.

Of course I do not want to discourage any young man who wants to start a new paper in a town which is really a promising field. In such a case I would suggest, however, that, in addition to the subscriptions, the merchants agree to advertising contracts aggregating at least $2,000, and that a provision be made that these contracts are to be renewed at the end of six months, in order that the publisher may not have to run his paper to the end of the year and then have everything drop. If the merchants are going to stop advertising at the end of the first year, the publisher should know it at the end of the first six months.

A publisher in an ambitious little city anxious to have a daily recently used an analogous plan in subduing the desire for a daily. The publisher rightly reasoned that a strong weekly is better for the publisher and also better for the community than a struggling daily.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Charles City Press, Charles City, Iowa.— Yours is an admirable paper, the advertisements being especially satisfactory because of their simple arrangement and strong display.

GEORGE S. STROTHER, Manhattan, Kansas.— *The Industrialist* is an admirable little paper, ably edited and printed in such a painstaking manner as to make the critic who would find fault with it hypercritical indeed.

The Bryan Democrat, Bryan, Ohio.— Plain rules as borders for the advertisements throughout your paper would be a great improvement over the variety of decorative borders now used in your otherwise attractive publication.

The Granby Leader-Mail, Granby, Quebec.— Your paper could be improved by the use of uniform borders around advertisements throughout and if fewer display types were used so that an effect of harmony would be apparent.

The Denison Review, Denison, Iowa.— Yours is an interesting appearing paper, and presswork is very good, considering the high-speed press we believe you use. The great variety of borders used is responsible for a lack of harmony.

Mansfield Mirror, Mansfield, Missouri.— Large fonts of some modern series of type instead of the variety of faces — most of them inartistic, old-time letters — and a uniform style of borders throughout the paper would improve its appearance materially.

Abingdon Virginian, Abingdon, Virginia.— You publish a good paper and presswork is satisfactory. Borders around the advertisements are in some cases too heavy, in others too light, and then again too decorative. Should you use a uniform style throughout, a marked improvement would result.

PURCELL BARBEE, Salem, Oregon.— Strictly speaking, the words "Gas Range Week" should be given greater prominence than the word "Observer," but in advertising, the object is to gain attention, and liberties likely to attain that desired attention can not be denied the compositor or ad.-writer. As a whole, the advertisement is very effective.

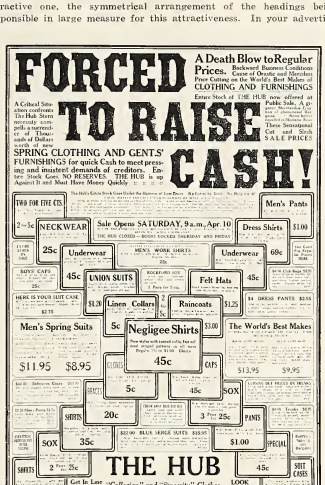
CHARLES MACLEONHART, Elkhart, Indiana.— The borders which surround the laundry advertisements are much too strong and by their prominence subordinate the type-matter. While the boldness of these borders may attract attention, they will at the same time attract attention away from the type-matter enclosed therein. They are interesting, nevertheless.

Buena Vista Herald, Buena Vista, Virginia.— Considering the difficulties you face in the matter of inadequate equipment, your paper is very good indeed. The necessity for using two styles of body type in your paper is to be regretted. The six-point rule is too heavy for border about the very small advertisements, considering the small size of the display type used.

Cass County Democrat, Cass County, Missouri.— Clean, uniform presswork is a pleasing feature of your paper. In the top heads on the first page we are sure a great improvement in appearance and legibility would result if you would set the second and fourth decks in upper and lower case instead of capitals. The borders around the single-column box headings are too strong, but the double-column headings are excellent.

FRANCIS MCLOUGHLIN, Atlantic City, New Jersey.— The Easter number of the *Daily Press* has an interesting appearance, and the advertisements, outside those wherein too many type-faces are used, are satisfactory. We are inclined to agree with the pressman and stereotyper that the half-tones are of too fine a screen for satisfactory work on news stock and with ink of the consistency adaptable to high-speed presses.

The Colfax Gazette, Colfax, Washington.— Your first page is an attractive one, the symmetrical arrangement of the headings being responsible in large measure for this attractiveness. In your advertise-



The rule arrangement not only makes reading difficult, but because of the prominence of the panels the items advertised are subordinated.

ments you show a tendency to crowd top lines too near the border above. The space between type and border at the top should in no case be smaller than that at the sides — in fact, the space between type and border should be uniform all around.

The Corsicana Daily Sun, Corsicana, Texas.— We do not admire such bold display as that which characterizes your paper, and would under no circumstances run paid locals in bold-face type. The appearance of a paper is worth more in the long run — and in real cash — than the extra rate charged for bold type in local paid items. The newsboys' contest probably provoked considerable interest and stirred the lads to increased activity. The large two-page advertisement loses effectiveness in a too free use of underscoring rules.

The Riley County Democrat, Manhattan, Kansas.— We note a decided improvement in the appearance of your paper since you followed our suggestion in the use of a uniform style of border around all advertisements. Furthermore, we are sure the border you have used is better than plain rule, for the reason that, because of its being broken up into units, the breaks at the corners, so noticeable when solid rule is used, are not so apparent. Then, too, the fact that you have used three-point border about the smaller advertisements and six-point border about the larger ones is in the interests of better harmony. We can say without fear of contradiction that this issue of your paper is as neat in appearance as any we have ever seen, and you can feel proud of it. One of your pages, illustrating the desirability of uniform borders, is herewith shown.

The Brighton Blade, Brighton, Colorado.— We regret that you are willing to break columns of reading-matter with small two-inch single-column advertisements, for in our estimation a publisher cheapens his paper when he grants such preferred positions. We also note that you use ornaments needlessly, as in the Derby-Cox heading. We contend that the blank white space is preferable to the spotty ornaments.

Scott County Argus, Shakopee, Minnesota.— The general make-up of your paper is very neat and the news matter is well handled. You show, however, a tendency to insert ornaments, rule arrangements, etc., into white spaces and short lines needlessly. A line had better be left short than lengthened with distracting, meaningless ornamentation; and white space is a thing to be desired rather than abhorred. For example, the ornaments at either end of the first line of "The Angelus" advertisement if the lettering on the cover were in black, or if it was considered necessary to have the lettering show in white, the name of the paper should be larger, for, as it stands, it is weakened because of the dominance of the illustration. The half-tones, which in their present placement are somewhat disorderly, could have been symmetrically arranged on some of the pages to advantage, but to do this some would necessarily have to be made smaller. While we do not wish to take away in the least from the merit of this supplement, it seems the plates were made without a definite plan as to their location on the pages. Such work should always be planned complete before a plate is made or a line of type set.

B. M. SMITH, Bowling Green, Kentucky.— Several things are responsible for the unattractive appearance of your advertisement for The



Page from *The Riley County Democrat*, Manhattan, Kansas, illustrating how pleasing a page can be made when the borders are uniform.



The variety of borders here used is responsible for the rather displeasing effect produced by the page. Compare with page opposite.

tisement on page 1 of your April 23 issue could have been omitted and the advertisement thereby improved.

The Plainview Evening Herald, Plainview, Texas.— The news matter in your paper is well prepared, but some carelessness is apparent in the composition of the advertisements. In the first place, too many lines are brought out in display. Secondly, in a number of cases — especially in the advertisement for the University of Texas Extension Lecture, in your issue of April 9 — several inharmonious type-faces are used which, in combination with too much display, give an effect of confusion and thus impair legibility. Locals set in bold-face type mar the appearance of many otherwise attractive papers. Presswork is satisfactory.

W. H. Howe, Kalispell, Montana.— No, it does not pay. If the advertisement had been written to sell brass rule it might have brought good results, but to sell clothing it has little value, for the rule arrangement so subordinates the type-matter that, in the confusion which results, legibility is greatly impaired. We are sure, if this sale proved a success, it was more in spite of the circular than because of it. Then, too, the amount you received did not pay for composition and distribution, to say nothing of presswork, paper stock — and profit. We are showing a reproduction of this bill herewith as an illustration of how not to set it.

The Knickerbocker Press, Albany, New York.— Your supplement, "The Story of the Knickerbocker Press," is interesting and gives a good impression of your plant and personnel. It should, in thus proving interesting, prove effective advertising for the paper. From a mechanical and artistic standpoint, we believe an improvement would be apparent in Bazaar. Underscoring rules are not aids to effectiveness when used to excess. If used at all, the rules should be of the same thickness as the heavy elements of the type they are used with. Proportion is violated both in the too nearly equal division of the page into heading and space occupied by paneled items and in the size of these panels. The outside panels should be equal in size in the interest of symmetry. Eight type-faces in a single advertisement are too many by far, the inharmonious appearance resulting from such use being not at all pleasing. You show a good understanding of display values.

The Ortonville Journal, Ortonville, Minnesota.— We admire the good presswork which characterizes your interesting paper. From the news standpoint also it is all one could ask. There are typographic faults apparent, which, if corrected, would materially improve the appearance of the paper. The news headings on the first page are not satisfactory, and we believe that when large two-line heads are used there should follow subordinate decks, not only because of the increased artistic effectiveness, but also so that the break between heading and story will not be so sharp. Some of the advertisements are especially good, but we note in others a tendency to use too many faces of type, and also, in some cases, to place insufficient strength in the upper part of the advertisement. When the main strength is toward the bottom of an advertisement, balance is not only unsatisfactory but there is a tendency to draw the attention of the reader past the matter at the top to the large display, and the advertisement thus loses much in effectiveness. Always have the largest display line at or near the top.

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. X.— THE NUMERALS.

BY WALLACE RICE.



UR present system of numerals is a long stride ahead of all the systems which have gone before it, though it is not the best conceivable. It is based upon series of tens, for no better reason than that we have ten fingers, which men used to count on for many centuries, as children do still. Sometimes, to make a score, they counted on their toes as well. In consequence we use the decimal system, and any decimal system has only two factors which will divide without a remainder, two and five. In a system based upon twelves, or duodecimals, the factors are two, three, four and six, and there will be no repetends in duodecimal fractions except from five, seven and eleven. Our present method forces repetends for thirds, sixths, sevenths, ninths, elevenths and twelfths.

A duodecimal system requires single significant figures for ten and eleven. These obtained, it is possible to express much higher numbers with fewer figures. The combination 10 would then stand for one dozen, 100 for one gross, or 144, 1,000 for one great gross, or 1,728, 10,000 for a gross of gross, or 20,736, 100,000 for a gross of great gross, or 248,832, and 1,000,000 for a great gross of great gross, or 2,985,984; while our present million in decimals would be written in duodemicals 402,854, and the year 1916 in decimals would be 1138 in duodecimals. It was such considerations as these, with many more, that will occur to every mathematician, that kept Herbert Spencer from approval of the metric system, which increases the scope of decimal notations and makes the introduction of duodecimals so much the harder.

The excellence of our present system, in fact, does not depend at all upon counting by tens, for that had been done in the ancient and more imperfect systems, but upon the introduction of the idea of zero, or nothingness, to express higher powers and permit our present methods of performing mathematical operations. This is purely a mechanical contrivance, yet for lack of it the ancient Greeks had to assume 6 as the pythmen or base of 60, 600, and so on, and fill reams of papyrus with complicated computations that any modern schoolboy can do on his slate. The abacus, or rows of beads sliding on wires, was uniformly used where we use pencil and paper, and such is the case in many parts of the Orient to-day, in spite of the fact that our ordinary, or Arabic, numerals trace back to India, whence an ambassador brought them to Bagdad 773 A. D., were written on in the ninth century by Al-Karizmi, and came to Europe through Leonardo da Pisa in the thirteenth century. It was this last who, by turning the Arabic word cifr, which means "nothing," into the Latin zephyrum, gave us the pair of words, cipher and zero, both derived from it through the Italian and French.

Manifestly the oldest systems of calculation (a word which comes from the Latin calculus, a pebble, and shows a primitive way of reckoning) would be based on marks, each standing for a unit. The Romans never entirely outgrew this method, as I for one, and IIII for four, still to be seen on clocks and watches, proves. This was the method of the ancient Egyptians and Assyrians as well, who had separate signs for tens, hundreds, thousands, and so on, but had to indicate the number in each degree by multiplying the number of signs. The Babylonians, however, who were noted astronomers, had better methods, basing their calculations upon a unit of sixty, which combines both the decimal system with the duodecimal, six being both the product and sum of one, two, and three. In the calculation of time and of circles, the hours and degrees, with their minutes and seconds, owe their origin to Babylon.

Among the Greeks a later stage was reached by acrology. Pente, the Greek for five; Deka, for ten; Hekaton, for one hundred, and Chilioi, for a thousand, lent their initials for the signs of these numbers. Like the Hebrews, they passed to a stage where the first nine letters of the alphabet stood for units, the second nine for tens, and the third for hundreds, the old characters Vau, Koppa and San being used to bring the number up to the needed twenty-seven. These letters were distinguished by a stroke above them from their alphabetic use, while a stroke below them enabled them to be utilized for thousands, tens of thousands, and hundreds of thousands. Three Alphas (A's) with marks below followed by three with marks above thus stood for 111,111, an enormous gain upon previous methods. It is altogether likely that the Phenicians, astute traders that they were, had a hand in perfecting this system both among the Hebrews and the Greeks.

Among the Romans no such simplicity of signs ever existed, except for the usage of mathematicians with knowledge of the practices of the Greeks. When the Latins adapted to their own language the Grecian characters of Cumæ and Neapolis they took their forms of the last letters of the alphabet for numerical signs, these being less liable to confusion because several of them did not come to have alphabetical value until much later.

Many authorities see in the Latin V for five the fingers of the hand, or at least the thumb and forefinger, as a sign of the five digits, while the X, which represents a V on top of another V reversed, stood for two hands, or ten. But V was the last letter of the Latin alphabet until X was added, and it is quite certain that L for fifty, C for a hundred, D for five hundred, and M for a thousand had their origin in the disused letters of the Chalcidian alphabet, Chi, Theta and Phi, which the Etruscans retained, but for which the Romans had no corresponding sounds, which are those, respectively, of aspirated K, T and P.

Chi, in the old Greek, was shown by a mark resembling a spear head, a vertical stroke evenly dividing a somewhat opened V, which for lapidary use took the form of an inverted T without serifs. From this to L was simple and in accordance with the law of least effort. Theta was a circle with a dot in the center, which soon assimilated itself to C, by a similar process, aided by the fact that C was the initial letter of the Latin Centum, a hundred. Phi, a circle evenly divided by a vertical line, was first written CIↃ. Much later it was shown by a rounded M, which had significance as the initial of Mille, a thousand. Half of a thousand was written IↃ, which is half of the character, and this was afterward written as the D it so strongly resembles. This method of writing the higher numbers remained in use as long as Latin was spoken, and is still used among scholars.

Larger figures were indicated by a line drawn above them, the line itself being a flattened form of the initial M, and being held to multiply the numeral letter by a thousand: V with a line above stood for 5,000, which was also denoted by joined circles, like a figure 8 on its side; C with a line for 100,000, D with a line for 500,000, and

M with a line for a thousand thousand, or a million. But the older signs with the reversed C's were also in use, each additional character multiplying it by ten, so that IↃↃ stood for 5,000, IↃↃↃ for 50,000, and IↃↃↃↃ for 500,000. The use of a C unreversed had the effect of multiplying these sums by two, but as many must be prefixed as there are reversed C's following. Thus IↃ is 500, CIↃ twice that, or 1,000, while CCIↃↃ is twice 5,000, or 10,000, and CCCIↃↃↃ stands for 100,000. It need hardly be said that with a system so complicated the Romans never attained any great standing as mathematicians, though it is a science seemingly adapted to their intense practicality. Even the device we are all now familiar with, of placing a smaller number before a larger to indicate subtraction, was long in coming into use, and IIII was the classical method of writing four and VIIII of nine.

Returning now to the origin of our own figures, which have already been traced from Italy to the Orient, from the Arab empire, the capital of which was placed at Bagdad, on the River Tigris, mentioned in the Bible as one of the rivers of the Garden of Eden, back to Hindustan, it remains to carry on the almost incredible story that links them to the hieroglyphic writing of ancient Egypt. This tracing involves practically every great empire in the beginnings of history, and is more filled with the spirit of romance than any reader of novels is ever likely to find as the product of the most highly imaginative mind.

The story, of course, opens in Egypt, the hieroglyphic writing of which was the mother of all alphabets. Thence it passes to Tyre and Sidon, who held the commerce of the Mediterranean for centuries. In transferring the goods of the great inland sea to the Red sea, and so to India, the Phenicians came into contact with the kindred people of the ancient kingdom of Sheba, or southwestern Arabia, whose territory afforded the safest and most direct approach to the farther East. From the Scriptures we learn that the Queen of Sheba visited King Solomon at Jerusalem in the earlier part of the tenth century before Christ. That she was the reigning monarch over a prosperous and civilized people all history attests. Contemporary with Solomon was Hiram, King of Tyre, the conqueror of Cyprus and Israel's ally. Even before that ancient day, nearly three thousand years ago, the people of Sheba had learned the art of writing from the Phenicians, and they in turn imparted it to the peoples of southern India, whence came, in all likelihood, the great store of spices and precious stones which Sheba's queen bestowed upon the King of Israel.

That the transfer of the alphabet took place so long ago is shown by the great difference, the accumulated minor differentiations of centuries, between the characters of Sheba and of Tyre, a difference which was further accentuated by the transfer to an alien race with a structurally different speech. This southern Indian alphabet was destined to prevail over another alphabet, similarly derived from Egypt through Phenicia, which entered Hindustan from the north.

The Arameans, occupying the highlands of Syria, kinsmen again of the Phenicians and Sabeans, took their alphabet from the former, and passed it on to the Assyrians and their successors in empire, the Persians. These, conquering all those parts of Asia lying nearest them, imparted it to the people of northern Hindustan, whence it spread until it came into contact with the southern script, and was supplanted by it.

Whether the northern, or Indo-Bactrian, alphabet had already taken certain of its letters to serve as numerals, or whether this was done for them by the writers of the southern signary, is uncertain. But it seems to be certainly true that when the northern characters passed away they left ten of their number as a heritage to the southern, to be used by them and, later, by all civilization as the signs for the numbers which we call, from their transmitters, the Arabian numerals, or Gobar.

The Indo-Bactrian letters were not taken in any alphabetical order, but rather acrologically, the initial of the numerical word standing for the quantity it denoted. The first three figures thus obtained may stand as the first letters of the three words, eka, dva, and tri, one, two, and three, or they may be cursive adaptations of one, two, and three lines, which stand as figures still in the Chinese notation. The number four, chatur in Pracrit, derives from the Y-shaped letter which was the guttural Ch in the Indo-Bactrian alphabet, itself the derivative of the Phenician Cheth, which gave us our letter H.

The numeral five is the P of the northern signary, standing for panchan, five, from which our English word punch is derived, from the five ingredients, spirits, water, sugar, lemon juice and spices, which go to make it. Its letter was much like our script P, turned the other way around by the Arabs, whose letters read from right to left.

Six, the Pracrit shash, comes from the looped northern letter for S, and seven, saptan, from that for SH, the sibilants shifting their values in the northern dialects. Its character was originally a hook, straightened to make our 7. One goes back to the Phenician Tsade, which was a looped letter in Indo-Bactrian, but which has left no descendant in English, though the name of Zed is taken from it; and the other to Samekh, which is now our X — a square letter, one and then two of whose sides were dropped through the principle of least effort in the course of ages.

Eight, ashtan, resembled a lower-case **h**, and was in Indo-Bactrian a double letter, or ligature, like fi, for ASH. The first century Indian character looked like a curved 3, which the Arabs turned the ends of to double loops. It was a combination of the Indo-Bactrian A, also a hooked letter, and SH, a three-sided square through the dropping out of the lower line. Nine, navan, was the northern N, resembling a C, or cedilla — which last word means simply a little Zed. It was only necessary to make the curve into a loop, retaining the tail, to have our 9.

The zero or naught was originally a northern D, the initial of dasan, ten, which looked like a sickle with the handle pointing upward, or like our lower-case **d** with the continuing line below the curve omitted. It traces back to the Phenician Daleth, a triangle, by much the same series of transformations that our own minuscule **d** does.

The crowning virtue of the Arabic numerals is, of course, the invention of the zero or cipher, by which all our modern arithmetical operations have been made possible. The Arabs called it sifr, or empty, but they owed it to the Hindoos, from whom they took it to give to us. It seems simple enough, now, this idea of nothingness or emptiness, but the world had been figuring for many centuries before the possibility of expressing it by a character which, though without value of its own, could lend a new significance to all the figures preceding it.

But note the course taken by these characters before they could come to us. To make them effective Egypt, Tyre, Sheba, Aram, Assyria, Persia, Hindustan, Syria again, Italy, and at last England were all needed to bring them to the United States. Of all these ancient empires they remain to-day, next to the alphabet itself, the most enduring memorial, not only of their almost forgotten magnificence, but of the essential unity of all mankind.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

American Offset Presses for Switzerland and Japan.

That wars and rumors of wars have not stopped the export of printing machinery is shown by the recent shipments of several offset presses to Switzerland, and to Japan, by the Potter Printing Press Company. We understand "there's more to follow."

Specimens of Book and Catalogue Faces for the Linotype.

When it becomes a privilege to possess a certain piece of advertising matter, that advertising matter has assuredly reached a high place in the estimation of the customers it is designed to influence. This is particularly the case with the de luxe edition of specimens of type-faces issued by the Mergenthaler Linotype Company and regarding which we defer a description until our next issue.

"Poster Stamp Pointers for Poster Stamp Printers."

Under the above title the Ideal Coated Gummed Paper Company, of Brookfield, Massachusetts, has issued a new sample-book of its gummed papers. A novel idea of using a reproduction of a poster stamp in colors in the center of each sample-sheet shows to excellent advantage the adaptability of the paper to that class of work. The Ideal gummed papers are guaranteed absolutely flat, and are also guaranteed to remain flat and to work with perfect satisfaction. They can be supplied in large-sized sheets that can be run at high speed on any lithographic or printing press.

Samuel C. Tatum Company Representatives to Travel Western Territory.

Owing to the death of its western representative, W. D. McGillivray, The Samuel C. Tatum Company, of Cincinnati, Ohio, is sending two of its eastern men on a special trip through the western territory to look after the trade until such time as the necessary arrangements can be made to appoint a successor to Mr. McGillivray. The Chicago representative, W. R. Clarke, left on May 2 to cover the northern part of the territory, and the southern representative, E. F. Perry, left on the twelfth for a trip through the southern part. Both will visit the San Francisco exposition before they return.

Look Out for This Man.

A man traveling under the name of E. S. Ransom and claiming to represent *The Printing Art* and *The Printing Art Suggestion Book*, issued by the University Press, Cambridge, Massachusetts, has been taking subscriptions for the publications and failing to turn them in. His operations cover a number of cities, among them being Chicago, Milwaukee, Indianapolis, Toledo, Cleveland, St. Louis, Davenport, and other places. He has not only accepted cash and checks payable to himself which he has appropriated entire, but has endorsed checks payable to the University Press and obtained the money on them.

He travels also under the names of E. S. Baxter and Snow Ransom. At one time he also took subscriptions for *System*, and is said to have been employed when in Chicago for some of the engraving houses. *The Printing Art* order-blanks he carries were not supplied by that publication, but were ordered of printers in Milwaukee and Indianapolis.

Ransom's operations have recently been among the artists and illustrators, but printers, advertising men, engravers and others have also been victimized. The trade is cautioned to be on the lookout for this man, and to wire the University Press, Cambridge, Massachusetts, or the Charles Woodward Company, Cleveland, Ohio, if he is located.

The Stoddart-Bell Electrotype Company.

A recent arrival in the electrotyping industry of New York city is The Stoddart-Bell Electrotype Company, located at 217 Center street. Both G. W. Stoddart and Wm. H. Bell, the active members of the company, are old-timers in the business.

Daniels Printing Company Announces Incorporation.

A. G. Daniels, of the Daniels Printing Company, 93-95 Broad street, Boston, Massachusetts, has issued an announcement to the effect that the business has been incorporated under the laws of the State of Massachusetts, fully paid and free from all incumbrances. This step has been taken in order to perpetuate the business, and to give his two sons, Grover and Maurice, an interest in the business. The name of the corporation remains the same. Grover B. Daniels is president and general manager, Maurice A. Daniels is secretary, and A. G. Daniels is treasurer.

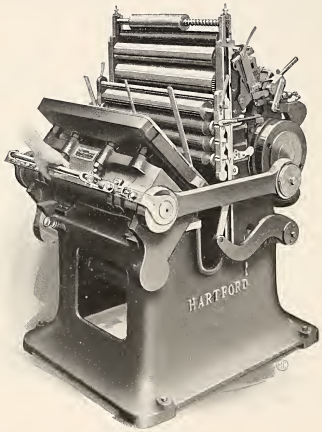
The Taylor Optical Projector for Registering Color Forms.

Our old friend and long-time contributor, Arthur K. Taylor, of Baltimore, Maryland, announces that he has perfected a device that will register forms in one-half the time required by any other method. Mr. Taylor's advertisement appears elsewhere in this issue, and in a private letter he advises us that in a test covering a period of six months the projector has shown most gratifying results. It is an optical apparatus, says Mr. Taylor, and the stone-hand works in the dark excepting for the light that is projected through a lens-and-prism system onto the imposing-stone. The necessary registering detail is projected right onto the form, and the operator simply moves the plates around until they register with the image that is clearly shown on

the face of the plates. Mr. Taylor is confident that it will not be long before the projector will be in use in offices doing colorwork quite as generally as the linotype is in use in newspaper offices. The apparatus will be exhibited at the exposition of the printing and allied trades, at the Coliseum, Chicago, June 19 to 26.

The Hartford Printing-Press.

From the National Machine Company, of Hartford, Connecticut, comes the announcement of a new half super-royal platen press called the Hartford, which, the company



The New Hartford Press.

states, contains many new and attractive features and thoroughly covers the whole field of platen presswork, including the printing of type-forms, half-tones and color-plates, book-cover inlaying, light cutting and creasing, cold and hot embossing. The system of ink distribution is claimed to be the most complete and thorough yet devised, and the rigidity of impression and smooth operation is said to be a new departure in printing-press construction.

None of the above improvements has been made at the cost of speed or convenience, but, on the contrary, a larger output of the highest class of printed product in a given time and at low cost is obtained.

The new Hartford supersedes the well-known Universal press heretofore turned out by the factory, and the company is now prepared to fill orders with reasonable promptness, and is confident that printers will at once recognize the important advancement it has made in press designing and construction.

The new management of the National Machine Company has been occupied with the development of its latest machine for many months, the purpose being to build a press to fully meet all requirements of the changed conditions in the trade without reference to what has heretofore been accomplished in the manufacture of printing equipment of this kind.

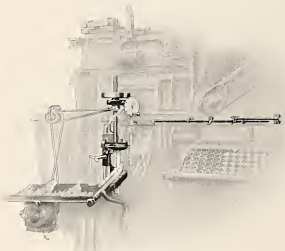
Within the past few months the National Machine Company has materially broadened its operating basis all along the line, and new capital has been provided to enable it to meet the large demand for Hartford presses, which is sure to come through the leading typefounders and dealers who will market the machine.

A new illustrated booklet wtih full information is being printed on one of the new presses, and is a specimen of the excellent type-form and half-tone printing and embossing which can be done on the Hartford press. Copies of this booklet may be secured from supply houses, or from the company at the address given.

The Mohr Lino-Saw.

After several years spent in testing under actual working conditions on the most difficult classes of work, the Mohr Lino-Saw Company has announced that it has perfected the Mohr lino-saw, and now is certain that it can offer the trade an attachment that will create a great saving on linotype composition. As shown in the accompanying illustration, the saw is attached directly to the linotype. It will automatically cut the slugs to any desired length as they are ejected from the mold, requiring but one operation in handling advertising, catalogue and job matter, and also avoiding the confusion of slugs being held awaiting their turn for sawing.

The Mohr lino-saw can be attached to any model linotype, and, when so attached, becomes a part of the machine and does not in any way interfere with its operation. Simply turning a dial will set the assembler, vise-jaw and saw to picas or points. It is operated by individual motor. The saw blade is encased, so that it is impossible for an operator to be injured by it. Waste ends are carried through a chute back of the elevator and deposited in a box placed on the floor. Illustrated literature giving complete particulars may be secured from the company, which is located at 258 West Madison street, Chicago, Illinois.



The Mohr Lino-Saw.

Unusual Treatment of High School Annual by the "Holden Progress."

When the pride of good craftsmanship is added to civic pride and a particular personal interest in any of the established institutions of the community, gratifying and satisfactory results are the inevitable outcome. This fact is clearly shown in the Holden High School Annual for 1915, of Holden, Missouri.

The treatment of the Annual is radically unusual. The

illustrations and portraits are printed in sepia ink on a dull-finished toned cameo stock, and these in turn are mounted on a deckle-edge Strathmore de luxe which carries the text in a brown ink. The cover is a heavy light-brown cover-stock bound with a heavy brown silk cord. The advertisements are neatly set, and while we would have liked a greater uniformity in type-faces, and there are little touches here and there that might be improved upon, this is a sort of criticism that can be made of the best work that was ever produced at any time.

C. L. Hobart, of the *Holden Progress*, is the responsible person for the production of the work, but we can go back of him and give the credit to the person who had the discrimination to entrust the Annual to him, because the whole production shows clearly that the name Mr. Hobart has chosen for his progressive paper is not a mere name, but an ideal. The Annual is a good job and a credit to any community.

A Two-Color Attachment for Disk Platen Presses.

It has been considered impracticable heretofore to do two-color work with one impression on disk platen presses. With the Dual Print attachment, recently announced by the Queen City Printing Ink Company, of Cincinnati, Ohio, it is claimed that close register two-color work may now be done on disk platen presses at the same cost as one-color work. Not only does this attachment make the production of two-color work an easy problem, it also improves the quality of distribution on single-color work. With the Dual Print attachment it is possible to print work in two colors that requires immediate delivery, instead of running the job on two presses or waiting until one color is completed; or still better, it does away with the necessity of lifting a partly finished form, entailing the double loss of time of more than one make-ready. Another valuable feature is that one may print two different jobs at the same time, each in a different color, or in two different grades of ink of the same color. The Queen City Printing Ink Company, of Cincinnati, Ohio, will furnish full particulars and reply to all queries regarding the attachment.

Constant Southworth Made a Director of National Paper & Type Co.

The many friends and acquaintances of Constant Southworth, president of the Southworth Machine Company, will be interested in the following item which appeared in the news columns of the *Wall Street Journal*, of New York:

"At a special meeting of the stockholders of the National Paper & Type Co., held at the office of the company, 15 Exchange place, Jersey City, New Jersey, it was voted to increase the authorized capital to $1,200,000. Constant Southworth, president of the Southworth Machine Company, Portland, Maine, has been elected a director and vice-president of the company."

Mr. Southworth, one of Portland's best known and most active young business men, is not only president of the Southworth Machine Company, but is prominently connected with a number of Maine financial and industrial organizations. It is understood that his election to the directorate and vice-presidency of the big New York corporation will require his being away from Portland about half of each month.

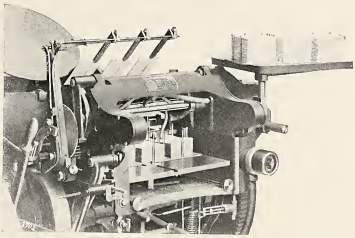
The National Paper & Type Co. operates exclusively in foreign countries, handling products of very large manufacturers of papers and supplies used by printing and allied trades. It has four branch offices in Mexico, and one each in Cuba, Argentine and Peru.

Multiple-Feeding Attachment for Miller Platen-Press Feeders.

A new multiple-feeding attachment, by means of which the Miller platen-press feeder is enabled to feed from three separate stock piles as easily as it handles the stock from one pile, has been announced by the Miller Saw-Trimmer Company, Point building, Pittsburgh, Pennsylvania.

The company states that the average speed of the Miller platen-press feeder is 2,000 impressions an hour, and through the use of the multiple-feeding attachment this speed is increased to 6,000 impressions an hour with accurate register.

In order to facilitate the replacement of stock, special trays are provided so that the three piles can be placed on



New Multiple-Feeding Attachment for Miller Platen-Press Feeders.

the stock table with scarcely the loss of a single impression. Similar trays are arranged on the delivery table, each set falling into its separate compartment.

This multiple-feeding device was originally designed for handling die-cut labels of odd as well as regular shapes, and as it has proved so satisfactory in that field, it has been adapted by a number of printers for feeding specialty jobs that necessitate printing after being cut into small sizes. The company recommends it for any flat stocks heavier than onion-skin, up to three-ply cardboard.

One of these devices will be included in the many exhibits that will attract especial attention at the printing and allied trades exposition, to be held in Chicago, June 19 to 26.

Electrically Heated Linotype Metal-Pot.

The development of electrically heated devices for printers has been slow but none the less certain. The very latest attachment we note is the Cutler-Hammer electric metal-pot for linotype machines. This pot has the unqualified endorsement of the Mergenthaler Linotype Company after an extended series of tests. It differs materially from the gas-heated pot, inasmuch as the heat is applied to the metal directly instead of from the outside of the crucible. The heating units consist of resistor ribbons of metal alloy encased in mica, fastened in strips, and sealed by autogenous welding inside of a metal casing, so that perfect conductivity of heat is obtained. Two of these heating units are applied in the metal back of the well; another is attached outside the crucible above the throat and adjacent to the mouthpiece, while still another occupies a place under the throat extending from the mouthpiece down to the base of the crucible. The various heating units are fully protected from injury.

The device is controlled by two snap-switches and an automatic adjustable dynamic thermometer. At the outset a maximum amount of current is directed through the heating units and continues until the working temperature of the metal is reached. At this point the automatic regulator comes into service and cuts off the excess current and brings it down to normal, maintaining a uniform temperature thereafter. The cost of current for the heating of the metal, at three cents a kilowatt-hour, will be equal to the cost of gas at one dollar a thousand feet for the same purpose. When this pot is in use no ventilating system is required, the life of the metal being conserved owing to the nature of controlling apparatus, giving and maintaining the minimum working temperature. A particularly fine quality of slugs, both in sharpness of face and solidity of body, is a feature of this pot. The Mergenthaler Linotype Company, of New York, will furnish full particulars for pot installation, both on new machines and those outstanding.

Commemorate Birth of Henry O. Shepard.

The Henry O. Shepard School, Fillmore, Francisco and Mozart streets, Chicago, was the scene of a most impressive ceremony on Monday afternoon, May 24, 1915. It was the commemoration of the birth of the late Henry O. Shepard, for whom the school was named.

Friends, neighbors, employees and the family of the great master printer met to do honor to his memory. Each vied with the other in giving expression, in feeling and loving terms, to the many noble qualities of heart and mind of the husband, father, neighbor, friend, employer, and the public-spirited characteristics manifested by Mr. Shepard during his long and useful life — a life that the Great Deity saw fit to end — as its owner was in the prime of life and in the zenith of that power which was so potent for good and which would have accomplished so much more for the good of mankind had it been permitted to continue its way.

However, the potential ability of the man was so far in excess of those of his fellows that, backed as it was by fidelity to truth and unswerving integrity, it forged a chain that bound to him men of great mental worth who followed with intelligent perception his lead during life, and in death still found the precepts of his leadership a powerful factor in shaping their policies in conducting the great business his monumental ability created.

Thus it quite befitted the character and work of Mr. Shepard that those closest to him should on this memorable occasion eulogize him and his accomplishments.

It is quite true that a man's success in life is not necessarily measured by his accumulation of wealth but rather by the affection and good will with which he is regarded by those who know him best. This is the acid test of a man's character, and the life of Henry O. Shepard was an exemplification of its truth.

Thus, years after the death of this lamented man we find his friends, family and the public gathered together to do honor to his memory, and in doing so showing that they have a full and realizing sense of the uplifting character of the man.

To Col. M. H. Madden, an old friend and comrade of Mr. Shepard, fell the pleasant duty of presiding. After being introduced by Miss C. Katherine Cutler, principal of the Henry O. Shepard School, Colonel Madden paid a glowing and touching tribute to the noble characteristics of Mr. Shepard.

The following program came after this opening address: Address, Rev. John P. Brushingham; Peace Song, "The Lord Is My Shepherd," and Kellar's "American Hymn," Henry O. Shepard School pupils; Address, "The Memorial Window Builder," T. A. O'Shaughnessy; Address, Daniel Boyle; Address, Miss Kate S. Kellogg, district superintendent; Address, "Mr. Shepard as a Neighbor," Dr. Homer M. Thomas; "America," by all.

W. P. Henneberry "Remembers" Men on Anniversary.

William P. Henneberry, on Saturday, May 1, 1915, completed fifty years in the bookbinding business in Chicago, and celebrated the day by remembering fifty of his oldest employees, giving each an insurance policy for $1,000, with old-age fund and disability features.

There were fifty large American Beauty roses on his desk when he went to his office in the morning. There was no work done, however. It was declared a holiday.

The employees were then given their policies and a talk was made to them by H. R. Corbett, actuary, with offices in the Insurance Exchange building, who aided in the scheme.

"Mr. Henneberry set himself the problem of figuring out the wisest way to recognize the good work of his employees," said Mr. Corbett, "and to give them some substantial evidence of his interest entirely beyond and outside of their regular pay. He wanted it to be permanent, not merely a pleasure of the day, but something which would grow in significance and value.

"He often thought that if death suddenly and unexpectedly should claim any of them he would like to do something for their families or nearest friends. Then, too, he has looked forward to the time when they might grow old in the service of the Henneberry Company.

"In order to make the benefit absolutely sure, he has had the scheme underwritten and guaranteed. The Henneberry Company will pay the premiums, and the policies are assigned to the company."

The golden anniversary ended with a dinner at George Henneberry's residence in Evanston.

Convention of the International Association of Manufacturing Photoengravers.

The nineteenth annual convention of the manufacturing photoengravers of the United States and Canada will this year be held in Chicago, at the Hotel Sherman, June 17, 18 and 19. Louis Flader, the commissioner of the association, predicts that it will be the biggest convention in the history of the craft. The registration of visitors will take place at nine o'clock on Thursday morning, June 17, and at ten o'clock the convention will be formally opened.

Among the many subjects that will be presented for discussion are the following: "Developments of the Graphic Arts," by Louis Levy, of Philadelphia; "What the Rotogravure Process Means to the Photoengraver," Charles W. Beck, Jr., Philadelphia; "Developments in Planographic Methods," W. C. Huebner, Buffalo; arbitration agreement between the International Association of Manufacturing Photoengravers and the International Photoengravers Union; reading of the fifty-dollar prize essay; "The Chicago Plan of Coöperation"; "Quality and Service"; "How to Meet Rival Illustrative Methods"; "Thorough Organization."

Under the heading, "Description and Introduction of Recent Inventions in Our Craft," appear the Hatt air-space screen and the plate rectifier. Arrangements will be made so that visitors can see practical demonstrations of inventions under ordinary working conditions.

The entertainment program includes an auto ride over Chicago's boulevard and park system, a boat ride on Lake Michigan or a visit to the printing-trades exposition, and other features, also various events for the ladies.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 77 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

JOB OFFICE FOR SALE — A small but complete plant in manufacturing city of 10,000; only shop in factory district and but three other shops in city; type practically new and everything in good condition; will sacrifice for quick sale, as other business demands entire attention; full particulars upon request. F 876.

FOR SALE — PRINTING-PLANT; good established local and mail-order trade; sale includes complete printing outfit, land and buildings on main street of one of the finest villages of 3,500 population in the old Pine Tree State of Maine; property must be sold at once. For particulars address at once. F 845.

TO START CAN TURN OVER $50,000 of job printing per annum; will guarantee payment of these accounts; will supply space and power at a competitive price; will guarantee to reduce all overheads from your present basis; am interested in not less than a half-interest in an unmortgaged plant. F 866.

$800 CASH, WITH EASY TERMS, will take one of the best independent country weeklies in heart of famous Yakima Valley, central Washington; beautiful climate, fruit, hay, dairying section; opportunities for growth; one of the best towns in State. F 874.

WANTED — GOOD EXECUTIVE with $12,000 or $14,000 to join active man to whom will invest an equal amount in purchase controlling interest in old-established printing business in city in the Ohio Valley; plant well equipped and doing good business. F 879.

FOR SALE — An up-to-date printing-plant in a growing city of Connecticut; has cylinder, jobbers and necessary equipment; good business; owner must sell on account of nervousness. F 870.

JOB OFFICE FOR SALE — Invoicing about $1,400; sacrifice for quick sale; hustling town, growing business; other interests; write for information. PERKINS, Oak st., Wabash, Ind.

BOOKBINDERY FOR SALE CHEAP, owner left town; stock, fixtures and good-will complete. For particulars, address P. H. KELLER, care Bank of Saginaw, Saginaw, Mich.

FOR SALE — An up-to-date printing-plant; good location; all new modern equipment; just the place for an honest hustler. F 868.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and say what it is worth now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

GUARANTEED REBUILT Whitlock two-rev., bed 28 by 40, front delivery, direct drive; Whitlock two-rev., bed 39 by 52, 4-roller, front fly; Campbell two-rev., bed 32 by 46, front fly; Cottrell two-rev., bed 25 by 30, direct drive; Campbell pony two-rev., bed 23 by 29, front fly; Whitlock drum, bed 32 by 46½, tapeless; Cranston drum, bed 33 by 47, tapeless; Cranston drum, bed 21 by 36; Buffum automatic card press; job presses in all sizes and makes; paper-cutters, wire stitchers, punching machines, perforators, and all machinery appertaining to the trade. We will take great pleasure in giving all information, together with lowest prices. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

FOR SALE — UNPROFITABLE VENTURE IN MANUFACTURING ADVERTISING SPECIALTY FORCES OLD-ESTABLISHED GENERAL PRINTING BUSINESS INTO RECEIVER'S HANDS; MODERATE-SIZED, WELL-EQUIPPED PLANT; EXCELLENT OPPORTUNITY FOR MAN WITH ABILITY WHO HAS BEEN MAKING MONEY FOR OTHERS TO START BUSINESS FOR HIMSELF; LOW PRICE; EASY TERMS. ADDRESS R. S. GRAU, RECEIVER, 138 SOUTH SECOND ST., MEMPHIS, MINN.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

FOR SALE — 10 Model 1 linotype machines; all with full sets of agate or nonpareil 2-letter mats; spaceбands; run by individual motors and in first-class condition; 1 Jenney linotype motor; 1 straight line Hoe perfecting press; 1 right-angle Hoe perfecting press; complete stereotyping outfit; 1 Diebold combination safe, 68 by 92 by 37. NICHOLSON PUBLISHING CO. (In Liquidation), 339 Camp st., New Orleans, La.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 70 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $550; Hoe pony drum, 17 by 21 bed, $400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE — WESEL PATENT IRON GROOVED BLOCKS (4), size of each block 22 by 27½ inches, with 680 catches; cost about $425 new; our price for the lot is $150; in fine condition. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

DEXTER AUTOMATIC FEEDERS FOR SALE — Two feeders to fit No. 0000 Miehle press; one feeder to fit press 32 by 44, with direct-current motors attached; special offer. Address THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

FOR SALE — REBUILT No. 4 DEXTER folding machine; has never been used; folds three or four folds; minimum size of sheet 36 by 49; in perfect condition; at a bargain. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

DO YOU WANT TO PRINT a 50 by 66 inch sheet or smaller? Offer for sale 53 by 69 two-rev., 4-roller press in good running order; cheap. H. W. THORNTON, 1406 Fisher bldg., 343 S. Dearborn st., Chicago, Ill.

FOR SALE — Latest model, largest size Autopress, takes a sheet 14 by 21; sells for $2,750; used only a short time and guaranteed equal to new; will sell at tremendous sacrifice; make us an offer. F 830.

FOR SALE — One Harris two-color printing-press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. F 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One 10 by 15 Kirkman automatic job-press feeder; also one set 28 by 42 Unique metal bases with catches; all perfect condition. CAXTON COMPANY, Louisville, Ky.

ONE CAMPBELL CYLINDER PRESS, 32 by 44 inches, in good order; price $300, $100 cash, balance one year time in payments or otherwise. PHILLIPS BROS., Springfield, Ill.

FOR SALE — Two No. 7 Hoe stop-cylinder presses; sheet size, 33 by 46; will print 1,200 per hour, first-class register; bargain for quick buyer. F 872.

FOR SALE — MODEL 3 LINOTYPE in good condition; fully equipped. THE LEZIUS PRINTING CO., 1125 Oregon av., Cleveland, Ohio.

HELP WANTED

Bindery.

FOREMAN WANTED — A first-class bindery in one of the large eastern cities, employing about sixty people, equipped with the most modern machinery and doing only high-grade work, handling lithographed and printed blank stationery, loose-leaf, blank-book and leather work, wants a young, energetic and experienced foreman — a man thoroughly familiar with all classes of bank work; a first-class chance for the right man. F 868.

Engravers.

HELP WANTED — Good half-tone photographer and copper etcher; steady situation; open shop; fine western city; full particulars first letter. F 870.

Managers and Superintendents.

WANTED — MAN EXPERIENCED IN PRINTING BUSINESS, by concern manufacturing printed-paper specialties line, to act as direct assistant to general manager in handling the various departments; good salary to start and excellent opportunity for rapid advancement; state past five years' experience and full details; location vicinity of Philadelphia. F 864.

Pressroom.

A PRINTING HOUSE (incorporated), of excellent reputation, established in a university city for more than a quarter-century, offers an unusual opportunity to a practical and ambitious pressman to acquire an interest in the business and take charge of the presswork; this interest can be large or small, as the financial condition of the applicant may warrant, but it is important that the applicant be a thorough, competent, practical pressman, willing to apply himself closely to business, to produce best results and make a future for himself. Address P. O. BOX 1415, New Haven, Conn.

INSTRUCTION.

A BEGINNER on the Merzenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours; $5 weekly; good machines; obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

SITUATIONS WANTED.

Artists.

SITUATION WANTED by first-class designer and retoucher with fifteen years' experience; capable of taking charge of art department. F 862.

Bindery.

BINDERY SUPERINTENDENT — Experienced in all branches; sober; fully posted on estimating; correspondence solicited. F 880.

Composing-room.

LINOTYPE MACHINIST-OPERATOR wants situation; ten years' news and job experience; familiar with all models; speed, 5,000 ems, clean proofs; sober; union; will go anywhere, small town preferred; can do Spanish composition. LINO., 317 Seventh st., Laramie, Wyo.

SITUATION WANTED — MACHINIST-OPERATOR, experienced, reliable, union, married, swift; will come on wire; prefers not over 300 miles from Chicago. F 875.

SOBER, INDUSTRIOUS COMPOSITOR wants position, preferably in small town, to more thoroughly learn all branches of trade; age 25; good education. E 855.

SITUATION WANTED by monotype keyboard operator; pressroom and composing-room experience, also two years as copyholder and assistant proofreader. F 865.

FIRST-CLASS, INDUSTRIOUS COMPOSITOR, graduate of I. T. U. Course, desires permanent position in small town, preferably in Ohio; union. F 878.

Engravers.

SITUATION WANTED AS SUPERINTENDENT or as operator; photo-engraving, wet or dry plates (ten years); photolitho, collodion emulsion (five years); gilt-edged references. F 877.

Managers and Superintendents.

PRINTING SUPERINTENDENT (practical) and buyer of office supplies and printing desires position with large manufacturer or business house; competent to handle advertising; exceptional ability; best of references; twenty-five years' experience; age 42 years; married. Address BOX 207, Meadville, Pa.

Paper-Rulers.

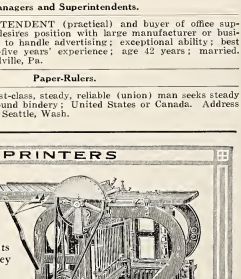
PAPER-RULER — First-class, steady, reliable (union) man seeks steady position; useful around bindery; United States or Canada. Address R, 1362 31st av., South, Seattle, Wash.

THE FOLDER FOR WIDE-AWAKE PRINTERS

Five to Fifteen Minutes

The Model "B" Cleveland Folder makes 159 different folds. You can change the forms and set the simplest or the most difficult fold in from five to fifteen minutes.

Think of the time saved! This machine also works faster and produces better results than any other folder ever made. Our book et explains its many time and money saving features — write for it NOW.



The Norman F. Hall Company are exhibiting the new Model "B" Machine in Block No. 31, Machinery Hall, Panama-Pacific Exposition, and will be pleased to demonstrate this machine to interested parties at any time.

THE CLEVELAND FOLDING MACHINE COMPANY
5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS

Pressroom.

SITUATION WANTED AS PRESSROOM FOREMAN; combination man; webs and flats; 12 years' experience as foreman; can furnish the best of references; age 45; married; strictly sober; non-union. F 881.

WANTED — Position as cylinder pressman on high-grade half-tone and color-process printing; prefers taking charge of pressroom; has had 16 years' experience; 32 years old; married. F 869.

SITUATION WANTED by cylinder and web pressman, capable of taking charge, running presses and turning out high-grade and rush work on time; best of references. F 867.

WANTED TO PURCHASE.

WANTED — 28 by 41 Babcock Optimus or 27 by 40 Whitlock; must be in good shape; will pay cash or trade new equipment for it. WESTERN TYPE FOUNDRY, Kansas City, Mo.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

OLD TYPE WANTED; 12 cents per pound. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 169 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches: 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING; catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.



MAKE MONEY

by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $10 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 6-15

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPEFOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

BOOKS.

COLOR AND ITS APPLICATION TO PRINTING. By E. C. Andrews. Handsomely bound, 123 pages, with blank sheets for notes, 47 illustrations, 8 color inserts. Price, $2.

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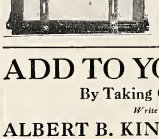
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REDINGTON COUNTERS
Will not repeat or jump; all steel; no screws; easy to set; large figures; and you are always sure of an accurate count.
For Sale by All Dealers. Price $5.00, U. S. A.
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"JELLITAC" The paste without the water — the perfect "Make-Ready" Paste. In powder form. "Does not sour."
FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR $1
Just sprinkle "JELLITAC" into cold water and it instantly turns into a snow-white "make-ready" paste for immediate use. A postal brings a sample or a dollar box on trial.
ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY
Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.

CARBON BLACK
MADE BY
GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building
ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME



Reduce Your
PRESS-FEEDING COST
Anway Adjustable
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saves 10% of your press-feeding troubles. For Chandler & Price and Old Style Gordon presses. Patent applied for. Send for 4-page descriptive folder telling all about it.
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By Taking Orders for Bonds
Write for particulars to
ALBERT B. KING & COMPANY, *Inc.*
Bond Specialists
206 BROADWAY, NEW YORK

BUY IT NOW

If you help Prosperity, Prosperity will help you. One good way is to order Superior Copper-Mixed Type. See our booklets of the Pencraft Family and (just out) the "Engraved Effects."

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VPM Quality Equipment VPM

AUTOMATIC FEEDERS
VACUUM BRONZING MACHINES
CHAPMAN ELECTRIC NEUTRALIZERS

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REBUILT PRINTING MACHINERY

Cylinder Presses **Job Presses** **Paper Cutters**
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Bronze Powder Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*

T. RIESSNER, 57 Gold Street, New York

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PIONEER PAPER STOCK COMPANY

PACKERS AND DEALERS IN

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'Phone: North 3565 **448 W. Ohio St., CHICAGO, U. S. A.**

KEYBOARD PAPER

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

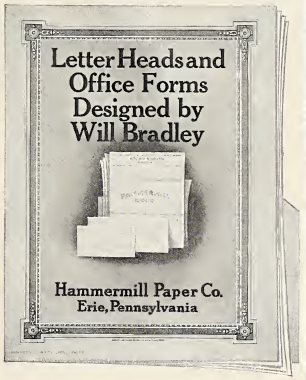
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"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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632 Sherman St. **Chicago**



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IN SELLING STATIONERY

Here's a portfolio that will interest any buyer of stationery you show it to.

It contains letter-head type-designs by Will Bradley in one, two and three colors. All these designs can be made with ordinary type.

Your customer wants service and suggestions. He doesn't know how to get up a letter-head. Instead of making a lot of pencil layouts you flash this portfolio on him.

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Almost without discussion, the selection of paper is settled, and when you get that far you get the order.

That is scientific salesmanship.

This portfolio is one of a big set, each approaching the subject of printing from a different standpoint. Each one fulfills a definite part in the selling of printing. Send for this portfolio and a list of the others in the set.

Please write on your business letter-head.

HAMMERMILL PAPER COMPANY
ERIE, PENNSYLVANIA

HAMMERMILL BOND

USE HAMMERMILL SAFETY PAPER for your checks and vouchers. It is becoming recognized as the highest standard of Safety Paper.

Ask your lithographer. Send for specimens.



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THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

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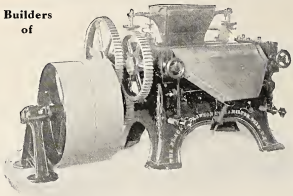
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Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New designs and improvements.

It will pay you to get full information

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YOUR PADS

will give greater satisfaction to your customer, yourself and your pad maker if made with

R. R. B. PADDING GLUE

It has the "stick" and "flexibility" that makes the ideal pad. Send 25c for a one pound trial can by parcel post.

ROBT. R. BURRAGE

83 GOLD STREET NEW YORK

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Printers' and Binders' Machinery

REMEMBER

WANNER

MACHINERY CO.
A.F. WANNER PROP.

703 S. Dearborn Street CHICAGO, ILL.

INCREASE YOUR INCOME

You can earn $20 to $50 a week selling printing if you study the **Nashville Course in Sales Training** *by Edward P. Mickel.* You are given a thorough training in salesmanship and can get profitable orders and build up a large trade. It means a greatly increased income for every one who studies it. *Send for Booklet D.*

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For C. & P. Presses, $5.00
For Colt's Armory, $7.80

Meet most exacting requirements.

Ask your dealer why they are different.

W. N. DURANT CO. Milwaukee, Wis.

PROCESS WORK —and Electrotyping

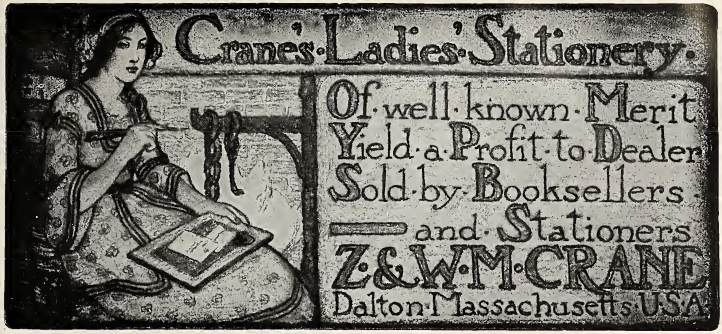
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All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

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A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



There Is No Business That

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J.F.W. DORMAN CO.
Baltimore, Md., U. S. A.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters.

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

A Sullivan Baling Press



will cut down your labor cost and reduce your fire risk.

Get Booklet 64-F

SULLIVAN MACHINERY CO.
122 S. Michigan Ave.
CHICAGO



Revolvator

REG. U. S. PAT. OFF.

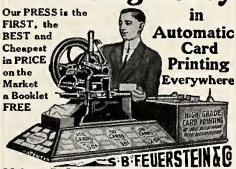
Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin I-30 "The Revolvator"

N. Y. Revolving Portable Elevator Co.
351 Garfield Avenue, Jersey City, N. J.

There is Big Money

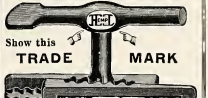
Our PRESS is the FIRST, the BEST and Cheapest in PRICE on the Market a Booklet FREE



in Automatic Card Printing Everywhere

S. B. FEUERSTEIN & CO.
Makers 542 Jackson Blvd. CHICAGO.
Special Inducements to Dealers

All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins



Sold by all reputable dealers
Manufactured exclusively by **H. A. HEMPEL**
THE INVENTOR OF THE QUOINS
BUFFALO, N. Y., U. S. A.

PRESSMEN'S OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago
1729 Tribune Building, New York

METALS

Linotype, Monotype, Stereotype
Special Mixtures

QUALITY

First, Last and All the Time.

E.W. Blatchford Co.

230 N. Clinton St. Chicago
5 Beekman St. New York

"RINEHART"

LINOTYPE, MONOTYPE
STEREOTYPE
ELECTROTYPE

DISTINCTIVELY BETTER
CONSISTENT MARKET PRICES

Pittsburgh White Metal Company
New York Pittsburgh

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

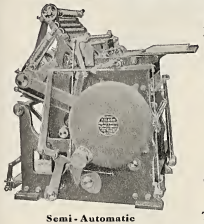
MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue

"THE FALCON" HIGH-SPEED JOB PRESS



Semi-Automatic

AUTOMATIC OR SEMI-AUTOMATIC

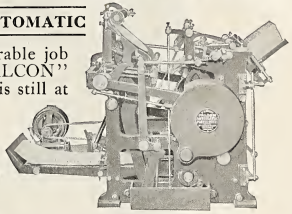
The strongest and most durable job press on the market. "The FALCON" was the "PIONEER" and is still at the front.

Investigate this—send for complete information.

James Newton

SOLE SELLING AGENT

TRIBUNE BLDG., NEW YORK CITY



Automatic Envelope Press

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI

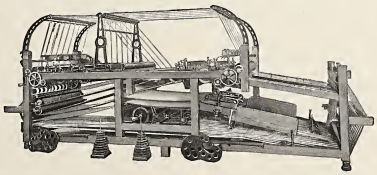
BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

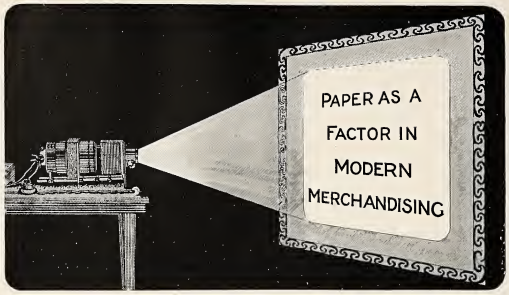
Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



This Illustrated Talk Should Be Heard By All Printers and Advertisers

at the A. A. C. of W. Convention

Bring your paper problems to our educational exhibit — northwest gallery Gold Room, Congress Hotel — Samples, dummies — service. Ask for our new book

"PAPER AS A FACTOR IN MODERN MERCHANDISING"

CHICAGO PAPER COMPANY

801 S. FIFTH AVENUE
CHICAGO, ILLINOIS

Better Than Daylight

COOPER HEWITT
THE EFFICIENCY LAMP

You know the difference between good printing and poor—that is your business

But—do you know the difference between good and poor electric light?

Certainly not, unless you have used Cooper Hewitt Light. You have probably always thought that all electric light is alike, except in brightness. But it is not, any more than all black ink is alike. You don't run news ink on fine half-tones; why should you use ordinary electric light to see to do such particular work as printing?

Cooper Hewitt Light has a distinctive quality that makes all fine details stand out clearly, and does not tire the eye nor fag the brain.

You must try Cooper Hewitt Light to understand what quality means in light.

WRITE FOR BULLETIN, "WHAT USERS SAY," No. 954.

Cooper Hewitt Electric Company

Eighth and Grand Sts., HOBOKEN, N. J.

BOSTON CHICAGO CINCINNATI CLEVELAND DETROIT MINNEAPOLIS
PHILADELPHIA PITTSBURGH ST. LOUIS

Adaptability!

"We have two of your trucks working very satisfactorily in our press room. I would not like to go back to the old system of trucking."
—P. F. Collier & Son.

The Transveyor in the Press Room

THE Cowan Trucking System of transferring paper without rehandling is instantly adaptable to any requirement of printing and publishing. No expensive alterations of your plant are necessary. A Transveyor passes down narrow aisles, between close-set presses. The 3-wheel construction allows for sharp turns without upsets. The automatic locking device permits marvelously high stacks of paper to be transported in safety.

THE COWAN TRANSVEYOR
TRADE MARK REG U S PAT OFFICE

Eliminating 3 Rehandlings

ALL Stock, when received, is placed on its own separate loading platform. Without touching the paper, the truckman can bring any kind of stock on the Transveyor to the pressman, who feeds direct to the presses from the loaded platform.

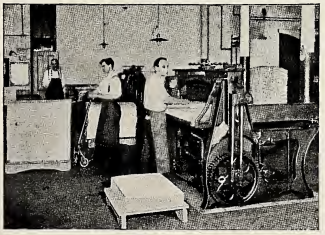
When the run comes off the press, the driers can be stacked directly on to a platform, where it is ready for another run; or it can be sent to the bindery—still on the platform—eliminating three or four handlings, and all loss from soilage.

Over 3,500 Users

148 Printers, 38 Publishers, 25 Bookbinders, 43 Lithographers and over 3,500 users in other lines are saving time, money and floor space through the use of the Cowan Trucking System. For the names of users and complete details of our 30-day trial offer, write to the

Cowan Truck Co.

517 WATER STREET, HOLYOKE, MASS.



At the cutting machine. There is never any waiting or any delay for lack of trucks, if you use platforms in multiple.

Partners for Better Printing

You—the Good Printer—have certain aims. We—the maker of paper—have certain aims. It happens that those aims are the same.

We both are trying to teach buyers of printing the fundamental need of quality.

We are trying to place printing where it belongs as one of the major forces in the selling of goods.

We are both preaching the doctrine of good illustrations, good typography, good printing, good paper.

If we co-operate closely in our efforts we will accomplish our joint aims more speedily.

Therefore, read our advertising in The Saturday Evening Post, Printing Trade Papers and other business magazines.

Remember our arguments and back them up when you are talking to customers. It doesn't take long for an idea to grow if everybody helps.

We are putting the whole force of our advertising into this work—and your customers are reading that advertising.

S. D. WARREN & CO.

Manufacturers of Standards in Coated and Uncoated Printing Papers

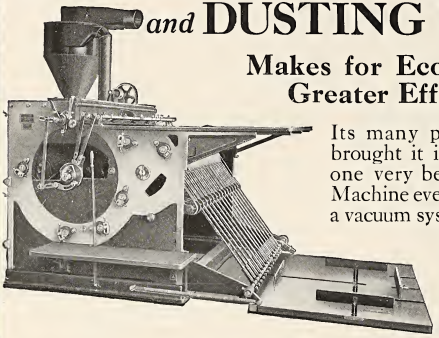
160 DEVONSHIRE ST. BOSTON, MASS.

(SD) *Warren's* (SD)

Coated Printing Papers

***Cameo**-Dull Coated—**Silkote**-Dullo-Enamel*
***Lustro**-Fine Glossy—**Cumberland**-Glossy*
***Printone**-Imitation Coated*

The RUTHERFORD
COMBINATION BRONZING *and* DUSTING MACHINE

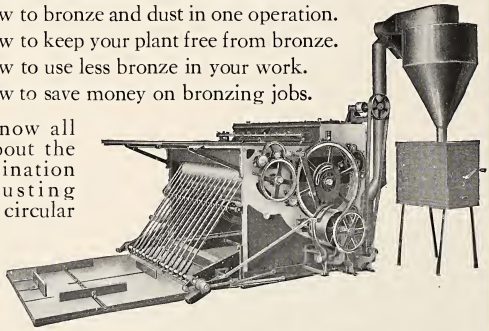


Makes for Economy and Greater Efficiency

Its many points of excellence have brought it in the foremost rank as the one very best Bronzing and Dusting Machine ever built. Being provided with a vacuum system, it is strictly a sanitary machine, keeps your bronzing department free from bronze dust, and results in a higher efficiency in operation.

Let Us Show You:

- How bronze can be laid on more easily.
- How to give the bronze greater lustre.
- How to keep the bronze more uniform.
- How to bronze and dust in one operation.
- How to keep your plant free from bronze.
- How to use less bronze in your work.
- How to save money on bronzing jobs.



We want you to know all there is to know about the Rutherford Combination Bronzing and Dusting Machine. We have circular matter containing full and complete particulars which we will gladly send to interested parties.

The Fuchs & Lang Manufacturing Company

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

Put It on the "Brown"

This is what you hear when machines
of other makes can not handle the job

Are We Right?

We make the largest number in sizes
and styles of any concern in
the business

33 Years' Experience

Made by

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro. DALLAS, TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

Panama-Pacific Exposition, Block 31, Machinery Hall
NORMAN F. HALL CO., Agents

The Journal Medal



Above we show a facsmile of the medal awarded to The Journal at the Ames Short Course in Journalism, March 22, 1915.

In a contest with hundreds of the better country weeklies of the state, The Journal was awarded first honors.

We are proud of the honor that has come to us and feel that our friends rejoice with us.

The general appearance of The Journal is due to the care exercised in the mechanical department, the high quality of paper used; The Journal is printed on Pattons "B" print, a grade of paper used by but few papers in the country; and the high grade of ink used; for twenty-five years The Journal has been printed with ink furnished by the Ullman Philpot Co., of Cleveland, Ohio.

From the Knoxville (Ia.) Journal, April 22

Page Four

NEW HAMPTON TRIBUNE.
PUBLISHED EVERY WEDNESDAY

Address all communications:
THE TRIBUNE
New Hampton, Iowa.

RATES OF SUBSCRIPTION:
One Copy one year in advance....$1.50
One Copy six months in advance....75c

Entered as second-class matter at the postoffice at New Hampton, Iowa, under the Act of March 3, 1879.

E. J. FEULING, Proprietor
New Hampton, - - - Iowa

WINNERS USERS OF THE SAME INKS

One of the interesting facts brought to light since the Ames Short Course for newspapermen, was the fact that the Knoxville Journal, the New Hampton Tribune, and most of the other winners of prizes were users of the Uhlman-Philpott Co's. news ink, which is sold by C. D. Jones of Toledo, Iowa.

The Uhlman-Philpott Co. and Mr. Jones are to be congratulated on their product.

A NARROW ESCAPE

Tuesday, while sharping posts with a circle saw, Mr. Hugh King, Sr., east of t[illegible] a

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New Hampton (Ia.) Tribune, April 14

Newspaper Prize-Winners Use U-P Ink

The Proof of the Pudding

IN the prize contest held by the Iowa State College under the Ames Short Course in Journalism, a large proportion of the prize-winners used Ullman-Philpott News Inks.

The clippings shown here are from two of the prize-winning papers. Read what they say about U-P News Ink.

The Ullman-Philpott Co.
Makers of high-grade inks for all general purposes and special inks for particular uses.
4811 Lexington Avenue
Cleveland, O.



THE printing trade can profitably utilize some of the prestige which Old Hampshire Bond has gained through our publicity advertising work.

By merely calling the attention of your customer to

Old Hampshire Bond

when you receive an order for business stationery, you will find that you are mentioning "the paper your customers know."

We have given active and helpful co-operation to a large number of printers; perhaps we can help you, if you will write us.

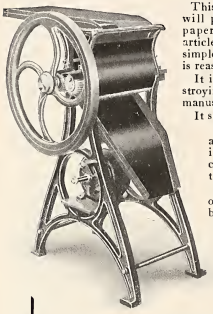
MEMBER
PAPER MAKERS
ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

Get More Money for Your Waste Paper



This Paper-Macerating-Machine will properly prepare your waste paper and make it an excellent article for packing purposes. It is simple in operation and the price is reasonable.

It is a reliable machine for destroying railroad and other tickets, manuscripts, waste paper, etc.

It saves the paper stock.

Made in four sizes to meet all requirements, and several improvements have been recently added for the protection of knives, gear, etc.

This destroyer is now a recognized necessity and should be in every auditor's office.

Send for descriptive circular.

Our other specialties are

Card Local Ticket Presses.

Card-Cutting Machines, both hand-fed and automatic.

Ticket-Counting Machines and Ticket-Tying Machines.

WE MAKE NUMBERING WHEELS RUNNING BACKWARDS.

Write and state your requirements

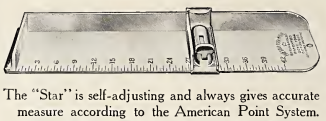
BLOMFELDT & RAPP COMPANY

108 N. Jefferson Street, Chicago, Ill.

"Nine-tenths of the delay on presses, through work-ups, are traceable to Composing Sticks inaccurately set."

¶ Don't blunder along with inaccurate, haphazard measures, expressing inefficiency and loss of time on imposing-tables and presses, but —

Use the Star Stick



The "Star" is self-adjusting and always gives accurate measure according to the American Point System. It can not be sprung by tight spacing and can be adjusted more quickly and easily than any other.

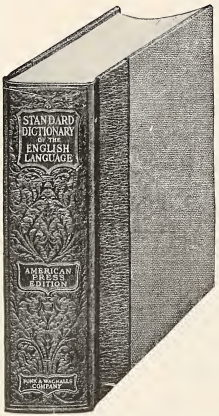
Save time and money by the exclusive use of the "Star," the accurate gauge

FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

The Star Tool Manufacturing Co.

"Tools of Quality for Particular Printers"

Springfield, Ohio, U. S. A.



Correct *and* Convenient Dictionary *for* Printers

By special arrangement with the publishers, we are enabled to offer the

AMERICAN PRESS EDITION

of FUNK & WAGNALLS'

STANDARD DICTIONARY

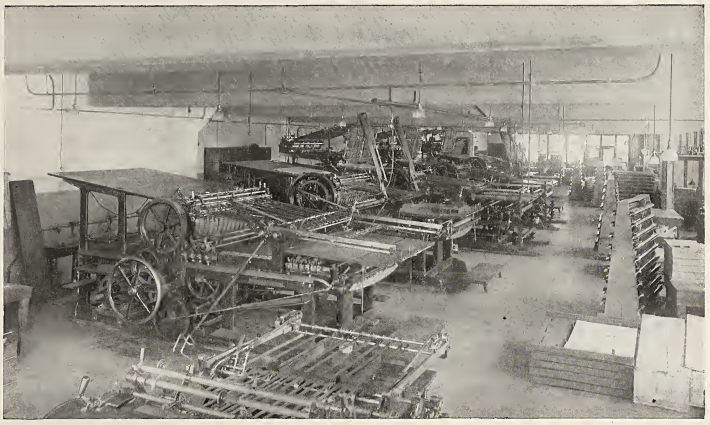
at an exceptionally low rate. This book is an abridgment of the Standard Dictionary. The words and phrases of that work have been carefully reviewed, and more than 62,000 of them in general and literary use are retained. This furnishes a rich vocabulary, in the definition of which more than 1,200 illustrations are used.

Especial attention is paid to capitalization and pronunciation in the Press Edition.

This dictionary is highly commended by leading scholars and educators of America and Great Britain. Though from a photograph, the cut does not do justice to the volume. It is 8 x 10⅝ inches in size, well printed, with attractive, durable binding. Red leather back, embossed in gold leaf; the sides are of heavy-weight dark green English buckram.

ADVERTISED PRICE, $7.50—OUR PRICE, $4.50, DELIVERED

THE INLAND PRINTER COMPANY, *632 Sherman St., Chicago, Ill.*



A View in a Printing Plant Driven Throughout by Westinghouse Motors

Insurance Against Shutdowns

USE

Westinghouse Electric Motors

They will:

1. Give you the best insurance against breakdowns.
2. Help you to reduce your operating costs.
3. Help you to increase your daily output.
4. Protect your machines from injury.
5. Protect your men against accidents.
6. Help you shorten the time in make-ready, inching and pulling proofs.

Let us tell you how this is possible.

Send for booklet 3185 Motor-Driven Printing and Cut-Making Machinery.

Westinghouse Electric and Manufacturing Co.

East Pittsburgh, Pa.

Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Bluefield, W. Va.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.

Charleston, W. Va.
Charlotte, N. C.
Chicago, Ill.
Cincinnati, Ohio.
Cleveland, Ohio.
Columbus, Ohio.
*Dallas, Tex.

Dayton, Ohio.
Denver, Colo.
Detroit, Mich.
*El Paso, Texas
*Houston, Texas
Indianapolis, Ind.
Joplin, Mo.

Kansas City, Mo.
Louisville, Ky.
Los Angeles, Cal.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
New Orleans, La.

New York, N. Y.
Omaha, Neb.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.
Rochester, N. Y.
St. Louis, Mo.

Salt Lake City, Utah.
San Francisco, Cal.
Seattle, Wash.
Syracuse, N. Y.
Toledo, Ohio.
Washington, D. C.
*W. E. & M. Co., of Texas.

The Monitor System

was the first commercially successful type of automatic electrical control for industrial power purposes.

It has proven absolutely dependable. It has behind it the skill and experience of the pioneer engineers of this particular field.

"Just Press a Button"

for full and complete automatic control of any motor-driven press or machine. No juggling of rheostat handles—every operation simple, safe and sure. The Monitor System embodies safety for man, motor and machinery.

MONITOR CONTROL SYSTEM

Ask nearest office for complete details.

Monitor Controller Company
111 South Gay Street, Baltimore

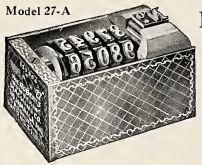
NEW YORK CHICAGO PHILADELPHIA BOSTON

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



No. 12345

Facsimile Impression
Size 1½ x 1⅝ inches.

UNEQUALLED RESULTS
MAXIMUM ECONOMY
No Screws
To Number Either Forward or Backward

In stock and for sale by all branches of the American Type Founders Co. and other Type Founders.

For General Job Work

Absolutely Accurate

Fully Guaranteed

Side Plates Without Screws

Always in Stock

Five Figure-Wheels



View showing parts detached for cleaning

Color-Plates Exclusively

Made by the DIRECT Process mean a true and faithful reproduction of detail and color value. Accuracy in register. Printing-plates of best quality. Lessen the cost of production.

Recommended by People Who Know Color-Plates

Advertising agencies—that demand service and quality.

Engraving houses (not equipped to do color-work) who have to take care of their customers who use color-plates.

Publishers and Printers—whose pressmen say that they have no trouble to produce the best results on the long runs.

"ARCO" Duo-tones, Three and Four Color Direct Process Plates are well recommended for depth and printing qualities. Made in an up-to-date plant. Made by skilled operators.

Send us your next order. We'll guarantee to make good.

ART REPRODUCTION COMPANY

DESIGNERS AND ENGRAVERS
MULTI-COLOR PLATE SPECIALISTS

412-420 ORLEANS STREET Phone Franklin 2181 CHICAGO, ILL.

VISITORS
to the Exposition

are extended a cordial invitation to visit us during their sojourn in Chicago—June 19 to 26.

We want very much to meet you and have you become acquainted with our organization and the possibilities it offers in the way of a *profitable* side-line to your business.

WM. FREUND & SONS
STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS, STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

Always in the Lead
"IDEAL"
GUARANTEED FLAT GUMMED PAPERS

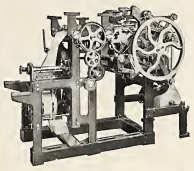
As the sun rises in the East and sets in the West, so "IDEAL" Gummed Papers, with equal regularity, give perfect satisfaction.

They can be printed on any press, in any number of colors, without any more trouble or waste than ungummed stock.

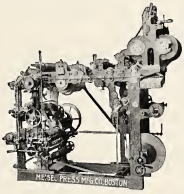
Stocked in every city throughout the United States.

SHEETS OR ROLLS.
Samples furnished on request.

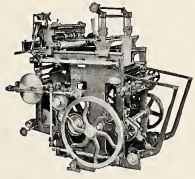
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BROOKFIELD, MASS.
NEW YORK CHICAGO CINCINNATI



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MEISEL PRESS MFG. CO.
944-948 DORCHESTER AVENUE
BOSTON, MASS.

Knowledge of Mechanism of the Linotype

is a valuable asset for an operator. It makes his work easier, opens another avenue to employment, and usually swells the pay envelope.

Many successful operators have taken courses in mechanism at the INLAND PRINTER TECHNICAL SCHOOL and all express regret that they did not do so earlier.

The enterprising operator who studies the mechanism of the linotype will be prepared for any opening that might require that kind of knowledge.

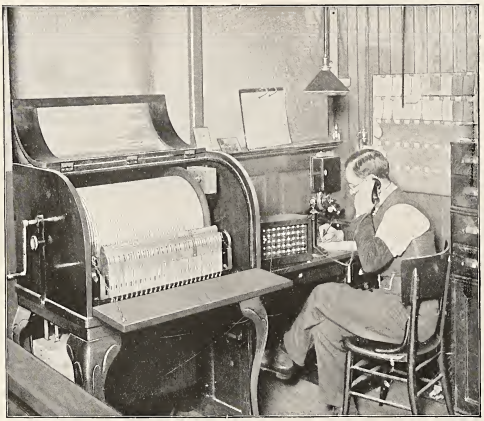
You can learn how to operate or learn linotype mechanism entire, or study special parts and movements at the

INLAND PRINTER TECHNICAL SCHOOL

632 SHERMAN STREET, CHICAGO, ILLINOIS

"Machine Composition" is a booklet that gives information concerning the school and some of its graduates. You can have it for the asking.

Is There Such a Thing as "Cost Control"?



—There is!

It is coincident with the *Machine Output Control* afforded by the

NATIONAL MACHINE RECORDER

A distinctly new method in Scientific Shop Management and a tremendous stride forward toward

Maximum Shop Efficiency

This Record furnishes a *Written Record of Facts* automatically written by the producing machines themselves with mechanical precision and unerring accuracy.

Booklet tells how

UNITED STATES MACHINE RECORDER CO., Inc., 111 Broadway New York City

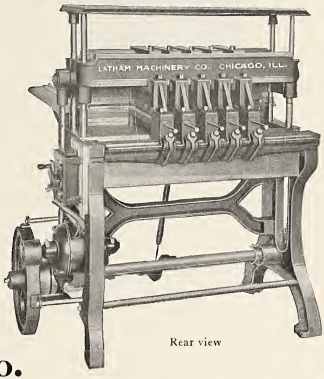
A NEW MONITOR MONEY-MAKER

Latham's Monitor Multiple Perforator

For Checks and Receipts

A very heavy round hole Perforator to make a thirty-inch cross-line perforation. Equipped with five stub-line heads for perforating six sheets with six checks on at one operation.

In use by many of the best houses.
Built up to the standard of all Latham Monitor Machines.



Rear view

Manufactured by

Latham Machinery Co.

NEW YORK, 124 White Street — Ann and Fulton Streets CHICAGO — BOSTON, 130 Pearl Street

See That Trade-Mark? →





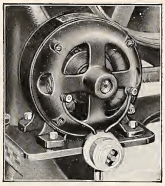
What Does It Mean to You?

1. It is put there for your benefit—to identify the knife that will give you 10 to 50 per cent longer wear; the knife that is now used exclusively by most of the larger printers, those who must have quality.

2. It is the guarantee of a firm organized in 1837 that you will be satisfied in every respect and get more for your money than you ever have before. It is worth a try-out, don't you think so?

There are many other reasons—all we ask is that you try our knife. That will show you.

The L. & I. J. WHITE CO., *33 Columbia Street,* Buffalo, N. Y.



Drive Your Linotype or Intertype
with a Holtzer-Cabot Motor and

Save Yourself Needless Expense

There is no waste of current in our individual motor drive.

We Adapt Our Motors to the Service Required, No Matter What That Service Is

In the printery you will find them driving linotypes, saw-trimmers, stitchers, perforators, etc.

Building motors, as we do, for universal service we can be of help to you.

THE HOLTZER-CABOT ELECTRIC COMPANY
CHICAGO, ILL., and BOSTON, MASS.

Satinette Halftone Writing

High Finish, Unwatermarked, White Wove

17x22-20, 24
22x34-40, 48

PRICE - - - 10c LB.

Parker, Thomas & Tucker Paper Co.
535-539 S. FRANKLIN STREET, CHICAGO

Tympan Gauge Square

FOR QUICKLY AND ACCURATELY PLACING THE GAUGE PINS ON A PLATEN PRESS.

Made of transparent celluloid, ruled in picas. Size, 3⅜ x 8½ inches.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
632 SHERMAN STREET - - - - CHICAGO

Speed **THE OSTERLIND JOB PRESS** Quality

¶ How are you printing your small jobs—on a scissors-type smash-bang job press or on a silent, high-speed, flat-bed, hand-feed, OSTERLIND Job Press? ¶ Tripling the speed triples the profits and divides the overhead by three. ¶ You'll find that you can handle a line of work you never even contemplated heretofore, besides taking care of what you already have. ¶ Write and ask for Folder A.

March 20, 1915.

Mr. A. F. Osterlind, President,
Osterlind Printing Press Co.,
Saint Paul, Minn.

Dear Sir:

We wish to express to you our pleasure at the performance of your twn presses recently installed in our plant.

As you know, the writer has been somewhat acquainted with your development of this press, and when we purchased them, it was done with the full realization of what the press would accomplish; but we must say that the actual work they are doing in our plant far exceeds our expectation of them.

At the writing of this letter, the presses are running at a speed of about 3,500 an hour, and this on a very fine grade of work, which ordinarily we were doing on a pony press, at the rate of about a thousand an hour.

From our standpoint, the presses are an unqalified success. If we could not purchase new ones, we doubt if you could buy these from us at any price.

Yours very truly,
THE PIONEER COMPANY
C. H. Rhodes
General Manager.

March 18, 1915.

Osterlind Printing Press & Mfg. Co.,
St. Paul, Minn.

Gentlemen:

After using one Osterlind Press for about six months—which was, as we understand it, your master press—we ordered three more, which we have been running for about two months. They appear to be all right in every way and are giving us first-class service. We can do more work, and better work, than upon any small size press we have ever used.

We have decided to order two presses for the Eagle Printing Company, two for the Pioneer Company, and two for the Farnham Printing & Stationery Company.

Yours truly,
McGILL-WARNER COMPANY
E. S. Warner.

April 6 1915.

Mullowney Printing Co.,
503 3rd St. S., City.

Attention Mr. J. B. Mullowney.

Dear Sirs:

Confirming our conversation of the other day, we have given the Osterlind Job Press a thorough try-out on all classes of work, and are positively satisfied that it more than meets the promises of the manufacturers.

We therefore recommend it to you unreservedly. To answer the items of your inquiry definitely we will say:

First—In output, it is equal to three good job presses. We have been able to feed sheets measuring 12x19. We had one job on it which was turned out in first-class manner, where the type-form measured 11¼ x 19, and the sheet measured 12 x 20.

Second—The impressions have averaged from 2,500 to 4,500 per hour, depending upon the class of work turned out.

Third—It has given accurate register on particular color jobs.

As further evidence of our complete satisfaction with this press, it will interest you to know that we are negotiating purchase of more of them. Yours very truly,
THE PRINTING SERVICE COMPANY
By J. J. Reusch, President.

OSTERLIND PRINTING PRESS & MFG. COMPANY
ST. PAUL, MINNESOTA

I. H. DEXTER
27 Walker St., New York City

MILLER & RICHARD
Toronto and Winnipeg, Canada

B. H. McCAIN & SON
431 So. Dearborn St., Chicago

This firm has specialized for many years in the manufacture of proof presses. Our first success was the Potter Proof Press, and it is to day the most popular proof press made. Next we brought out the Poco Proof Press, which has enjoyed a wide sale among the smaller shops. Recently we announced the new Hacker Hand Press, a machine of the highest caliber for printing-plants that seek the most efficient results.

Our line represents a thorough and wide experience of the proving problem. You can rely on it as good machinery and you can expect the design to be adapted to your needs.

Sold by the dealers, but enquire of us.

Horace Hacker & Co.

312 North May St., Chicago



POTTER PROOF PRESS

No. 1 Size:	11x25 in.	Price $150
No. 2 Size:	16½x25 in.	Price $200

The Potter Proof Press is the general all-around composing-room proof press. It has feeding guides, grippers and a trip so that the sheet can be carried by the cylinder. This means not only cleaner proofs, but registered proofs. The registration is quick as to margins, and with a little care process plates can be proved well on it.

Because of its adaptability to all kinds and grades of work and its construction along familiar lines the Potter Proof Press has earned a place in nearly every good plant in the United States.

Better proof pays.



POCO PROOF PRESS

Size 12x18 in.

Price of Press $60. Price of Stand $10

The Poco Proof Press is a handy little machine for the job shop. It was made with the idea of giving better proof than is possible with mallet and planer or old-style roller proof presses and of still being sold at a reasonable price.

The press takes remarkably good proofs. It is as simple as could be. Every printing-office, however small, can and should afford one.

However, the little press has proved so efficient many larger plants have installed them to increase their proving facilities by relieving the larger proof presses of the small work.

Better proof pays.



HACKER HAND PRESS

Size 17x25 in.

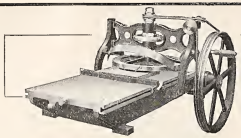
Price: $300. Price Inking Device: $85

The Hacker Hand Press is the highest grade machine thus far made. It is intended to stand up under the severest impression and to do it without loss of accuracy.

The difficult and exacting proving jobs are adequately handled on the new press on account of the care and thoroughness with which it is built. Nothing has been spared that could improve its quality. For example, all the bearings affecting the impression and the register are ball-bearings; and the machined parts controlling the type-space are tested to .001 in. accuracy.

This press is useful for all kinds of proving, but it is especially valuable to do make-ready on.

Better proof and preliminary make-ready pays.



TYPE-HI PLANER

New Model No. 2, Ball Bearing.
Capacity 14x20 in. Hand or Power Drive.
Send for complete information.

"Planer" Facts

"Raleigh, N. C., April 25, 1915.

"I consider the Type-Hi machine a most valuable asset to my equipment. I would not be without it for three times its cost. I don't see how any press-room, large or small, can afford to be without this machine. Wishing you much success, I am Yours truly, B. F. ELLIS."

TYPE-HI MANUFACTURING COMPANY, *Inc.*, Syracuse, N. Y.

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

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A Magazine of Printing Made in America for American Printers

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Motor Attachment
(*Unexcelled*)

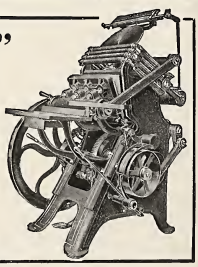
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Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Practically Any Press Speed

from about 300 I. P. H. minimum, to the maximum capacity of the press may be obtained on job or cylinders driven by individual

KIMBLE PRINTING PRESS MOTORS

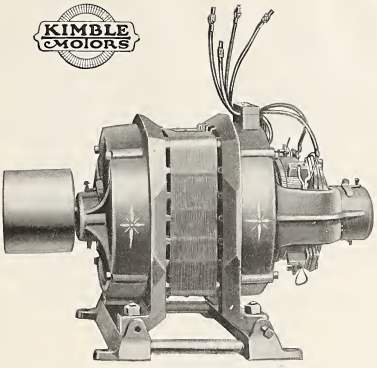
You always have the right speed for every job, because of the very wide Kimble speed range and the finely graded steps.

With the right speed—the throw-off is used less—spoilage is less—a greater number of impressions per hour secured.

Every reduction in press speed—reduces (almost proportionately) the current used and metered. You only pay for the "juice" you *use* with Kimble Alternating Current Motor drive.

There are other advantages and economies effected by "Kimbleizing"—all explained in the Red Catalog and Booklet.

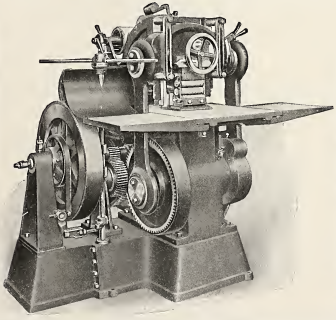
KIMBLE MOTORS



Would you like to read what users say about Kimble? Ask us. It will open your eyes to what you are missing.

KIMBLE ELECTRIC COMPANY
635 North Western Avenue, CHICAGO, ILL.

Speed and Accuracy—the two Big Essentials—are Embodied in "The Modern" Die and Plate Presses

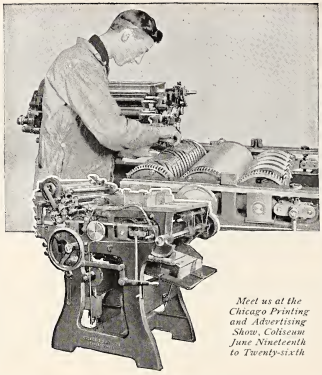


Also the following Special Features— They will print in center of a sheet 18 x 27 inches from a steel die or plate 5 x 9 inches—their speed and class of work can not be improved upon—they ink, wipe, polish and print at one operation.

Every machine we turn out undergoes the severest test, and we guarantee each press to uphold our claims in every respect.

MODERN DIE & PLATE PRESS MANUFACTURING COMPANY
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7,000 to 8,000 Impressions per Hour



Meet us at the Chicago Printing and Advertising Show, Coliseum June Nineteenth to Twenty-sixth

Easy to Adjust

NO feature of the Stokes & Smith Rapid Rotary Printing Press will appeal to the practical printer more strongly than the one shown in the illustration.

By turning a crank the entire feed-table can be raised, and by another simple operation of loosening a locking bolt, the entire inking mechanism can be swung away from the cylinders; this completely exposes the plate, impression and delivery cylinders so that the pressman can conveniently attach his curved plates, make ready and complete other adjustments. The inking mechanism is accessible from all sides and the hand-wheel for turning the cylinders forward and backward is in convenient reach of the adjuster at all times.

The press as a whole presents no new difficulties to the printer, but even solves some of the old ones.

With such ease of adjustment, and a production of 7,000 to 8,000 impressions per hour, the Stokes & Smith press offers to the printer increased opportunites for profit on long runs of commercial work.

A few printers are somewhat skeptical about our claims for production, but they have been frequently substantiated and even exceeded by our customers, and can easily be proved by actual demonstration.

Catalog and complete information on request.

Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

SAVE HALF YOUR REGISTERING COST

By using THE TAYLOR REGISTERING PROJECTOR, forms can be made up to register *in the composing-room* in one-half the imposition time required by any other method. This new apparatus makes it *unnecessary to register forms on the press.*

If you put but three register cylinder forms to press a week it will pay you well to investigate this new registering method.

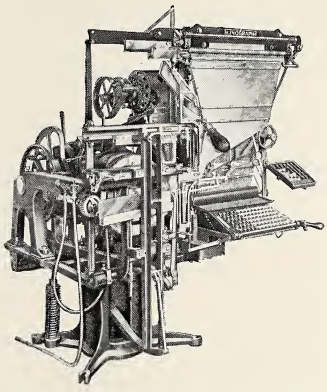
THE TAYLOR REGISTERING PROJECTOR
will be demonstrated at the Third National Printing and Allied Trades Exposition, at the Coliseum, Chicago, June 19 to 26, 1915

ARTHUR K. TAYLOR *INVENTOR AND MANUFACTURER*
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THE LINOGRAPH

The Wonderful Composing Machine

THE LINOGRAPH *is a wonderful* machine—wonderful in simplicity of mechanical design, in efficiency, in its adaptability to large and small printing offices alike.



BUILT FOR SPEED, RELIABILITY—AND MORE PROFIT FOR THE PRINTER

It is different in many ways from other styles of slugcasting machines.

Other styles of machines having the capacity for production the LINOGRAPH has, not only cost hundreds of dollars more—but are decidedly more expensive in operation and upkeep.

Consequently, the office equipped with a LINOGRAPH produces composition at a lower cost per 1,000 ems than is possible in the office of his competitor with the higher-priced, higher-cost-to-maintain machines.

In fact, the possessor of a LINOGRAPH has many advantages over the office not so equipped.

The LINOGRAPH not only reduces composition cost in the larger offices, but makes it possible—almost compulsory—for the smaller offices to abandon the plodding way of setting type by hand.

The LINOGRAPH really has upset all traditions of machine composition.

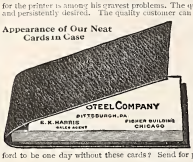
Are you interested enough to want further information on this wonderful machine? Then address

The Linograph Company

Davenport, Iowa

Effective Solicitation

for the printer is among his gravest problems. The quality customer is earnestly sought for and persistently desired. The quality customer can only be attracted and held by quality work. He is willing to pay the price if he can get what he wants. We have made the quality customer want



PEERLESS PATENT BOOK FORM CARDS

and while many are getting them, many are not because they have to be ordered from a distance. Let these people know you have the cards and you will get their business and hold it, and the cards will probably be the smallest item they will buy from you. They know you are a quality shop, because you handle these quality goods. You can not dodge that logic. The goods are the evidence. Can you afford to be one day without these cards? Send for prices to the trade. WRITE NOW.

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Engravers, Plate Printers, Die Embossers, 52-54 E. Adams St., CHICAGO



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ALLIGATOR STEEL BELT LACING

It held, and a full day's business was possible for the 'ride' at Riverview."

An efficient hinge fastener for any size belt; no tool but a hammer required.

May we send you catalog and free sample?

FLEXIBLE STEEL LACING CO.
522 S. Clinton St., CHICAGO

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This twentieth annual special edition surpasses everything heretofore published by the graphic arts trade press.

It contains an increased amount of text and advertising, ten intaglio prints, two of them two-color, and profuse illustrations in half-tone, shaded tone, two, three and four-color offset, and lithography, and about thirty letterpress designs. A three-color rotary intaglio print is the first picture of its kind ever published, and marks the beginning of a new era in color printing.

Weight, three pounds; sent post free on receipt of one dollar.

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The National Association of Employing Lithographers have spent over $3,500 in devising a *positive and reliable method* of cost-finding.

They Have Succeeded

This comprehensive treatise has been made into a book entitled "Cost Efficiency," including blank forms, and is offered to the printing trades at $10.00 per copy. *Sent postpaid on receipt of price.*

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ETC., ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, *$1.50 each part.*
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632 South Sherman Street **Chicago, Illinois**



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A better built, easier to operate, Underwriters approved can costing no more than old-style unapproved and 50¢ less than other labeled cans.

Operated by a natural grip of the handle and lever. Does not cramp the fingers.



Special funnels not required

Fills rapidly through the nozzle with regular funnel

No Leakage

No Waste

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No. 327 So. Clinton St., Chicago

We also make the Justrite 3 and 5 Gallon Safety Cans and Approved Oily Waste Cans.

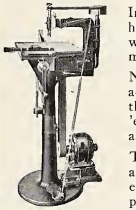


1 GALLON $1.50

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The Miller Saw Is Fast

No matter what operation is up, the printer can get to it in a jiffy with the Miller.



Miller Saw-Trimmer with Router and Jig-Saw Attachment.

In the average plant the type-high planing feature alone is worth the price of the equipment.

Note we state it to be the only accurate type-high planer for the printer—the Miller backs 'em all off the board for *speed,* as well as *accuracy.*

There is one machine needed above all other equipment in every plant with a press capacity of from one cylinder and a couple of platens up—*that's the Miller saw.*

Miller Saw-Trimmer Company

Point Building, Pittsburgh, Pa.

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc



All Engraver's Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

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John J. Pleger, the author, is an advanced exponent of the art, and has given the trade, in concise, comprehensive form, the benefit of his broad knowledge.

The smaller printer who has to do binding as a side line will find herein a mine of helpful information.

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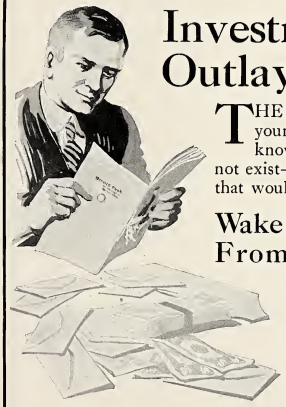


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TABLE OF CONTENTS — JUNE, 1915.

PAGE

All Eyes on Chicago During June..... 352
APPRENTICE PRINTERS' TECHNICAL CLUB:
Correct Spacing of Body Matter..... 355
Specimens, Review of..... 358
Youngest Apprentice, The..... 360
California Expositions, A Printer's Trip to the (illustrated) 372
Chicago Trade Press Association, Meeting of 350
Chicago Typographical Union, No. 16, Memorial Services of..... 381
Connecticut Typothetæ Holds Annual Election of Officers..... 384
CONTRIBUTED ARTICLES:
California Expositions, A Printer's Trip to the (illustrated)..... 372
Cub Reporter, The..... 327
From Paper-Mill to Pressroom — No. 5. — Paper-Making 377
How We Got Our Alphabet — No. X.— The Numerals 389
Outgrowths of Letterpress — No. 8.— Modern Mapmaking (illustrated)... 321
Proofreading and Authorities..... 333
Science of Make-Ready, The — No. 2.— The Press (illustrated)..... 329
CORRESPONDENCE:
Anent the "Solicitor Wanted" Question. 345
Does the Cut-Price Printer Set the Price for Printing? 345
Evolution of a Capital S, The..... 345
COST AND METHOD:
Go A-Visiting!..... 379
Guessing and Knowing..... 380
Mathematics or Emotion?..... 379
Cub Reporter, The..... 327
Daniels Printing Company Announces Incorporation 391
EDITORIAL:
Importance of the Right Word, The..... 339
Notes 337
Printers' Rollers 338
Wood Engravings 338
Foreign Graphic Circles, Incidents in..... 346
Henneberry, W. P., "Remembers" Men on Anniversary 394
Holden Progress, Unusual Treatment of High School Annual by the..... 392
How We Got Our Alphabet — No. X.— The Numerals 389
Illinois Press Association, Golden Jubilee of the (illustrated) 382
ILLUSTRATIONS:
First Principles 340
Pastoral — Drawing by Franklin Booth. 336
Royal Palm Avenue, Honolulu, Hawaii... 350

PAGE

Statue of Kamehameha the Great, Honolulu, Hawaii 344
Importance of the Right Word, The..... 339
Incidents in Foreign Graphic Circles..... 346
International Association of Manufacturing Photoengravers, Convention of the. 394
JOB COMPOSITION:
Type Designs in Imitation of Engraved Work 353
Look Out for This Man..... 391
MACHINE COMPOSITION:
Curved Slugs 351
Flour Mica Replacing Graphite..... 351
Keyrods Become Disconnected from Verges 351
Matrices Falling in Wrong Channels.... 352
Shearing of Matrix Toes on Long Line.. 351
Slug Trouble, An Unusual..... 351
Make-Ready, The Science of — No. 2.— The Press (illustrated)..... 329
NEWSPAPER WORK:
Cultivating Community Consciousness... 385
How to Get Rich..... 386
Is a Proper Make-Up a Fair Make-Up?. 386
"Legal Rates," The Chaos of..... 385
Review of Newspapers and Advertisements 387
Northwest Cost Congress, Third Annual... 370
Outgrowths of Letterpress — No. 8.—Modern Mapmaking (illustrated)..... 321
Paper-Mill to Pressroom, From — No. 5. — Paper-Making 377
PRESSROOM:
Assistance of a Press Machinist Required 369
Printing Cartons Double for Cutting.... 369
Setting of Cylinder..... 370
Slurring on Bank Checks..... 369
Variations in Electros Affecting Make-Ready 369
Printers' Rollers 338
PRINTING-HOUSE CRAFTSMEN, WITH THE:
How Can the Bindery Help the Printer? 349
How Can the Electrotyper Help the Printer? 349
How Can the Engraver Help the Printer? 348
How Can the Pressman Help the Printer? 349
How Can the Printer Help the Bindery?. 349
How Can the Printer Help the Electrotyper? 349
How Can the Printer Help the Engraver? 349
How Can the Printer Help the Pressman? 349
How Should Gold Inks Be Handled in Order to Get the Best Results?..... 348
What Causes the Packing on a Cylinder Press to Creep or Bunch Forward?.. 350
Why Can Not Woodcuts Be Made Type-High? 348

PAGE

PROCESS ENGRAVING:
Brief Replies to a Few Queries..... 341
Engravers Should Collect Prints of Engravings 341
High-Light Half-Tones Again..... 341
Iodin to Dissolve in Water..... 342
Now It Is the Offset Press..... 342
Photoengraving in Japan..... 342
Photography and Half-Tone in This War. 341
Rapid Drying of Gelatin Negatives..... 342
Proofreading and Authorities..... 333
PROOFROOM:
Choice of Spelling..... 343
Compounds and Use of Hyphens..... 343
Hyphens in Spelled Fractions..... 344
Punctuation 343
Shepard, Henry O., Commemorate Birth of. 394
Southworth, Constant, Made a Director of National Paper & Type Company..... 393
SPECIMEN REVIEW 361
Stoddart-Bell Electrotype Company, The... 391
THE MAN AND THE FIELD..... 371
TRADE NOTES:
American Offset Presses for Switzerland and Japan 391
Daniels Printing Company Announces Incorporation 391
Hartford Printing Press, The..... 392
Henneberry, W. P., "Remembers" Men on Anniversary 394
Holden Progress, Unusual Treatment of High School Annual by the..... 392
International Association of Manufacturing Photoengravers, Convention of the 394
Linotype Metal-Pot, Electrically Heated. 393
Look Out for This Man..... 391
Miller Platen-Press Feeders, Multiple Feeding Attachment for..... 393
Mohr Lino-Saw, The..... 392
"Poster Stamp Pointers for Poster Stamp Printers" 391
Shepard, Henry O., Commemorate Birth of 394
Southworth, Constant, Made a Director of National Paper & Type Company. 393
Specimens of Book and Catalogue Faces for the Linotype..... 391
Stoddart-Bell Electrotype Company, The. 391
Tatum Company, Samuel C., Representatives to Travel Western Territory... 391
Taylor Optical Projector for Registering Color Forms, The..... 391
Two-Color Attachment for Disk Platen Presses, A 393
Wood Engravings 338



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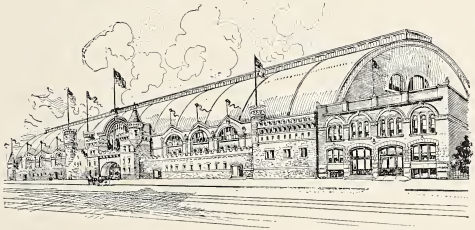
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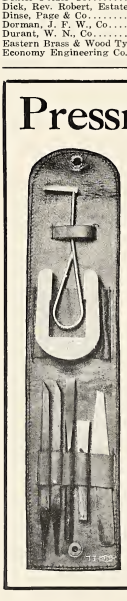
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INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	314
American Autopress Co.	295
American Electrotype Co.	318
American Folding Machine Co.	308
American Pressman	422
American Printer	418
American Printers' Roller Co.	427
American Steel & Copper Plate Co.	423
American Type Founders Co.	293
Anderson, C. F., & Co.	317
Anway, H. B.	398
Art Reproduction Co.	412, 427
Associated Advertising Clubs	430
Atchison, Topeka & Santa Fe R. R.	306
Babcock Printing Press Mfg. Co.	292
Barnhart Bros. & Spindler	399
Beckett Paper Co.	Cover
Berger & Wirth	297
Bingham's, Sam'l, Son Mfg. Co.	402
Black-Clawson Co.	400
Blatchford, E. W., Co.	401
Blomfeldt & Rapp Co.	410
Blomgren Bros. & Co.	403, 427
Boston Printing Press & Machinery Co.	418
Boston Wire Stitcher	311
British Printer	422
Britton & Doyle	305
Brown Folding Machine Co.	407
Brown, L. L., Paper Co.	307
Burrage, Robert R.	400
Butler, J. W., Paper Co.	289
Cabot, Godfrey L.	398
Calculagraph Co.	307
Carborundum Co.	306
Challenge Machinery Co.	319
Chambers Bros. Co.	316
Chandler & Price Co.	305
Chicago Paper Co.	404
Cleveland Folding Machine Co.	295
Cline Electric Mfg. Co.	427
Coes, Loring, & Co.	298
Colonial Co.	399
Cooper-Hewitt Electric Co.	404
Cowan Truck Co.	405
Crane, Z. & W. M.	401
Darrow Publishing Co.	398
Deutscher Buch- und Steindruecker	422
Dewey, F. E. & B. A.	403
Dexter Folder Co.	320
Dick, Rev. Robert, Estate	310
Dinse, Page & Co.	418
Dorman, J. F. W., Co.	401
Durant, W. N., Co.	400
Eastern Brass & Wood Type Co.	427
Economy Engineering Co.	400
Feuerstein, S. B., & Co.	401
Flexible Steel Lacing Co.	422
Franklin Co.	296
Freie Kunste	422
Freund, Wm., & Sons	415, 427
Fuchs & Lang Mfg. Co.	406
Gatchel & Manning	427
Globe Engraving & Electrotype Co.	315
Globe Type Foundry	427
Hacker, Horace, & Co.	417
Hamilton Mfg. Co.	303
Hammermill Paper Co.	299
Hampshire Paper Co.	409
Hare, Dudley L.	400
Hartnett, R. W., Co.	309
Hellmuth, Charles	318
Hempel, H. A.	401
Holtzer-Cabot Electric Co.	416
Hoyt, Arthur S., Co.	398
Huber, J. M.	403
Humana Co.	309
Ideal Coated Paper Co.	413
Illinois Electrotype Co.	427
Improved Appliance Co.	314
Inland Printer Technical School	414
International Correspondence Schools	313
I. T. U. Commission	302
Jaenecke Printing Ink Co.	307
Jones, Samuel, & Co.	318
Juengst, Geo., & Sons	319
Juergens Bros. Co.	427
Justrite Mfg. Co.	423
Kast & Ehinger	318
Keyser, E. C., & Co.	427
Kidder Press Co.	425
Kimble Electric Co.	419
King, Albert B., & Co.	398
Kohl & Madden Mfg. Co.	427
Latham Machinery Co.	415
Linograph Co.	421
Line-Tabler Co.	427
Ludwig, Paul	427
Manz Engraving Co.	427
Megill, E. L.	395
Meisel Press Mfg. Co.	413
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	290
Miller Saw-Trimmer Co.	423
Mittag & Volger	401
Modern Die & Plate Press Mfg. Co.	419
Monitor Controller Co.	412
Nashua Gummed & Coated Paper Co.	423
National Exposition Co.	431
National Lithographer	422
National Machine Co.	312
New Era Press	311
Newton, James	403
New York Machinery Co.	427
New York Revolving Portable Elevator Co.	401
Osterlind Printing Press & Mfg. Co.	416
Oswego Machine Works	291
Pacific Printer & Publisher	432
Paper Dealer	420
Parker, Thomas & Tucker Paper Co.	416
Penrose, A. W., & Co., Ltd.	400
Pioneer Paper Stock Co.	399
Pittsburgh White Metal Co.	401
Potter Printing Press Co.	300
Printing Art	426
Process Engraver's Monthly	422
Queen City Printing Ink Co.	294
Redington, F. B., Co.	398
Regina Co.	311
Riesner, T.	399
Ringler, F. A., Co.	427
Roberts Numbering Machine Co.	314, 412
Rouse, H. B., & Co.	314
Royal Electrotype Co.	317
St. Louis Sticker Co.	427
Scott, Walter, & Co.	299
Seybold Machine Co.	304
Shepard, Henry O., Co.	399, Insert
Simplex Mfg. Co.	400
Sinclair & Valentine Co.	313
Sprague Electric Works	315
Standard High-Speed Automatic Job Press.	301
Star Tool Mfg. Co.	410
Stationers Engraving Co.	427
Stokes & Smith Co.	420
Sullivan Machinery Co.	401
Swift, Geo. W., Jr.	427
Taylor, Arthur K.	420
Type-Hi Mfg. Co.	418
Ullman-Philpott Co.	408
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	399
United States Machine Recorder Co.	414
Wagner Mfg. Co.	395
Wanner Machinery Co.	400
Want Advertisements	395
Warren, S. D., & Co.	405
Western States Envelope Co.	425
Westinghouse Electric & Mfg. Co.	411
White, James, Paper Co.	310
White, L. & I. J., Co.	415
Whitlock Printing Press Mfg. Co.	316
Wiggins, John B., Co.	422
Young, Wm. R.	427

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MERGENTHALER LINOTYPE COMPANY
TRIBUNE BUILDING, NEW YORK

CHICAGO
1100 S. Wabash Ave.

SAN FRANCISCO
638-646 Sacramento St.

NEW ORLEANS
549 Baronne St.

TORONTO, CANADA: Canadian Linotype, Ltd.



Why Do Buckeye Covers Pay Best?

The question is comprehensively and conclusively answered by the "Buckeye Proofs" which we send free by prepaid express—if requested on your business letterhead.

The "proofs" will convince you, as they have already convinced thousands of other progressive printers, that BUCKEYE COVERS really do enable you to "give more for the money and get more for the work" than would otherwise be possible.

They *prove* to you, by the evidence of your own eyes, that BUCKEYE COVERS are *the best covers you can buy, regardless of price,* for the great majority of cover jobs.

The "proofs" also include a portfolio which shows how you can give your customers better service, and increase your own prestige and profits, by suggesting *envelopes to match* whenever you are taking an order for a catalogue or booklet.

Envelopes to Match can now be secured promptly, through any BUCKEYE COVER dealer, for any catalogue or booklet that has a BUCKEYE COVER—no matter what its size, shape, color or finish. You can get any style of envelope that may be wanted —including Improved Columbian Clasp and String-and-Button fastener.

Write for your set of "proofs" *now,* before you forget it.

The Beckett Paper Company

MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848

THERE'S A DEALER NEAR YOU:

BALTIMORE ..... Smith, Dixon Company, Division.
BIRMINGHAM .... The Whitaker Paper Co.
BOSTON ..... The Arnold-Roberts Co.
BUFFALO ..... The Alling & Cory Co.
CALGARY ..... John Martin Paper Co., Ltd.
CHATTANOOGA ... Archer Paper Co.
CHICAGO ..... J. W. Butler Paper Co.
James White Paper Co.
The Chatfield & Woods Co.
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The Central Ohio Paper Co.
CLEVELAND ..... The Union Paper & Twine Co.
COLUMBUS ..... The Central Ohio Paper Co.
DALLAS ..... Southwestern Paper Co.
DAYTON ..... Cincinnati Cordage & Paper Co.
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EDMONTON ..... John Martin Paper Co., Ltd.
GRAND RAPIDS .. Central Michigan Paper Co.
HOUSTON ..... Southwestern Paper Co.
INDIANAPOLIS .... Indiana Paper Co.
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LINCOLN ..... Lincoln Paper Co.
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LOUISVILLE ..... Louisville Paper Co.
MEMPHIS ..... Taylor Paper Co.
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MILWAUKEE ..... The E. A. Bauer Co.
Standard Paper Co.
MINNEAPOLIS .... McClellan Paper Co.
MONTREAL ..... Federal Paper Co., Ltd.
NASHVILLE ..... Graham Paper Co.
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OMAHA ..... Carpenter Paper Co.
PHILADELPHIA .. Garrett-Buchanan Co.
PITTSBURGH .... The Alling & Cory Co.
The Chatfield & Woods Co.
PORTLAND, ORE. Pacific Paper Co.
RICHMOND, VA.. Richmond Paper Co., Inc.
ROCHESTER ..... The Alling & Cory Co.
ST. LOUIS ..... Graham Paper Co.
ST. PAUL ..... Wright, Barrett & Stilwell Co.
SALT LAKE CITY Carpenter Paper Co. of Utah.
SAN FRANCISCO Zellerbach Paper Co.
SEATTLE ..... Richmond Paper Co.
SIOUX CITY ..... Western Newspaper Union.
SPOKANE ..... American Type Founders Co.
SPRINGFIELD, MASS. The Paper House of New England.
TOLEDO ..... The Central Ohio Paper Co.
TORONTO ..... The Wilson-Munroe Co., Ltd.
WICHITA ..... Western Newspaper Union.
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FOREIGN SELLING AGENTS
Henry Lindenmeyr & Sons, London, England.

THE INLAND PRINTER



JULY
1915

?

Do you know about SULLMANCO The up-to-the-minute Ink proposition That Appeals to every Job Printer.

The ink you want—as you want it, How you want it, when you want it!

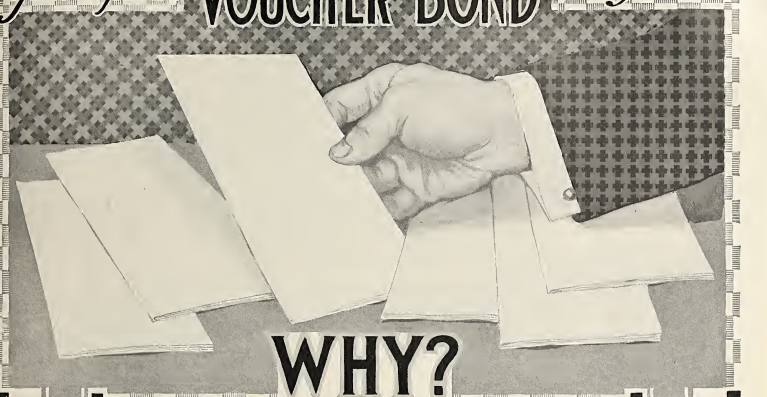
Have YOU received your Sullmanco Way Booklet? If not, write TO-DAY to any of the following Selling Agents.

ATLANTA — Keystone Type Foundry.
BALTIMORE — American Type Founders Co.
BOSTON — American Type Founders Co.
Carter, Rice & Co., Corp.
H. C. Hansen Type Foundry.
Keystone Type Foundry.
BUFFALO — American Type Founders Co.
Holland Paper Co.
CHICAGO — American Type Founders Co.
Barnhart Bros. & Spindler.
Keystone Type Foundry.
CINCINNATI — American Type Founders Co.
CLEVELAND — American Type Founders Co.
DALLAS — Barnhart Bros. & Spindler.
DENVER — American Type Founders Co.
Carter, Rice & Carpenter Paper Co.
DETROIT — American Type Founders Co.
Keystone Type Foundry.
DULUTH — Peyton Paper Co.
HARRISBURG — The Johnston Paper Co.
INDIANAPOLIS — C. P. Lesh Paper Co.
KANSAS CITY — American Type Founders Co.
Barnhart Bros. & Spindler.
Keystone Type Foundry.
Missouri-Interstate Paper Co.
LOS ANGELES — American Type Founders Co.
LOUISVILLE — Louisville Paper Co.
MILWAUKEE — Milwaukee Printers Supply Co.
Standard Paper Co.
MINNEAPOLIS — American Type Founders Co.
NASHVILLE — Graham Paper Co.
NEW ORLEANS — E. C. Palmer & Co.
NEW YORK CITY — American Type Founders Co,
Barnhart Bros. & Spindler.
H. C. Hansen Type Foundry.
Keystone Type Foundry.
OMAHA — Barnhart Bros. & Spindler.
Carpenter Paper Co.
Western Paper Co.
PHILADELPHIA — Garrett-Buchanan Co.
Keystone Type Foundry.
PITTSBURGH — American Type Founders Co.
PORTLAND, ORE. — American Type Founders Co.
READING — M. J. Earl.
RICHMOND — American Type Founders Co.
ROCHESTER — The Alling & Cory Co.
ST. LOUIS — American Type Founders Co.
Barnhart Bros. & Spindler.
Graham Paper Co.
ST. PAUL — Barnhart Bros. & Spindler.
SALT LAKE CITY — Carpenter Paper Co. of Utah.
SAN FRANCISCO — Pacific Coast Paper Co.
SEATTLE — Barnhart Bros. & Spindler.
SPOKANE — American Type Founders Co.
WASHINGTON, D. C. — R. P. Andrews Paper Co.
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Sigmund Ullman Co.

New York Chicago Cleveland

You'll pick VOUCHER BOND every time



WHY?

BUTLER BRANDS PAPER THE BEST

BUTLER BRANDS PAPER THE BEST

WATER—It has most to do with influencing color and appearance of paper. Finished paper can be no cleaner nor brighter than the water used will permit. While the pulp is forming, a constant flow of water passes through it in the washing and cleansing process until it reaches the paper machines, where the proportion is 95% water.

With these facts before you it is readily seen that a supply of clear, pure water is essential in making good paper.

Our Voucher Bond mill is fortunate in this respect. Every drop of water is pumped from a subterranean lake beneath the mill. The supply is inexhaustible, and it never varies in its analysis. There is no better water for making paper to be found anywhere. This will explain to you the reasons for the bright color of Voucher Bond.

It has
THE COLOR
THE FINISH
THE TEXTURE
THE PRICE

BUTLER·BRANDS PAPER THE BEST

Voucher Bond is desirable for use in small work, but particularly economical for big runs of Letterheads and Form Letters, for Order Blanks, Bill and Statement Heads, Manifold work and many purposes for which a substantial Bond Paper of very low price is to be preferred.

Voucher Bond is a member of the "Butler" line of Standardized Bond Papers. Get samples and know these lines.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. . . . . Milwaukee, Wis.	Mutual Paper Co. . . . . Seattle, Wash.
Missouri-Interstate Paper Co. . . . . Kansas City, Mo.	Commercial Paper Co. . . . . New York City.
Mississippi Valley Paper Co. . . . . St. Louis, Mo.	American Type Founders Co. . . . . Spokane, Wash.
Southwestern Paper Co. . . . . Dallas, Texas.	American Type Founders Co. . . Vancouver, British Col.
Southwestern Paper Co. . . . . Houston, Texas.	National Paper & Type Co. (Export only), New York City.
Pacific Coast Paper Co. . . . . San Francisco, Cal.	National Paper & Type Co. . . . . Havana, Cuba.
Sierra Paper Co. . . . . Los Angeles, Cal.	National Paper & Type Co. . . City of Mexico, Mexico.
Central Michigan Paper Co. . . Grand Rapids, Mich.	National Paper & Type Co. . . . . Monterey, Mexico.
National Paper & Type Co., Guadalajara, Mexico.	

J.W. BUTLER PAPER COMPANY CHICAGO

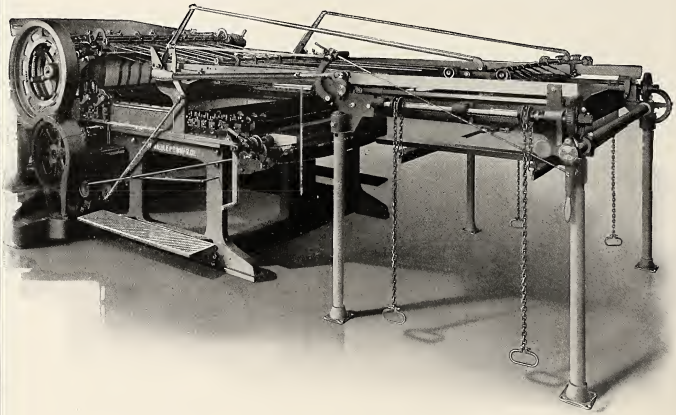
ESTABLISHED 1844

4-1

The Miehle

COMBINATION EXTENSION DELIVERY and LOWERING TABLE

WILL SAVE YOU MONEY IN THE HANDLING OF PRINTED SHEETS



Can be attached to all Front-Delivery Miehle Presses

WRITE US FOR PRICES AND DETAILED INFORMATION

Miehle Printing Press & Manufacturing Company

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

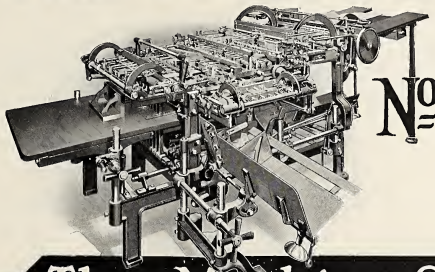
Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago	1218 Monadnock Block	Portland, Oregon	506 Manchester Building
New York, N. Y.	38 Park Row	San Francisco, California	401 Williams Building
Dallas, Texas	411 Juanita Building	Atlanta, Georgia	Dodson Printers Supply Company
Boston, Massachusetts	176 Federal Street	Philadelphia, Pa.	Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

DEXTER PONY FOLDER



No. 722

This Machine Saves

75% of this waste and floor space

SAVES — a mighty little word to be so important. But after all, it is the *savings* you effect in your plant that spell the difference between small and big profits.

This new Dexter All Around Circular and Jobbing Folder No. 722 is a waste saver, a time saver, a profit saver, also a life saver, for it enables you to put your folding girls at less tiresome and more profitable work.

Here is a folding machine that will care for an unusually wide variety of work — probably nine out of every ten jobs you handle which come within its size range. That is why it is such a safe and useful investment in every plant, large and small.

Note what it will do:

Pages.	Folds.
4	One fold
6 or 8	Two parallel folds
12 or 16	Three parallel folds
8	Two right-angle folds
16	Three right-angle folds
24 or 32	Two parallel, then two right-angle folds parallel to each other
24 or 32	Three right-angle and one parallel fold
16	Two right-angle and one parallel fold
12 or 16	Two parallel and one right-angle fold
12	Letter fold

Range of sheets sizes 6 × 9 to 24 × 28 inches. Signatures delivered into individual adjustable packing boxes at the rate of 3,000 to 5,000 an hour.

Sheets are registered at all right-angle folds. Nothing to watch. Simplicity and ease of adjustment perfected to the last detail. No machine we have ever turned out in our 35 years' folder experience has given such promise of universal satisfaction. We're so proud of it we want to tell you more about it. Write for information.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

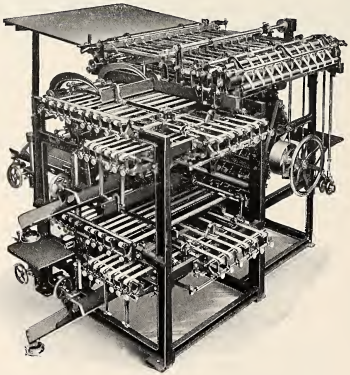
NEW YORK CHICAGO DETROIT PHILADELPHIA BOSTON
ATLANTA DALLAS SAN FRANCISCO TORONTO

(Dexter Machinery will be exhibited at the National Printing, Advertising and Allied Trades Exposition, Chicago, June 19th to 26th, Spaces 43 and 44.)



OUR GREATEST TRIUMPH

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE



MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce Street
TORONTO, CAN.: 114 Adelaide, W.

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

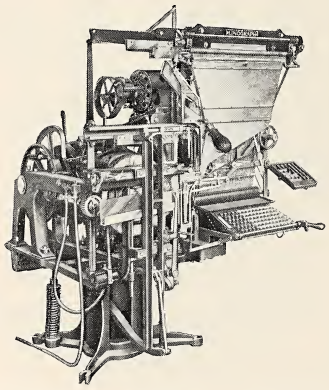
COES is Always Best!

INDEPENDENCE DAY THE LINOGRAPH

The Two Are Synonymous

When in the course of every-day events it becomes advisable to abandon the slow and obsolete method of setting type in vogue during Ben Franklin's time, with its attendant condition of servitude to the whims and idiosyncrasies of hand compositors, its absolute limitation of speed, and its tax upon the energy and profit of the printer—it is then that the liberty-loving, profit-seeking printer or publisher turns for relief to

THE LINOGRAPH



BUILT FOR SPEED, RELIABILITY—AND MORE PROFIT TO THE PRINTER

A steadily increasing number of LINOGRAPH users are

CELEBRATING THE DAY

that they installed a LINOGRAPH, and asserted their Independence. There is a place in the ranks for you. Touch off the fuse of action to-day—ask us for information.

The Linograph Company

Davenport, Iowa

THE SCOTT

All Size Rotary Perfecting Printing-Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The latest Scott All Size Web Press prints two colors on each side of the sheet. This machine is especially adapted for mail order catalogues and fine magazine printing.

EVERY LARGE PRINTING-OFFICE

can use one of these machines to advantage. In New York City there are four of these machines in operation; in Philadelphia, five, and others are scattered all over the country.

THERE ARE A GREAT MANY PRINTERS

who could use one of these machines, but unfortunately they do not know just what the machine is and what it is capable of doing. Our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward catalogue and descriptive matter about these machines.

WHEN SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue

Full Speed Ahead on Numbering Jobs——

¶ No need to slow down your cylinder presses on numbering jobs if you install the new AUTOPRESS NUMBERING MECHANISM. It saves time and money. : :

INDIANAPOLIS, IND.,
March 25, 1915.

AMERICAN AUTOPRESS CO.,
NEW YORK, N. Y.

Gentlemen:

This equipment (the AUTOPRESS NUMBERING MECHANISM) has been in our possession for some months and we are enabled by the use of this attachment to increase the speed of our AUTOPRESSES in numbering from 2,000 per hour to 4,500 and 5,000 per hour, and the high speed we are able to do with perfect accuracy on account of the fact that there is no plunger mechanism on this numbering machine and the motion is positive and without jerk. We are well pleased.

Yours very truly,
ALLISON COUPON COMPANY
(Signed) D. C. ALLISON

¶ You lock up numbering heads with type or plate matter. You can set the heads in a straight line, or at right angle to cylinder, or in both directions at the same time.

¶ No plunger action. No undue wear of the numbering heads.

¶ You can use as many numbering heads as you can get into the printing surface of your cylinder presses.

¶ You can print numbers consecutively, or duplicate the same number as many times as needed before printing the next one.

¶ Orders for the AUTOPRESS NUMBERING MECHANISM will be accepted for installation on all makes of cylinders.

¶ Price very reasonable. Mechanism guaranteed to be exactly as represented.

¶ Write for interesting particulars. Address the

American Autopress Company

(INCORPORATED)

110-112 West 40th Street **NEW YORK CITY**

OSWEGO MACHINE WORKS

On the OSWEGO River

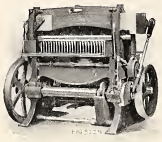
In OSWEGO County

Makes OSWEGO Cutters Exclusively

At OSWEGO City in

NEW YORK STATE

Sent on request: The remarkable list of Oswego Contracts, embracing the entire globe.



Oswego Auto



Oswego Power



Oswego Lever



Oswego Semi-Auto

Cutting Machines Exclusively — Ninety Sizes and Styles — 16-inch to 84-inch. For Paper, Board, Cloth Foil, Leather, Celluloid, Rubber, Cork, Etc.

OSWEGO MACHINE WORKS, NIEL GRAY, JR., PROPRIETOR
OSWEGO, NEW YORK, U. S. A.

THE
UNIVERSAL..PRESSURE..QUOIN



IS THE BIGGEST LITTLE ? THING OFFERED IN YEARS TO THE PRINTER

NEW METHOD
REQUIRES 2 QUOINS ONLY
TREMENDOUS PRESSURE
DISTRIBUTED
THROUGHOUT THE CHASE
WHERE REQUIRED
BY
SCREW PRESSURE

PRINTING PROFITS MELT AWAY

COLD FACTS

ONE OF THE REASONS.....IS
THE PRINTERS NEGLECT...TO FIGURE CORRECTLY
SUCH.....LITTLE ? ITEMS.....AS LOCK UP TIME.

DO YOU REALIZE.....THAT TO LOCK
A CHASE CONTAINING SIXTEEN
SMALL QUOINS.....YOU ATTEMPT
TO LOCK IT 48.96 OR POSSIBLY 122
TIMES—SMALLER FORMS IN PROPORTION

DON'T.....SAY.....BOSH

THE COMPOSITOR GOES OVER EACH
SMALL QUOIN AT LEAST THREE
TIMES.....A CORRECTION
MULTIPLIES IT.....BY TWO
THE PRESSMAN.....THEN
REPEATS THE OPERATION
THE NUMBER OF YOUR LOCK UPS PER DAY
AT AVERAGE TIME CONSUMED PLUS
COST....PER HOUR WHEN MULTIPLIED
BY THREE HUNDRED WORKING DAYS
SPELLS.....A SAVING OF
50 TO 75% BY USING
UNIVERSAL FULL LENGTH QUOINS.

OLD
METHOD
REQUIRING
MANY SMALL QUOINS
EACH QUOIN
REQUIRING
MANY
ADJUSTMENTS



Maintains a Straight Edge Next to Form . . . Which Is Always Locked Up Perfectly True

EQUIPMENT DEPARTMENT

The Queen City Printing Ink Co.

CINCINNATI BOSTON PHILADELPHIA CHICAGO ROCHESTER
KANSAS CITY DETROIT MINNEAPOLIS DALLAS ST. PAUL

?

The only legitimate question about buying a

Potter Rotary Offset Press

is how soon to buy it.

Its adaptability to all the demands of the art, its excellence of design and construction, its proved superiority when tested by practical comparison, prove true the adage—

If It's a POTTER, It's the BEST

One of the leading lithographers of America writes us:

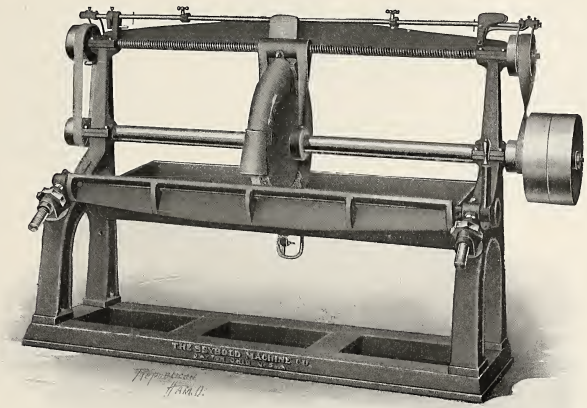
"The flattering reception accorded our Calendar gives us another opportunity for congratulating the Potter Printing Press Company on turning out a press capable of producing such work."

POTTER PRINTING PRESS COMPANY

PLAINFIELD, N. J.

CHICAGO	ATLANTA, GA.	SAN FRANCISCO
Champlin Mfg. & Sales Co.	J. H. Schroeter & Bro.	The Bickford Printing Mach. Co.
343 So. Dearborn St.	135 and 137 Central Ave.	507 Mission St.

The "Seybold" Automatic Knife Grinder



ANY user of cutting machines who grinds one or more knives a day will find the acquisition of a Seybold Automatic Knife Grinder a paying investment. This Grinder removes barely enough metal to put a keen edge on the knife. The saving on knives together with the saving in the cost of grinding are items of considerable importance, aside from the fact of its being a great convenience to grind your own knives. Complete specifications and full particulars gladly sent upon application.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

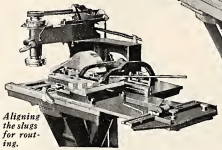
Main Office and Factory, DAYTON, OHIO, U. S. A.

New York.....151-155 W. 26th Street	Dallas, Texas.....The Barnhart Type Foundry Co.
Chicago.....112-114 W. Harrison Street	Toronto, Canada.....The J. L. Morrison Co.
Atlanta, Georgia.....J. H. Schroeter & Bro.	Winnipeg, Canada.....Toronto Type Foundry Co., Ltd.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

Miller Lino Slug Router

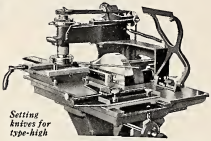
A New Miller Money Maker



Aligning the slugs for routing.

Attached to Special-Purpose Saw-Trimmer at Factory

$150



Setting knives for type-high

Attached to Universal Saw-Trimmer at Factory

$150

Dead Lino Slugs cost you nothing—get an extra profit before you melt them

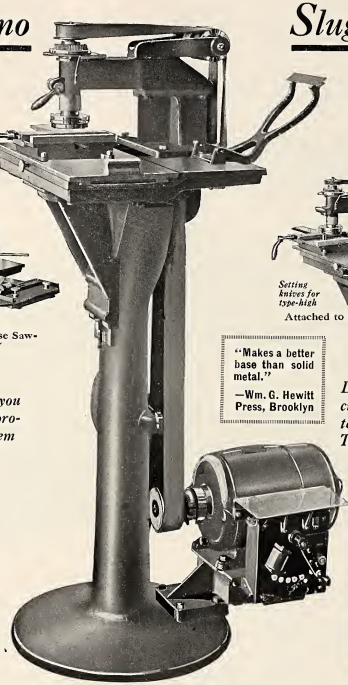
"Makes a better base than solid metal."

—Wm. G. Hewitt Press, Brooklyn

Does not interfere with cutting slugs when attached to Miller Saw-Trimmer



Routed for cut in less than two minutes



A Separate Machine with Motor - **$250**



A better base for tacking than wood or solid metal

Makes Lino Slugs into metal base

type-high with cuts of any thickness

What It Does

Makes metal base from Lino slugs
Makes metal base for every cut
Makes metal base for halftones
Makes metal base for line plates
Makes metal base for electros
Makes metal base for stereo shells

What It Saves

Saves immensely in justification
Saves all intricate mortising
Saves hours of difficult make-up
Saves time galore in the lock-up
Saves endless trouble in mounting cuts
Saves 90 per cent of your storage space

MILLER SAW-TRIMMER CO. PITTSBURGH

30 Days Free Trial. Order today—shipped tomorrow

Make Your C&P's Produce High-grade Printing

—the class of Printing that yields the better profits.

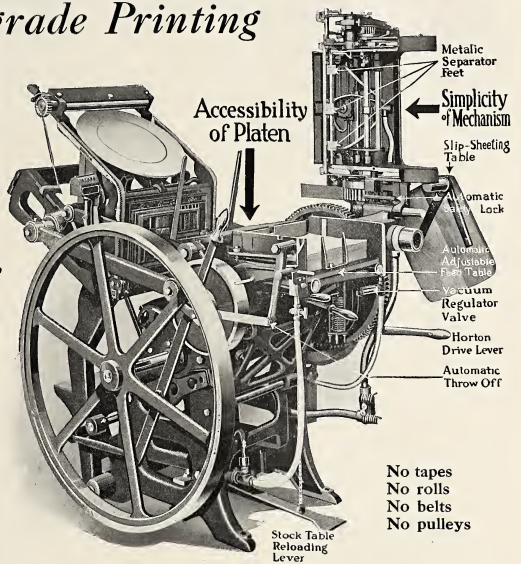
Ask for a set of our famous

"Run of the Hook" Specimens

Some printers say the color work was never printed on C&P Presses.

It never was until a Miller Feeder Combinationmade it possible.

The only Feeder providing for slip-sheeting.

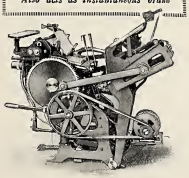


No tapes
No rolls
No belts
No pulleys

Miller Platen Press Feeders

are making *"double money"* on thousands of jobs that last year were run at a break-even price on cylinder presses. Perfect distribution as exemplified by the Doyle-Allen Ink Distributor; perfect feeding—accurate, uniform, constant, as performed by Miller Feeders, have made the C&P the biggest profit maker in the game.

Showing Horton Drive included in motor equipment. Any speed desired by simply raising or lowering the lever. Eliminates pulleys. Also acts as instantaneous brake



Feed your envelopes flat—4000 per hour with Miller Feeder. Ask us—we'll tell you how this is easily done

Ask us for a copy of

"The Job that *sold* two Miller Feeders"

MILLER SAW-TRIMMER CO. PITTSBURGH

Eternal Vigilance

A Few Typical Pieces of Equipment



No. 941 Chase Rack (Steel)



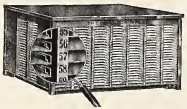
No. 636 Steel Platen Pressroom Cabinet



No. 549 Steel Adman Cabinet



No. 657 Steel Unit Galley Cabinet



No. 723 Steel Imposing Table for Galley Storage



No. 783 Steel Bindery Table with Casters

is the price of supremacy. Hamilton equipment is not only made to meet the latest ideas of efficiency in the printing-plant, but in some respects goes even farther and blazes the way for new methods for the printer.

Herewith are shown a few examples of efficient up-to-the-minute steel equipment produced within the last few months by the Hamilton organization. It will pay any printer to look over this list with care, as it contains space-saving, time-saving articles absolutely necessary to any printer who is interested in reducing costs.

Send for complete description of the articles that interest you. This information may be secured either direct or from your nearest dealer.

The Hamilton Manufacturing Company

Main Offices and Factories, TWO RIVERS, WIS.
Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE-FOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago



ONE little Carborundum Stone added to your print-shop equipment will save time, save stock, save trouble.

It will keep the paper-cutter knives always keen, smooth, true—cutting—it will lessen the need of grinding—and you can use it without taking the knife from the machine.

The stone cuts the edge on the knife—two or three strokes and the knife will cut clean without feathering the stock.



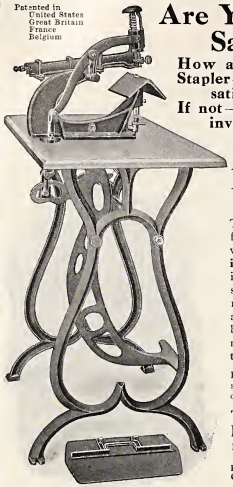
Ask for the

CARBORUNDUM MACHINE KNIFE STONE

From your hardware dealer or direct, $1.50

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
1643-47 Haddon Avenue, Camden, N. J.
Progress Typewriter Supply Co., Ltd., London, England, European Agent

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

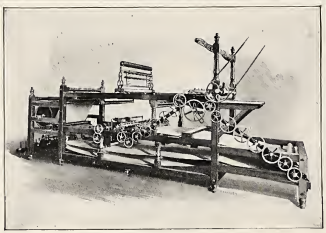
Duplex vs. Scott

TO NEWSPAPER PUBLISHERS

We call your attention to our patents No. 814,510 of March 6, 1906, and No. 1,139,159 of May 11, 1915, under which we have recently instituted an action, in the United States District Court for the District of New Jersey, alleging infringement thereof by the so-called "Multi-Unit" press manufactured by the Walter Scott Co., of Plainfield, N. J. The issuance of the latter patent was delayed by the action of said Company who procured the institution of interferences with said earlier patent and with the application for the later patent in the United States Patent Office, which interferences, after a contest lasting several years, have now been decided in our favor and adversely to the Scott Co. Other prior interferences in which said patents or applications therefor had been involved were also decided in our favor.

We have instructed our Attorneys to take such legal action as may be necessary to fully protect our rights under said patents. Respectfully,

DUPLEX PRINTING PRESS CO.
Battle Creek, Mich., June 1, 1915.

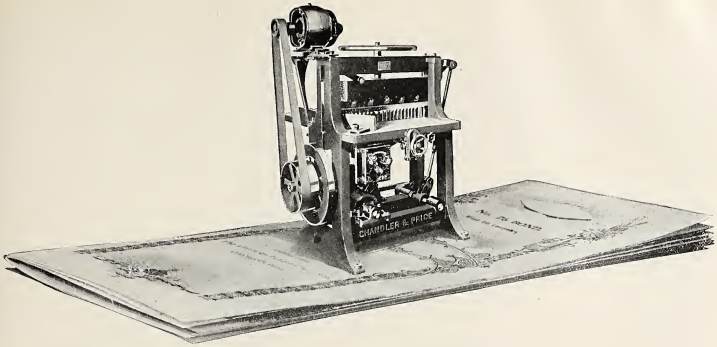


Style C Double-Deck Ruling Machine

This cut shows our Style C Double-Deck Ruling Machine, which will do the most complicated striking on both sides of the sheet at one feeding. It is guaranteed to do absolutely perfect work. It is imperative that a ruling shop, in order to compete successfully, should have one of these machines.

The W. O. Hickok Mfg. Co.

Paper-Ruling Machines and Pens, Bookbinders' Machinery
HARRISBURG, PA., U. S. A.
Established in 1844 Incorporated in 1886



Like Buying a Good Bond

Buying C-P Cutters is like buying good securities—a sure, safe investment. C-P Cutters and Presses represent tangible assets of known *cash value* and known *earning power.* Don't just spend your equipment money; *invest it* in a

C-P Power Cutter

These cutters are built in three sizes, 30", 32" and 34", and are shipped set up, ready for use. The power mechanism, consisting of Worm and Worm Wheel Drive, entirely enclosed in a dust-proof casing, is attached to the lower Braces of the Side Frames under the Table, out of the way of the operator. The Worm Wheel revolves in an oil bath, making it run noiselessly and with the minimum of friction. The casing, besides protecting the moving parts from dirt and clippings, provides ample support for the Worm Shaft.

The Knife control is unique and simple, quick acting and safe. The Knife is operated by means of a positive clutch, which (having no adjustments) is not apt to get out of order, and because of the safety catch, the possibility of the Cutter repeating is entirely overcome.

Besides brass rules inlaid in the Bed, both in front and back of the Knife, the Cutter is equipped with an accurate traveling band gauge.

The speed of the Cutter is 20 cuts per minute or faster if desired.

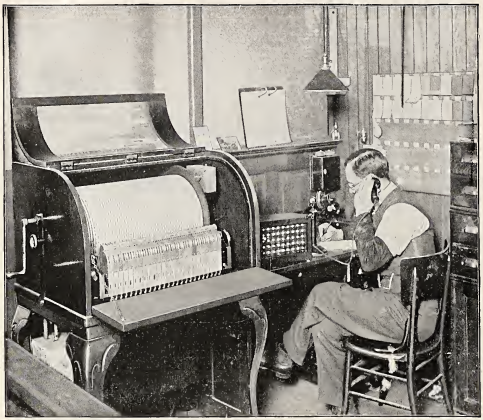
Further data gladly furnished on application.

Dealers in All Important Cities

Toronto Type Fdy. Co., Ltd., Canadian Agents, exclusive of British Columbia

Chandler & Price

Is There Such a Thing as "Cost Control"?



—There is!

It is coincident with the *Machine Output Control* afforded by the

NATIONAL MACHINE RECORDER

A distinctly new method in Scientific Shop Management and a tremendous stride forward toward

Maximum Shop Efficiency

This Record furnishes a *Written Record of Facts* automatically written by the producing machines themselves with mechanical precision and unerring accuracy.

Booklet tells how

UNITED STATES MACHINE RECORDER CO., Inc., 111 Broadway New York City

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

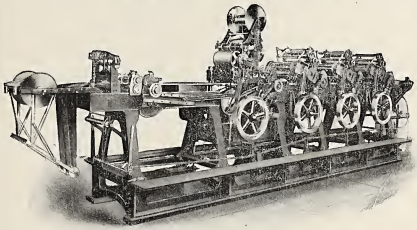


THE HOME OF THE
GLOBE ENGRAVING & ELECTROTYPE CO.
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

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SINCE 1837

TRADE L. & I. J. WHITE 1837 BUFFALO, N.Y. MARK

Are You Having Trouble?



Paper Trimming Knives

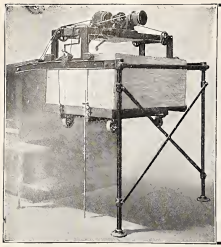
DO your knives chip out, get dull easily, not fit the machine perfectly; do you have hard material to cut, such as tin-foil, celluloid, etc? Then, for your own sake, just try even one WHITE knife and see the difference. They will do your work to your entire satisfaction.

WE GUARANTEE IT

AGENCIES IN ALL PRINCIPAL CITIES; WRITE US FOR OUR AGENT'S NAME IN YOUR CITY. DROP US A CARD TO-DAY.

THE L. & I. J. WHITE CO. BUFFALO, N.Y.

The L. & I. J. White Co., *33 Columbia St.,* Buffalo, N.Y.



These Points Worth Investigating

We claim for the Rouse Paper Lift (and can prove it) that it is a labor-saving device, saves paper, saves time, and therefore increases output at reduced cost. It can be attached to the press quickly and by any one familiar with printing machinery, is fool-proof, accurate, dependable, and when once tried out will be found *invaluable*.

The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

We want to send you an interesting booklet called "Rouse-handling vs. Man-handling," containing many important reasons why you should install the ROUSE LIFT.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. ROUSE & CO. 2214 WARD STREET CHICAGO

The War Affects Business

But in spite of this fact my sales for the last four months of 1914 (all war months) have shown a decided increase over the business of the corresponding four months of 1913. This shows that a good article is always in demand, regardless of the prevailing conditions. Perhaps you have been thinking about a mailer, or perhaps you have been needing one without thinking about it. In either case, or if you desire any information about mailers, send and let me give you proofs of the Wing-Horton's superiority.

CHAUNCEY WING
Manufacturer of the Wing-Horton Mailer and its Supplies
GREENFIELD, MASSACHUSETTS

Talbot's Composition Truck Rollers

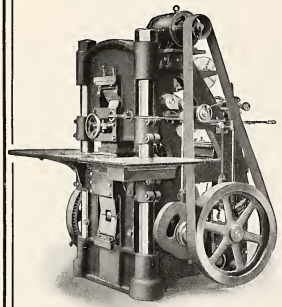
For Gordon Presses Means Larger Life to the Press, Also More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO

The Carver Automatic Die and Plate Presses



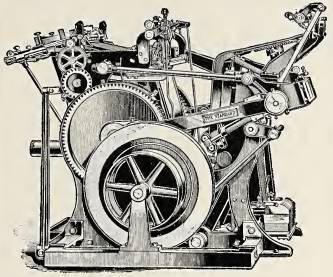
being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

CANADIAN AGENTS: MILLER & RICHARD, Toronto and Winnipeg
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SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.



THE STANDARD

Easy to Buy

Easy to Learn

Easy to Keep Busy

Easy to Earn Big Money With

THE STANDARD

High-Speed Automatic Job Press Pays for Itself Automatically

Only $250 Down

Our terms run on rubber tires.
So easy they never jar.

The STANDARD alone has stood the practical test of day in and day out work in the job department. No other machine has ever survived this test.

Write for particulars

WOOD & NATHAN COMPANY

SOLE SELLING AGENT

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

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Designers
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MANUFACTURING AGENT FOR

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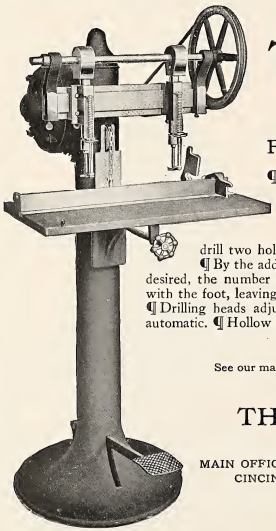
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DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street



Buy the Best and Save the After Troubles

Tatum Multiple Spindle Paper Drill

For Drilling Two or More Holes at One Operation

¶ The unusual success of our single spindle Paper Drill, and the demand for a similar machine for drilling two or more holes at one operation, have warranted the production of the TATUM MULTIPLE SPINDLE PAPER DRILL, which will be found a great time-saver on work requiring more than a single hole. ¶ With this machine it is possible to drill two holes, from 1⅛ inches minimum to 12¾ inches maximum, between centers. ¶ By the addition of extra drilling heads, three or more holes may be drilled, as may be desired, the number being limited only by the capacity of the machine. ¶ Feed power applied with the foot, leaving both hands free to handle the stock. ¶ Adjustable back and side gauges. ¶ Drilling heads adjustable and quickly set by means of graduated scale. ¶ Clamping device automatic. ¶ Hollow drills give absolutely clean holes.

FULL DESCRIPTION AND PRICES ON REQUEST

See our machines in operation at Block No. 31, Machinery Hall, Panama-Pacific Exposition.

56 YEARS OF KNOWING HOW

THE SAM'L C. TATUM COMPANY

MAIN OFFICE AND FACTORY:
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NEW YORK OFFICE:
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MAKERS OF "THE LINE OF TRUE MERIT"

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc

ENGRAVERS SATIN FINISH COPPER ZINC

TRADE MARK REGISTERED U.S.A. & GREAT BRITAIN GERMANY & FRANCE

All Engraver's Supplies

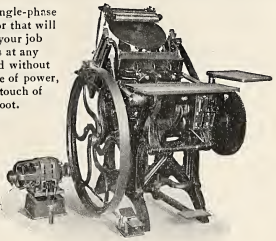
We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES

610 Federal St. Chicago, Ill. | 170 Nassau St. New York City | 3 Pemberton Row London, E.C., Eng.

A single-phase motor that will run your job press at any speed without waste of power, at a touch of the foot.



The Sprague Electric Single-Phase Motors

with foot control for job presses, or with hand control for flat bed presses, are ideal for the printer in the single-phase districts.

You will be interested in pamphlet 2454

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 West 34th Street, NEW YORK, N. Y.
Branch Offices in Principal Cities

Stonemetz
Two-Revolution

Read What Users Say About the Stonemetz

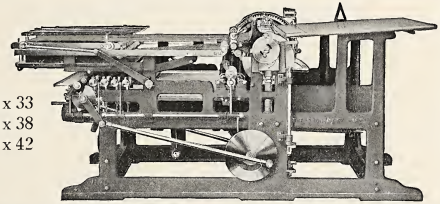
WE recently finished a 300,000 run at the rate of 21,000 impressions per day (2,333 per hour.)—*D. L. Cuppernull, Virginia, Minn.*

RAN 50,000 way-bills, (tissue paper) at the rate of 1,500 per hour, good delivery on the whole run, spoiling only 75 sheets.—*C. H. Balkner, Economy Printing Co., San Francisco, Calif.*

WE are constantly running forms of letterpress and half-tones, full capacity of press, at the rate of 2,700 per hour with excellent results.—*Westbrook Publishing Co., Philadelphia, Pa.*

WE ran 8,100 impressions on four different forms (four makereadies) in six hours and fifteen minutes. —*W. B. Neyenisch, U. S. Grant Hotel, San Diego, Calif.*

WE have used the press constantly since installing it some four months ago, on all classes of work, including several close-register color jobs, and have found it perfectly satisfactory both as regards speed and register and a perfect distribution.—*The White Press, Los Angeles, Calif.*



25 x 33
26 x 38
29 x 42

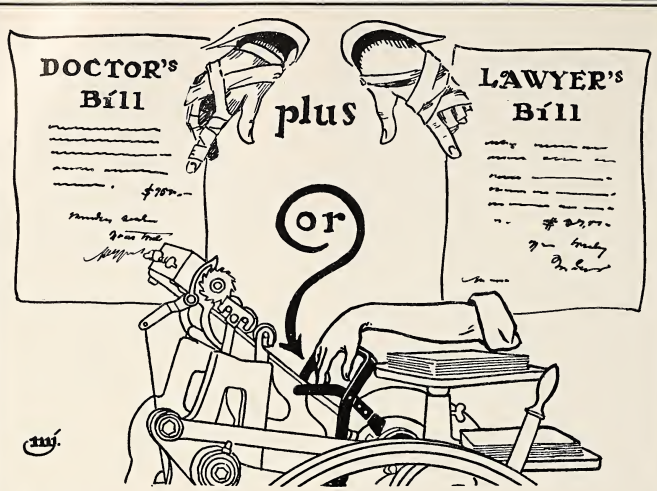
THE STONEMETZ is the latest in design of modern two-revolutions—a press so simple and so efficient that almost any one can operate it and turn out the finest half-tone and color work with faultless register at 2,000 to 2,500 an hour. Is as easy to make ready as a platen press. Equally efficient for short or long runs. Read what users say about it. Write to them. If these aren't enough, say so, for we've got a hundred others just as strong.

Another point in favor of the STONEMETZ, *it's easy to buy*—reasonable in price and terms to suit your convenience. Your increased earnings will pay for it in a short time. We can't tell the whole story here, but a postal mailed to us to-day will bring you full particulars by return mail.

The STONEMETZ is sold and guaranteed by typefounders and dealers in all principal cities.

The Challenge Machinery Co.

Chicago Salesroom: 124 So. Fifth Ave.
Main Office and Factory: Grand Haven, Mich.
New York Office: Tribune Bldg.



Let the "Safety First" Guard Prevent the "Human Spoilage"

Accidents have happened in your shop, slight, serious; they happen in every shop. Don't you feel that the "human spoilage" in the printing industry is far too high?

Do you know that in a day of, say seven thousand impressions, the average feeder pulls his impression lever or makes a quick attempt to straighten out the sheet at least seven hundred times?

Think of it, seven hundred times a day just before the press closes a boy or girl perhaps must make a quick decision and act on it. You know that the accident happens even faster than the short time allowed for even deciding about it.

With seven hundred instant decisions a day—it follows that some day, perhaps soon, one of your employees will decide too late, and all that stands between you and the accident and a disagreeable damage suit later is a series of quick judgments by a feeder constantly under tension.

Avoid the human waste. Cut down the "human spoilage." The "Safety First" Guard will throw the hands of the feeder up and out of the press. No more work under great mind and body tension. The instant decisions are now all made automatically.

Don't you really see how this will increase his output—that the "Safety First" Guard will positively yield more impressions through increased speed; and that more impressions will be effective ones?

On account of a greatly increased output we have reduced the price of our "Safety First" Guard from $25 to $20 f. o. b. Newark, N. J., less 3% 10 days; 30 days net; applying to all makes of Gordon presses.

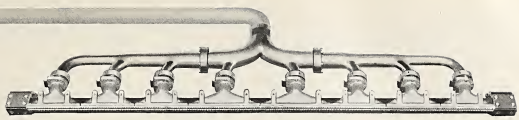
Act on your real feelings about this subject and at least write us to-day for a booklet on the "Safety First" Guard.

The HUMANA Co.

Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

Our experience with the Doyle Vacuum Sheet Cleaner attached to our Michle press has been very satisfactory. This Cleaner has been a great time-saver.
—The Ferris Printing Co., New York City.



The Doyle Vacuum Sheet Cleaner

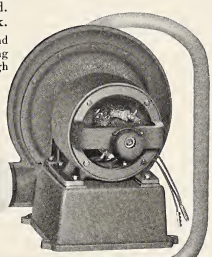
(*Protected by Patents and Applications.*)

THE Doyle Vacuum Sheet Cleaner is now in operation in many of the largest printing and lithographing plants in the country and is recognized as part of regular printing equipment. The fact that we are receiving many duplicate orders proves that this appliance is filling a long felt want in the printing field. It is a profit-producing investment that you can not afford to overlook.

For all makes of Cylinder Printing or Lithograph Presses

For its practical efficiency and economy this appliance will recommend itself to printers and publishers who are obliged to keep their presses running constantly under all conditions at a high rate of speed, maintaining a high standard of work.

The Doyle Vacuum Sheet Cleaner removes the lint and dirt from the stock before the sheet is printed. It saves the time that is lost in washing forms. It increases the production of the presses and improves the quality of the work.



BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

Write today for our Profit Producing Equipment Booklet

Dinse, Page & Company

Electrotypes
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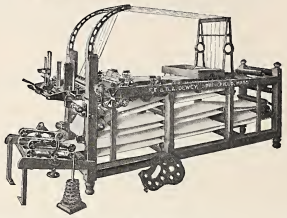
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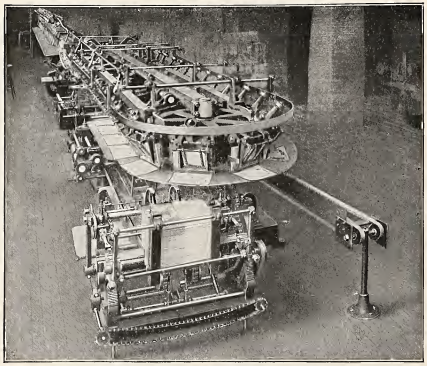
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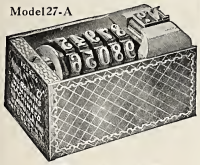
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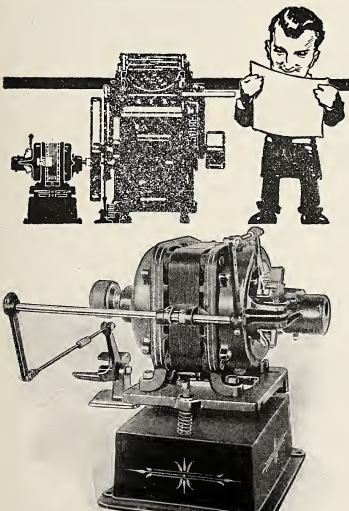
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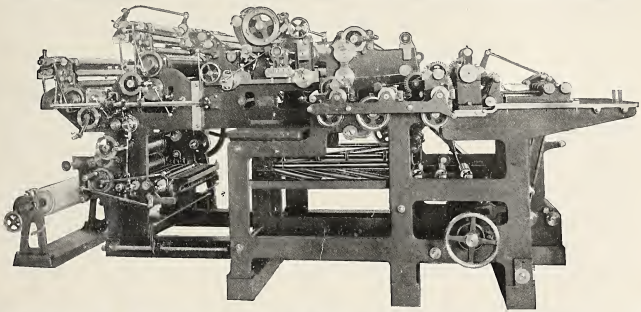
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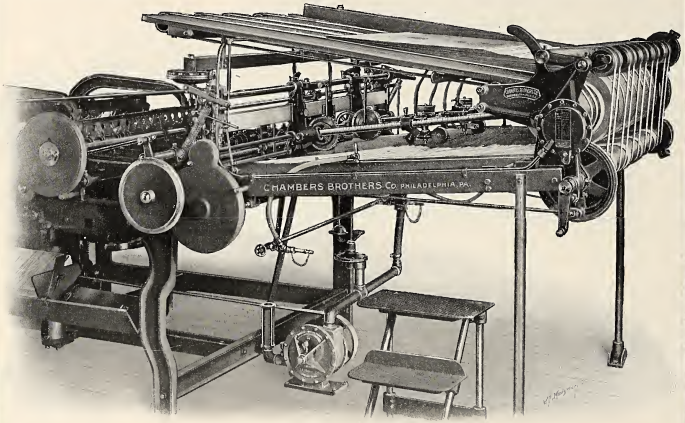
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Vol. 55 JULY, 1915 No. 4

The Idea for the Job

FREDERICK F. TURNER

DESPITE the advent of the layout man there are still a great many job-compositors, especially in the smaller establishments, who must furnish the idea for the job. And one can not tell the moment an order may be received for something original in the way of design or general get-up. By originality in this instance is meant something out of the ordinary. How many can be found with a good idea "on tap"? In such emergencies the first impulse is to turn to the last issue of a favorite trade journal—a perfectly logical and natural impulse, since that is one purpose for which they are published. But the better way would be to memorize all the suggestions that have been published during the year, or, better still, to cut out and preserve the department devoted to this subject from each issue. With a few hours each month of interesting study of these pages it will be found that one can be "tapped" for an idea at a moment's notice. For within this period of time practically everything that comes within the realm of job-printing is published in such a department.

Then there are the specimens of good printing that come to hand from time to time that may be preserved, not with a view to copying outright, but worthy of preservation because they contain useful suggestions. Of course it is assumed that the compositor is well versed in the elements that go to make a good job that he may be able to distinguish it, namely: Balance, proportion, tone and type harmony, shape, symmetry, effectiveness, etc. This is a gigantic and absorbing study in itself, and, if persevered in, is bound to be productive of ideas

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that will redound to his honor, making of him a more capable artisan, and enhancing his value to his employer.

As business men, artists, inventors, authors, playwrights, etc., are ever on the alert for the idea, so also must the job-compositor be if he would advance in his calling and help the consumer to attractively put his wares before the public. A good job of printing should be as effective in attracting attention as a well-arranged shop-window.

Special study should be made of the foregoing considerations, also of the dignity of simplicity. All that is good in job-printing or any art is founded on simplicity. "The greatest art is to conceal the art by which it is accomplished." It might be well, however, to remind fellow craftsmen that, since they are working with material that others provide for them, they can produce nothing that is really new. But they may produce combinations that are effective because of novelty. In reality, there is nothing really new. Practically the only new feature of the aeroplane is the engine. The thing is, then, to strive for art and effect by adhering to the afore-mentioned principles that govern the art.

Some good ideas have been obtained by delving into the works of old masters and modeling them anew, for the old typographers were masters, not so much perhaps in mechanical execution, because they had not the facilities, but in the artistic rendition of the theme.

Ideas do not come to one quickly unless he is a student, for ideas are not born of nothing. On this planet one must learn, then labor, for his reward. "Gather the knowledge of thy life's vocation where'er thou findst a gleaning ne'er so poor.....This day is thine, but night comes quickly on. Though pleasure must have sway, be not allured from wisdom's pages ere thy day be done," says A. H. McQuilkin, in one of his poetic gems.

So we see, he who would have ideas come to him in any calling must be constantly delving, digging, groping, experimenting. The remarks of Sir Joshua Reynolds are apropos to the subject: "It is indisputably evident that the greater part of every man's life must be employed in collecting materials for the exercise of genius. Invention, strictly speaking, is little more than a new combination of those images that have previously been gathered and deposited in the memory. He who has laid up nothing can produce no combinations. The more extensive, therefore, your acquaintance with the works of those who have excelled, the more extensive will be your powers of invention, and, what may appear still more like a paradox, the more original will be your conceptions."

It is apparent, therefore, that idea-seekers must seek where pastures are likely to be most verdant. The novelist, the playwright, the artist and the musician study life, nature, the old masters, and contemporary art and literature. The painter of mural art stands before nature in the forests and the fields, doting over the shapeliness of trees and shrubs, color harmony and color combinations that are presented to him there in the perfect. The job-compositor may well emulate their example. Culture will be added unto him by reason thereof, and the more cultured he is, the better his product. Moreover, it will be found that the more he thinks and strives to excel, the more his mind will evolve. Ideas are perfected by the process of evolution. Many perfect machines are far removed from the original conception of them. Even Nature improves on herself.

In job composition, however, it should be borne in mind that if any experimentation is done in trying to hit upon the idea it should be done on paper and not on the galley, because at present job-printing is not sufficiently remunerative to the employer to admit of the time consumption.

A word in conclusion in regard to enthusiasm: It is true that great designs are not accomplished without great enthusiasm, but I have seen compositors labor enthusiastically, even unto profanity, when the idea or design and its practical utility seemed to lock horns. Better make haste slowly. The enthusiasm that builds too quickly at the expense of perfect mechanical construction defeats the idea to a large extent. In craftsmanship perfect mechanics is perhaps every whit as important as the idea.

NOTIONS

The man who ponders long and well to know a way that's shorter, is doing for himself and you the very thing he'd orter. But you must take example by the strain he's labored under and do some stunts yourself old son to cause the world to wonder. The man who sits beneath the shade in sunny summer weather and dreams of things he'd like to do but don't put them together is like a drum without a stick, a fork without a handle, or like a bushel covering up a little lighted candle. (These similes you will excuse — they make this epic more diffuse.) The notion you have well conceived and sifted through your brains must first be put in action ere you can check up your gains. Oh, take your notion as it is, or just your dim idear, and trot it up and down the yard, and make its action freer. It stands the test? Oh, very well — then set your pep behind it, and folks will all declare "Great Scott, wherever did you find it?"

Varying Styles and Proofreading

By F. HORACE TEALL

SOME remarks are to be made in this article that will elicit feeling, and mayhap expressions, of dissent and protest, equally felt or uttered by persons whose decisions as to some details would differ widely. One of the circumstances peculiarly liable to criticism when known is the fact, here frankly avowed, that some of the assertions made by the writer, while superficially true, are not in accord with what he believes to be real truth, and that they appear as commendatory of practice which he does not approve. The most pregnant of these assertions may be given first, in form of a recommendation, which will not please some of our best proofreaders.

It is seriously and urgently recommended to all proofreaders in printing-offices that they devote their utmost endeavor to the exact following of copy, never making any change except in case of something so plainly accidental that correction is unmistakably needed. Do not correct any but the absolutely evident accidental mistakes in grammar or punctuation, unless you wish to have trouble; and be very cautious in avoidance of instances where it is possible for the author to persist, even though you are sure he is wrong. The day for style-books is gone, unless a separate one might be had for each customer, except in places doing only the work of one firm or company.

This recommendation is shockingly plain and simple, but there is a good reason for accepting it in full, and we desire to exemplify the reason as forcibly as possible. It rests mainly upon the fact that the work is undertaken as a purely commercial enterprise, and must have a purely commercial status. Proofreading as properly done by the printer's employee is not editing. Many books as finally presented for the press are sadly in need of editing, but the printer's contract does not include such work, with rare exceptions by special stipulation, when it should be done on the copy as preparation for composition. Our recommendation is general, for all work not given with special instructions, and even in the exceptional cases the proofreader should only query what seems to need change, for the customer's final decision. We can not make the assertion too strong or too plain that following copy is always most advisable.

In details of style the books of to-day show considerable general change from the styles of long ago, but in the matter of differences one

from another our authors are about as far apart as ever. And it is because of the many differences, and principally because of the apparent impossibility of reducing their number, that the old slogan of "follow copy" is here pressed anew, and urged with new vigor. The man who pays for the work generally insists upon having it done his way, and many if not most such men are so keen to have their own way that they will not pay for work done otherwise, no matter how much proof is given that the other way is better.

Of course all authors and editors think, when they edit copy or read proof, that the changes they make are improvements, although they frequently are actual ignorantisms. We shall give a few instances. In a book recently electrotyped for one of our most prominent publishing companies the following statement about Pennsylvania appears, punctuated as here shown: "The new colony was named after Penn's father. Penn wished to have it called New Wales but he was overruled. He seems to have feared that men might attribute pride to him, if the land bore the name of his father." It is very hard for the present writer to believe that any one could think that this is good punctuation; yet this book has similarly bad pointing on every page, not infrequently suggesting at first reading a meaning ludicrously astray. These sentences should be: "Penn wished to have it called New Wales, but he was overruled. He seems to have feared that men might attribute pride to him if the land bore the name of his father." The ridiculous punctuation in this book, and in many others, is made at the mandate of the author, or at least through orders to follow copy, and sometimes from actual marking on the author's proof.

Two sentences from another book are the following, which show a lack of system not only too common now, but always common: "He motioned to his servant to wait, and going over to the table sat down and wrote." "He frowned, and, getting up, went over to the bookcase." How any one can fail to recognize instinctively the exact sameness of construction here, and use the same punctuation in all such simple instances, is to this writer an enigma. Such locution exemplifies to him the plainest elementary occasion for use of commas. Nevertheless, many persons, and among them some who are reputed to be experts in such matters, prefer to omit the commas. Only one conclusion is possible as to why some persons use them in some sentences and omit them from others: they must be unmitigatedly careless. Yet it is not uncommon for author's proofs to come to the printer with both kinds of markings, and the proofreader who would keep out of hot water must not contravene the author's correction.

Mr. T. L. De Vinne, in his book "Correct Composition," says: "The omission of the comma before the word *and*, in every nominative that specifies three or more persons or things, is an error often made by rapid writers, but the comma should be inserted by the compositor unless forbidden by the proofreader." Nevertheless he gives a little later the following two rules in italic: "Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma." Such rules, which are sure to lead different persons to different decisions, are largely the cause of the common confusion. The omission of the comma which De Vinne calls "an error often made by rapid writers," so far from being an unconscious error, is the deliberate choice of many meticulous persons, who insist upon the omission even more strenuously than others do upon inclusion. A most surprising carelessness, however, is almost as common as any meticulous system, many books having the two methods almost in regular alternation. An instance is found in a book on Socialism, from which we copy literally, "harvesting, canning, and lumbering," and "democracy, local autonomy and individual rights," and in which such difference is frequent, occurring sometimes within one sentence. No good proofreader would leave such confusion uncorrected if he were allowed to suit himself; so just criticism must attribute these faults to the authors and editors, not to the printers.

Another fault not so frequent appears in spelling in such cases as that of a book on which the publisher's order for the printers read, "Spelling, follow copy," and the copy had traveled and traveling, but signalled and levelled. Of course the book is printed with this absurdity preserved, as it would not have been if the proofreader were allowed to correct the errors. "Follow copy" applied to everything in this book, and some *outré* results are seen in instances such as sand-storm, sand storm, and sandstorm, and a ridiculous question-mark in assertions like "I wonder where we are going?"

All the examples given here are from actual work as done in a large printing establishment, which ranks as one of the best. The main reason for not citing many more is that it would seem too much like mere faultfinding, and the purpose here is not one of faultfinding at all. Our purpose is simply to enforce the fact that different persons have different perceptions of the same thing, and when these are incidental to work for which one party pays and the other is paid the work must be done to suit the one who pays. The proofreader, like all employees, must obey orders, and by far the commonest order is "follow copy."

We shall say more about these matters soon.

The Efficiency of the Boss

By JAMES F. TOBIN

"EVERY successful business is the lengthened shadow of a personality." So the Sage has written. At first thought this seems a very sweeping statement. When one considers the number of people in a plant, each one of whom contributes his share toward making or handling the finished product, it would seem that the combined efforts of the many made the business rather than the personality of the chief executive.

They are contributory factors. They furnish the power, but it is the "personality" that guides the machine. The plant could not run without the workmen, the foreman, the minor executives; neither can a motor car run without its engines, steering gear, etc., but it is the skilled chauffeur who guides his powerful machine to the end of a successful journey. And a neglect of or violation of the rules on the part of the business "chauffeur" is frequently as disastrous as carelessness on the part of the other.

Whatever may be the "policy" of the house formally expressed in words, the real policy is indicated and carried out by the actions of the executive in dealing with the thousand and one daily recurring problems that arise.

And every employee, consciously or unconsciously, models his conduct in relation to his fellow workmen and the public after the example set by the man higher up. The man who rather prides himself on his ability to put over slick tricks on his customers must not be surprised if his subordinates follow his example and put one over on him occasionally.

A proprietor—of a printing-plant, for example—who makes exaggerated claims as to the quality of his output, or promises deliveries impossible of accomplishment, can not expect his employees to have absolute confidence in his veracity in his dealings with them.

A salesman can not go after business with the enthusiasm and confidence that begets return confidence on the part of the customer, if the salesman himself has not unwavering faith in the "house."

It is wasted effort to preach big, broad, lofty ideas to the men if the executives do not live up to them in every detail. High-sounding platitudes without number are displayed in offices where they only serve to call attention, every moment of the working day, to the conspicuous failure of those who placed them there to live up to them.

A suspicious or disgruntled employee is a liability, not an asset. The employer who by his own actions is serving to create more of such is cutting down the possibilities of profit in his business.

A man can not fool his employees successfully or for any length of time. He is commercially above them, but it does not follow, because of that fact, that he is their superior in mental acumen along all lines.

We are inundated by a flood of efficiency talk. Learned professors are analyzing the motions of workmen and making diagrams to show how results can be produced with the smallest possible effort on the part of the workman. Well and good. Everything that helps produce results with less expenditure of force and time is worth knowing.

But — remember the story of those who "strain at a gnat and swallow a camel." The microscopic work is very good. Improve the little things. It is the sum total of such that makes the big things, but it is possible to keep our eyes focused on the little things so long that we lose our sense of proportion and fail to see the really big things.

The big thing in the relation between employee and employer is the feeling that exists. The proportion of product to expense is largely a matter of good will. And this good will depends on the "personality" referred to. Voluntary, coördinated action by the employees looking to the successful completion of a large order where a number of workmen, each in a different branch of work, is involved, can not be expected. Results must come from executive direction. Strict discipline is needed if profits are to follow.

The combination of qualities needed in an executive, therefore, is the ability to grasp the requirements of the order as a whole, the knowledge of how to utilize the men, the available machinery and materials to the best advantage, and, last but not by any means the least, to do this with such tact as to have the men work with harmonious interest in the production of the desired result.

In a small shop this is the employer's duty. In a large one it devolves on the foreman. In the latter case, while the foreman should have the authority to enforce his orders, he should not be an autocrat. The "old man's" office door should be open as a court of last appeal.

The proprietor of an establishment who is constantly complaining of the inefficiency of employees is thereby stamping himself as an inefficient employer and manager. Few places go to the wall because of the workmen. The bankruptcy courts are busy through inefficient employers. And though it may seem trite and old-fashioned to say so, the "Boss" who is "on the level" all the time, whom the men can trust, will shortly have around him a body of men he can trust.

Monotype Accounting Problems

By CONRAD D. BOLLINGER

THE application of the cost system to the monotype involves some peculiar features not found in any other department of printing-house accounting. It is no more possible to apply the same methods of accounting to a monotype plant as to a linotype plant than it is to cause the two machines to follow the same methods of composition. When the plant is large enough to have keyboards and casters run as separate departments, keyboard cost and caster cost are as easily distinguished as composing-room cost and pressroom cost; but there are some knotty problems involved in the "combination" plant, where keyboard and caster are both run by the same operator.

The difficulties arise from the fact that one can not charge up the time on the job as if the plant as a whole were working on it continuously from the time keyboarding commenced until casting was complete, as would be the case in a linotype plant of one operator. During oiling, repairs and mold changes at the caster, keyboarding necessarily stops; during keyboard waits for copy, the caster is frequently running; when copy does come, the caster has completed the previous job, and stands idle until a spool has been completed at the keyboard. Again, a job is sometimes recast from the same ribbon used the last time it came in; here is no keyboarding cost, though the same time is required at the caster. All these are problems peculiar to the monotype combination plant.

It is contended by some that the product of the machine is made at the caster; that keyboarding time should not be kept account of, as, no matter how rapidly the operator keyboards the job, he can not possibly make the caster go above a certain speed, depending on the mechanical limitations of typecasting. This method, charging none but caster time, has this much in its defense: it does not deceive the employer into thinking he has saved money when the operator makes exceptionally short keyboard time. The shortening of keyboard time, below caster running time, necessarily causes idle time to accumulate at the keyboard; it makes the operator's work a little lighter until the caster catches up, that is all. Instead of being money saved by undue shortening of keyboard time, money is lost by added work on the correcting bank this usually necessitates.

But there are several defects in this system. One is the fallacy that a keyboard ribbon is not "product." Neither, in the final outcome,

is composition from the caster or composing-room "product," if by that you mean finished product to be sold directly to the customer. A keyboard ribbon is a valuable product of one department of your plant, just as type composition is the product of another, and printed sheets of another. These ribbons guarantee to the employer that, when next the job comes in, no more time will be consumed in the composition than the time mechanically necessary, though the keyboard operator, if required to reproduce the ribbons, might take longer than that time. And, while the caster is recasting a job from a saved ribbon, the keyboard is open for other jobs, or the operator may be put to correcting his type as it is cast, and making it into pages, instead of keyboarding it as it is cast. So a ribbon has worth, and it is "product," and the time spent in keyboarding a ribbon should in some way be chargeable.

The system of taking only caster time into consideration makes the operator's time appear to be non-chargeable when the caster stands idle while he is finishing the first spool of a new job. In fact, he is engaged in a necessary process of producing the job, and his time undoubtedly is chargeable. It is through such mistakes as this that the employer comes to wonder where all the non-chargeable time is coming from. It is not fair to the machine; it makes the few chargeable hours bear enormous burdens of dollars.

Again, take the case of a long run of tabular matter, many quads and leaders, but nevertheless "double price," requiring twice as long to keyboard as the same number of ems of straight matter, and, on account of there being fewer characters to the em, less time to cast. In this case, idle time inevitably is accumulating at the caster during waits on the keyboard. To charge caster time would be charging about half of actual chargeable time.

It is hardly practicable, however, to make a distribution of costs, keeping two accounts of the same operator's time, as the work of the operator is so complicated by the two machines to which he must give attention. To try to determine how much overhead cost, and how much wages should be charged to the keyboard, and how much to the caster, would be like trying to learn how much of the money spent for a horse's oats goes to provide energy for the horse to do his work, and how much of that energy goes to waste through the horse switching his tail. A rough approximation might be made, but the matter could never be settled beyond controversy.

These considerations lead us to believe that this is the best method of cost-accounting for the monotype combination plant: Let a record

of the operator's chargeable keyboard time, and of his chargeable caster time, be kept. On each individual job, figure the cost according to the machine that shows the greater number of chargeable hours spent on that job. These chargeable hours are the "sold" chargeable hours. The chargeable hours on each job on the machine showing less time than the other are the "waste" chargeable hours. Then, to determine the cost of a "sold" chargeable hour, divide the total cost of the department for a given period by the number of "sold" chargeable hours for that period.

Mold changes should be charged to the job by which they are necessitated; about fifteen minutes should be allowed to each change. A change should be charged for each size of type in the job; and, if the job is a "rush," an extra charge should be allowed, as it may be necessary to change from eight point to twelve on account of the rush order, and then back to eight to complete the interrupted job.

Time spent casting sorts should be chargeable to a special ticket number provided by the office each month, the bill for which should be charged against the composing-room, just as the typefounder's bills would be charged.

There will be some idle time, inevitably, while the caster is waiting for ribbons, or the keyboard for copy; but much of this can be eliminated by keeping the caster running on casting galleys of sorts while the keyboard is punching the first ribbon, and by punching sorts ribbons at the keyboard when there is no copy.

Advertising Service of the Weekly

By T. A. L. L.

ONE of the problems of the country weekly is to secure an adequate advertising rate and to give to the advertisers a convincing argument that the service given is worth the rate. Every paper selling advertising space is selling service. If the right to advertise in a paper is sold exclusively to one man, the paper sells him its maximum service. If it introduces a second advertiser of the same merchandise, it reduces the value of the individual service to each advertiser; and this decrease in the value of the service occurs with the introduction of each additional advertisement of similar wares. If this is not overdone it will not prove harmful but beneficial

to the town or locality of publication, for it will cause a healthy rivalry and competition, and stimulate the trade of the community.

The ideal from the advertising standpoint should be to bring as much trade as possible to the community furnishing the advertisements. Many weeklies situated within a trading distance of small cities give all the space for advertising the city merchants will take, and give it at such a low rate that nothing is left for profit. Right here they are doing two things, from an advertising service standpoint, to hurt the value of their own field so far as benefits to the local merchant are concerned. First, the high-class city merchant with greater resources and more elaborate stock is introduced in competition with the home merchant. Secondly, the efficiency of the service given to the home advertiser is greatly reduced, for the ratio of subscribers who are possible buyers at home has been lessened by reason of those who are constantly attracted to the larger center of trade.

To enlarge slightly on this idea, let us assume that a paper carries only advertisements of local merchants, say ten in number, and that the paper has a circulation of one thousand. The readers of the paper in one thousand homes will be centered then on the advertisements of these ten merchants, which will give the maximum service to these advertisers. All the advertisements will be offering inducements for the people to spend their money at their nearest town and thus build up its business. Now let us introduce the city advertisement. This is not infrequently the advertisement of a department store which carries a stock of merchandise that in comparison comprises the range of practically all the local merchants. Its competition is more serious than that of the mail-order house. The result is at once effective in reducing the value of the service given in the home merchants' advertisements. The large advertisement from the city merchant, by its very bigness, dwarfs the possibilities of results from every other advertisement in the paper. If this is what happens with the introduction of one city advertisement, what must be the effect on the local merchant with the introduction of three or four, or, as in one instance under observation, even ten such advertisements? There can be only one answer. He gets no results from his advertisements — he has no desire to advertise, and, if he does it at all, does it as a matter of charity to his neighbor.

The thing to be done is to change this spirit. The field of the country weekly in advertising is to develop the business of its community, to encourage local business prosperity. Show the merchants in every possible way that this is just what is being done and that it

is to their personal profit to make use freely of every advantage put at their service. Every town draws a certain amount of trade within a limited surrounding area. Get every subscriber possible in the territory contiguous to this area. Then the advertisement of the home merchant will have a pulling power for business that will compel him to pay the proper advertising rate.

The area of business influence surrounding a city is more extensive than that surrounding a small town. The paper in the town near such competition should strive to prevent the city from absorbing the business of the town, and at the same time try to extend the business of the town farther and farther. By extending its circulation it will be carrying announcement of the town's business to a continually growing area. Herein it will have an argument why its advertising rate should be adequate to keep out city competition. The country proprietor who devotes his energies to building up a large area of business influence for his town and who keeps his advertisers informed of the valuable service he places at their disposal, will have a much more powerful argument for charging adequate rates than the man who cheapens his field by selling his service for less than cost.

Parenthetical Clauses

By W. P. ROOT

LANGUAGE, either written or spoken, may be classed in two divisions — unqualified or qualified. The first admits of no doubt; as, "John is here." This is qualified when I say, "John, the printer, formerly of London, is, if I mistake not, here." Some writers, like Victor Hugo and Macaulay, are singularly free from qualified assertions, making short and direct sentences. These two opposite styles of writing have given rise to the belief that some printers use too many commas and some not enough. The fault either way (if it is a fault) is with the author and not the printer.

The dividing line between a parenthesis and a parenthetical expression is not always clear; but as a rule the latter has a close connection with the text while the former does not have; thus, "He will, if the weather is good, start to-day." While parentheses might be used here, commas are better. But here a parenthesis is better: "It surprised the people of New Amsterdam as they had never been surprised before. (New York is the modern name of New Amsterdam.)"

Some might feel at a loss where to put a parenthetical expression — before or after a verb; for instance, "John, however, is a good man"; "John is, however, a good man." Manifestly the inference from the first sentence is that some man, not mentioned, is not good; while in the second case we infer that John is good although something else — perhaps poor. Again, "The bee is, so to speak, the most industrious of our domestic pets." A verb is in a better place before the parenthetical expression than after it, as nothing is affirmed without a verb, and hence we can not speak about it; but if the word "bee" is used in an unusual sense, or if a poetical word is substituted, we might say, "The bee, or the winged javelin, so to speak, is a great factor in life." Only a "trained eye," so to speak, can settle such cases. Fiat rules should yield the track, so to speak, to common sense.

A very bad style of punctuation, but a rather common one, is to omit the comma preceding a parenthetical clause. Here is a sample I found in Dickens' "Pickwick Papers": "He threw the reins on the horse's back, and having descended from his seat, carefully drew the chaise into the hedge." The utter absurdity of this way of punctuating will be apparent from this: "He threw the reins on the horse's back, and having descended from his seat) carefully drew," etc. In the latter case the reader would wonder where the first (is; and yet the omission of the comma in the same place is as inexcusable. Commas are, in almost every instance, twins.

Parenthetical expressions can often be avoided, as in the following cases:

Commas are, in almost every instance, twins.

In almost every instance commas are twins.

Wars are, in most cases, the result of suspicion.

In most cases wars are the result of suspicion.

Some might prefer the direct mode of expression; but it seems to me a sentence is more vivid when the subject is immediately introduced. "Diana of the Ephesians is great" is straight English; but "Great is Diana of the Ephesians!" expresses better the feeling of the crowd. Other things being equal, however, an uninverted sentence is preferable.

In giving the residence of a man parenthetically the commas are often omitted, to the utter disregard of good taste; thus, "John Smith of Chicago is in town." That implies another John Smith. The words "of Chicago" are purely parenthetical, and should be separated by commas. If the phrase is a regular part of the name by long usage, the commas are omitted, as the name of the place conveys no information now; as, Jesus of Nazareth, Paul of Tarsus, Philip of Macedon.

Changing Matrix Combination Saves Time

By JACK EDWARDS

OCCASIONALLY some firms that do linotype work receive a job that contains one or more special characters, the matrices for the production of which do not regularly run in the magazines of their machines. Usually these special matrices possess a combination that delivers them into the pi-box when they are distributed. Such an arrangement, while fairly satisfactory in cases where those matrices are seldom used, consumes much valuable time in instances where they are used frequently.

Please permit the citation of the following concrete example: Mr. Swift, foreman and machinist of a linotype department, is handed a law brief to be set. In looking over the copy, he discovers that many paragraphs throughout the job begin with a proper name immediately followed by a colon, and that the attorney who compiled the brief has single-scored these proper names, which, of course, signifies that he wishes them to be set in caps. and lower-case italic type. Of course the colon in question must be an italic colon. And italic colons do not regularly run in a linotype magazine.

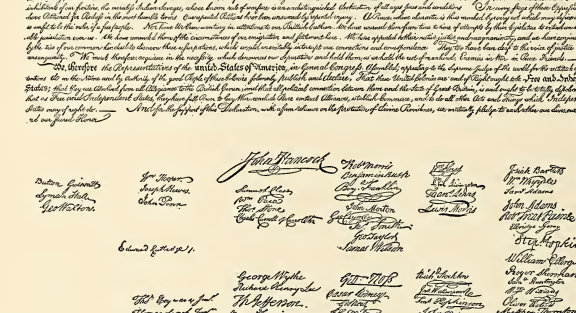
Mr. Swift is quick to see that a great deal of time might be saved on this particular job if the italic colon were made to run in the magazine. He resolves that it shall, and looks about for the proper channel for it to occupy. Careful scrutiny reveals the fact that no exclamation-point is employed in the brief, and the difficulty is solved — almost. The scare-mark matrices are run out, the combination of a few pi-running italic colons is changed, and hitting the exclamation-mark key on the keyboard produces an italic colon.

It is a simple task for almost any person to change the combination of a pi-running matrix so that it will drop into almost any channel desired. The matrix to be changed, together with one of the matrices the combination of which is to be counterfeited, should be placed together side by side in a vise. A few strokes with a small file will make the one matrix combination similar to the other.

WHERE we can not invent, we may at least improve; we may give somewhat of novelty to that which was old, condensation to that which was diffuse, perspicuity to that which was obscure, and currency to that which was recondite.—*Colton.*

IN CONGRESS, JULY 4, 1776

The unanimous Declaration of the thirteen united States of America,



THE DECLARATION OF AMERICAN INDEPENDENCE.

From a reproduction published by Jones Brothers & Co., Cincinnati, Philadelphia, Chicago, Memphis, Atlanta, during the Centennial of 1876.

EDITORIAL

Craftsmanship.

Art and mystery, and chiefly mystery, should shroud the printing trades. So we are informed by a member of the new order of printing-house craftsmen. "Why, you know, one of the bosses said that we were treading on dangerous ground in giving out technical information in discussions. If one of us, for instance, in such a shop as Blank's, told how we worked out a problem, he would be out of a job the next day." Is it indeed so?

Ethics of Business.

How shall we begin to rub in the business-saving principles of moral decency which we comprehend in Ethics? There is not a man who does a crooked thing that is not aware of its being crooked. He may excuse it as the outcome of necessity, and others may palliate it for the same reason, and so make current the idea that no money is so dirty that necessity can not make it pass. The difficulty of giving aid to the weaklings is that, while they are able to discern the obliquity of wrong actions, they see them in a sort of half light, and the kind of moral awakening they need is one of immediacy, which is not always available.

Grumbling.

Complimenting a very prosperous gentleman on his financial success, he disclaimed any reason for rejoicing, because he averred all *he* received was his board and clothes, and furthermore his food did not agree with him and his clothes did not fit. Having in mind the complaint of a " small printer " that the world had no opportunities open to him to become a big printer, we wonder how many big printers are as happy as they were when they themselves had a hand in the making of printed matter. Examining statements, cost sheets, bills and bank-books, an unremitting vigilance is the price of the big printer's success. Engaged in a " special-order " business, the printer can not " stock up " in dull times, but must maintain his office organization and his work force also. In such cases he loses money faster than he can make it when business is brisk. That printers in a large way of business are successful is a testimony to unusual ability — but the cost is a heavy toll on the enjoyment of living. Then there is the cut-rate submarine with one eye and no brain that is continually sinking profitable work and going down with it, which would be comforting but for the fact that the submarines in the organizations are so numerous. The small printer may not be able to fly very high, but he need not fall very far, and he gets more variety and fun out of his work than his big brother — that is, if he really likes printing. Of course if he does not, and money is the *only* consideration, the voice of his mourning has no consolation.

Accuracies.

Printing is peculiarly dependent on an infinite number of accuracies. It is a trade of niceties, as some one has expressed it. The finical exactitude of the old-time hand compositor who carefully sorted his spaces, and made allowance in his setting for the difference of optical illusion where high letters came together and where low letters came together, may seem ridiculous to us now, but the work that he did is a " thing of beauty and a joy forever." But the day has not gone past for accuracies. In the machines, we have not only received greater power to do more, but greater power to do worse, and also greater power to do better.

The Individual.

If we are to make any progress at all in the recognition of the importance of good faith, square dealing, living prices — in short, in common honesty — we must begin with ourselves individually and do that which we know we ought to do, and " hew to the line, let the chips fall where they may." A Billy Sunday in the business world would not require to have the way prepared for him. It is ready for him in all lines of the printing trades. The point of conviction is egotism. Destroy that egotism which can not regard anything objectively so that the individual will lose sight of his immediate supposed interests in a passionate adherence to and love of a principle — just as he believes in the dogma of his church, or more so — and some material progress will be made in business ethics and morality.

The Pursuit of Knowledge.

The admirable spirit of Chaucer's "poor scholar," who would gladly learn and gladly teach, may be commended on general principles, but with a good many reservations when the things to be taught are in the nature of profit-making information to be counted down in large, round iron dollars.

The trade papers are nosing about to get all the information possible for their readers, and in their indefatigable search for what is new and useful they are doing good work. But it is not difficult to understand that there are many things of a highly technical nature that have been developed at a heavy expense of time and money which craftsmen are not willing to have disclosed. It is true that many of the cherished secrets are really not secrets at all, and that which is being jealously guarded in one place is being outdone or discarded and a better method openly practiced somewhere else. Nevertheless, the axiom that secrecy is the soul of business may also be applied to the technical world. Secrecy begets secrecy, naturally, and makes its own reward, for if nothing goes out nothing comes back.

We have known a man with a hatful of proved ideas, and perfectly willing to communicate them to others, halt short and become as close as a clam when a question of comparatively small import was answered cautiously and evasively by the very man who had already been given valuable information freely.

The man who builds a wall about himself must realize that if his design is to shut others out, he also designs to shut himself in. There may be circumstances that make that desirable in his eyes, and he can not grumble at the penalties his policies necessarily entail.

The Grafter in Business.

Gloomy reflections on the degeneracy of the times are to be found in all languages and in all ages. Standards of morality differ according to the estimate of what morality is. Generalizing on demoralizing practices is as demoralizing as the practices themselves. There is a social atmosphere in business wherein humanizing amenities have opportunity to play their part, and to destroy this by the suspicion of ulterior motives is not helpful in any sense of the word.

A sensational statement is not justifiable for its own sake, and if men are to work together for efficiency in business or in anything else, a foundation of confidence must be established. It is the duty of the press to sustain and strengthen the moral fiber of the community, by analyzing and exposing the true inwardness of the fact that business ethics are better observed to-day than at any time in the world's history.

The printing trades are sometimes stimulated to hysteria by the cry of graft from men who seize upon instances of obliquity and declare them to be general.

The editor of the Chicago *Daily News* is of the opinion that graft adds to the high cost of living. He says:

"Among the agencies contributing materially to the high cost of living is the dishonest man holding a responsible position in some business concern. There is reason to fear that he is to be found in considerable numbers. For example, in the current issue of *100%*, the useful but awkwardly named organ of the Western Efficiency Society, some of the 'insidious and vicious practices' among purchasing agents are set forth.

"According to the writer of the article in question, there is 'no one more beset with temptation from outside sources than the purchasing agent.' There are several forms of graft which he must avoid if he is to do his full duty. There is the company official who directs the purchasing agent to buy from a concern in which the official or some of his relatives are interested. If he values his position, the purchasing agent may think himself compelled to follow this direction, regardless of quality and prices of goods so purchased. Then there is the buyer who accepts any and every gift from a box of cigars to a $600 Turkish rug, the cost of which is inevitably added to the selling prices of the materials purchased by him. 'Next,' says the writer on business grafters, 'we find the class that does not accept tribute, but just diplomatically demands it.' Emphasis is also placed in the article on the selling forces that are constantly striving to corrupt the buyers.

"The reader of the article is assured that 'the appalling leakages due to graft and dishonesty in modern business are so great that it is no small wonder that our commercial structures are able to withstand it.' Obviously, this added cost of commercial transactions eventually falls upon consumers. How much it adds to the burdens of the whole community in the course of a year can only be guessed. One is forced to the conclusion that grafting is one of the weaknesses in modern commercial relations and that there can be no actual efficiency in business any more than in politics while graft is a factor in its operations."

The editor of the *News* takes *100%* without discount, it will be observed. There are two ways of looking at the situation. First: Men are honest until they are forced to be otherwise. Second:

Men are dishonest unless they are so controlled that they have to be otherwise. We take the first proposition.

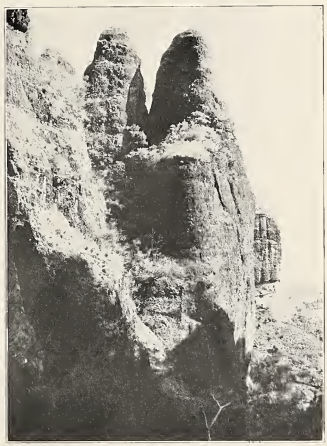
Consolidation and Conservation.

Prosperous and semi-prosperous newspaper rivals outside of the metropolitan cities not only are in danger of paralleling each other's usefulness, but of extinguishing enterprise in themselves and in the community they represent.

In this connection an interesting story is told by Wells F. Harvey, editor and manager of *The Big Rapids Pioneer-Herald*, of how the newspapers of Big Rapids, Michigan, were consolidated. Mr. Harvey was formerly a Washington newspaper correspondent, and the consolidation was due to his efforts. His methods were unique, and are thus described: "Options were secured on each of the existing concerns. Then a local advertising rate-card was carefully made, the rates being based upon annual contracts. The rates were made upon a sliding scale, depending upon the amount used and the frequency of insertion on stated days. Two or three contracts were made at these rates. Then a meeting of the Board of Trade was called and the advertising rates were submitted to the Board in printed form, with the assurance that there would be no deviation whatever from the rates as published. Also the Board of Trade was given the privilege of auditing the circulation at will. It was further offered on the part of the prospective purchaser that the property would be sold upon the vote of sixty per cent of the entire membership of the Board of Trade, under certain carefully specified conditions. In the event that the publisher fell short in character, ability or judgment, a petition could be initiated by one-third of the membership of the Board of Trade, citing cause for the property's transfer. This petition must lie without action six months. At the end of that time a hearing is to be had on the merits, and a secret ballot taken. If sixty per cent of the entire membership so votes, the property is to be transferred as the Board of Trade may direct. The price is to be fixed by three appraisers, all of whom are to be practical newspaper men or brokers, and acceptable to both Board and publisher. The price is to be not less than that paid by the purchaser, with additions for equipment purchased. Also the appraisers are directed to take good-will into account.

"All of this was offered voluntarily upon the part of the prospective purchaser, and, at the conclusion of his address to the Board of Trade, he asked that the Board pass a resolution committing the business interests of the town to the maintenance of one community newspaper only. This action was taken by unanimous vote, and the Board also voted to coöperate in the proper establishment of the new publication. Advertising contracts were then taken upon individual solicitation, none of the contracts running less than one year. After the rates and the contract system of advertising were thoroughly established, the options were exercised and the investment was made.

"This plan has met with some criticism from Michigan editors on the ground that the Board of Trade was put in the position of holding a club over the newspaper. That is far from the fact, as it is also far from the local interpretation of the situation. There has been no effort on the part of the Board or any individual or institution to dictate the policy of the new publication, and nothing of the sort would be tolerated. The new owner is master of the situation and has his investment so thoroughly protected that the editorial independence of the newspaper is assured."



Las Tres Marias—Peaks in Region held by Bandit Zapata, Overlooking Fertile Cuernavaca Valley.
Photograph by courtesy of George F. Paul.

MAKING A HIT.

An advertisement of a recent sale ran thus: "The choice collection of bric-à-brac offered for sale is so unusual that it may safely be said each piece in it is calculated to create a sensation among people of artistic sense. Immediately on entering the room the visitor's eye will be struck by a carved walking-stick of great weight and beauty.—*Christian Register.*



"SAY, WOULDN'T THAT BE JUST LOVELY."

(See page 528.)

Photograph by Eugene J. Hall, Oak Park, Ill.

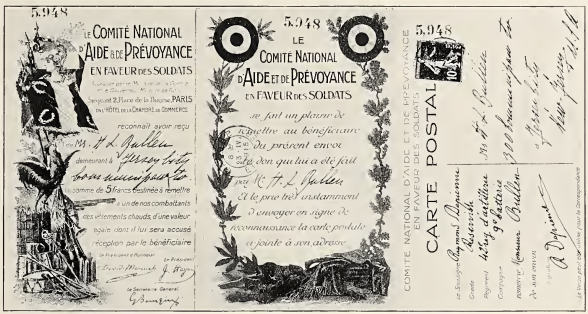
CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IN AID OF THE PRINTER-SOLDIERS OF FRANCE.

To the Editor: JERSEY CITY, N. J., June 9, 1915.

M. Rene Billout, secretary of the Association of the Master Printers of France, requests me to inform you that many responses were made to the appeal in your periodical for subscriptions to provide comfort kits for the printer-soldiers of France and Belgium. The names of the subscribers have been printed in the *Bulletin Officiel de Union* my heart." Arthur Dumery, Eighty-fourth Infantry, Company Four: "It was with great pleasure mixed with agreeable surprise that I received your parcel. Words fail me to express my thanks for your gracious gift, and more for the pleasure of knowing that an American comrade in typography has thought of me in these terrible days when millions of Frenchmen are sacrificing everything sacred and material in defense of France. Brother,



Postal Card Issued by the National Committee in Aid of French Soldiers.

One section is used by the committee to acknowledge receipt of each sum of five francs ($1); the remainder of card is placed in a comfort kit costing $1, and is used by the recipient to make personal acknowledgment.

Syndicale des Maitres Imprimeurs de France, and each has received an acknowledgment from a recipient of a comfort kit on a post-card specially provided by the National Committee in Aid of the Soldiers. One of these cards is put in each kit, stamped and addressed. Among the number of responses received direct from the deadly trenches, a few extracts will prove how much these little gifts are appreciated. Raymond Depienne, Forty-second Regiment of Artillery, Ninth Battery, now handling shells instead of types: "I am from Lille, a city now (April 19) occupied by the enemy, and am without news of my dear family since the beginning of October; it was therefore more than usually comforting to find that there are generous hearts to take the place of family. From your address I believe you are an American. We knew that there are legions of noble hearts in your great country, but I never dreamed to have the honor of being a beneficiary. Thanks with all whoever you are, I pray that your country may never meet the affliction which has come to my country, nor the task of repelling a terrible invader. Please receive, Monsieur, the expression of my heartfelt thanks." Surely letters such as these are more than ample return for a dollar kit.

The Association of the Master Printers of France (a splendid organization) in coöperation with the National Committee in Aid of the Soldiers requests subscriptions for the purpose of distributing comfort kits to the printer-soldiers of France and Belgium. Each kit costs $1 and cheers a brother printer whose life or legs are in imminent danger. Five dollars will gain a greater return of blessings to the donor. Monsieur Billout suggests that the subscriptions would better be sent to the editors of printing-trade periodicals. May I ask you to receive such as your readers send in the goodness of their hearts? Amer-

ica is conquering to-day in France and Belgium and Servia the hearts of those heroic nations by its magnificent benevolence. Every reader of your periodical is invited to aid in this great conquest by a fraternal gift to our brother printers (compositors, pressmen, process engravers, lithographers and bookbinders) on the battle-fields.

It is but a return for French aid in our War of Independence, made victorious chiefly by the aid of the money, ships and swords of Frenchmen. We should never forget how France welcomed and aided our great printer-plenipotentiary, Franklin. That debt has never been sufficiently repaid. Let us square the account now when heroic France is in its greatest need, and Belgium a heap of ruins.

HENRY L. BULLEN.

THE COUNTRY PRINTER.

To the Editor: SPRING VALLEY, WIS., May 22, 1915.

Once in a while a printer goes to (or stays in) the country and builds up a good shop and makes money. For instance, Roycroft. But there are few Hubbards — perhaps none since the "great victory" of the Kaiser's submarine.

The difficulty lies not in lack of facilities. I know the average country print-shop is a nightmare, but don't blame the miserable proprietor. He would like to buy and operate up-to-date machinery, but he has seen the blacksmiths on his pay-roll wreck so many fine pieces of mechanism that in despair he refuses to spend his hard-earned money for it any more. The finer the machine, the quicker the wreck. Nothing any more complicated than a Country Campbell or a C. & P. Gordon can long keep going.

Why not employ more competent men? you ask.

There's the rub. There are two ways of getting good men — you can import them or you can raise them. I say you can import them — but can you? Does any one know of a *good* man in the city who is willing to go to the country, for even the same wages, and *stay* there? I have never found him. There is, then, the boy you take into the office from the high school and raise "right." But how are you going to train him to be accurate, careful, up to date, when all the rest of the men in your shop are decidedly otherwise? How can you train him to operate fine machinery unless you have it in the shop; and if you have it the old hands will scrap it before he gets so he can run it.

We country printers think THE INLAND PRINTER is shooting over our heads most of the time; THE INLAND PRINTER pays little attention to us because we no longer "cut much ice" in the printing world. And unless we can solve the help (God save the mark) problem we will amount to still less.

A POOR PROPRIETOR.

"MODERN MAPMAKING."

To the Editor: ROCHESTER, N. Y., June 7, 1915.

I was much surprised to read in an article entitled "Modern Mapmaking," in your June number, the following statement: "The American-made map is the best product of its kind in the world to-day. This fact is recognized by the governments of the Central and South American republics and by the departments of cartography of a number of the European, African and Asiatic countries."

I readily admit that the maps of the United States Geological Survey are very fine and accurate maps, but many of those issued by the various publishers lack all of these qualities. They are not at all pleasing in appearance, the state maps, etc., resembling very badly colored checkerboards, usually out of register somewhere, and very inaccurate. This you can easily control by comparison with the United States Geological maps. The same is true for the school atlases. You may think very much of type-setting for river and town names, etc., but it has many disadvantages when compared with free-hand lettering, and is not nearly as beautiful.

I have in my possession English, German, Belgian and Dutch maps, school and hand atlases, and know from comparison what I am writing about. The commercial United States maps can not stand comparison when it comes to accuracy and beauty of line and color. If you want to be convinced of this fact, you simply have to visit the Goder-Heimann Company, of 623 South Wabash avenue, of your city, and you will there be able to see, for example, what the maps of the firm of Justus Perthes, in Gotha, look like. Just take a look at Haack's new map of the Alps. This is a large schoolroom map. Same is true of the maps of Sydow, Habenicht, Wagner, etc. Those maps certainly would be of immense value in the United States schoolroom as well.

I have been a teacher in the public schools, am an artist now, and simply can not see how our schools get along with the maps they are using. There is much to be learned from the mapmakers abroad — just notice the new "Van de Grinten" projection for maps of the world, which bids fairly well to take the place of the time-honored Mercator.

I sincerely hope that our mapmakers take the footsteps of those foreign mapmakers, for the type-set maps of the process described in your June number certainly are no match for those lithographed or copper and steel etched maps.

Hoping that you will learn to see the difference as I have done it, I am,

A. MOL.

WHERE IS CLAUD CURRY?

To the Editor: CLINTON, MO., June 1, 1915.

I would be pleased to find Claud Curry, who, a few years ago, patented a machine for grouping and folding the several sections of metropolitan newspapers. Mr. Curry learned the printing business in the office of the daily and weekly Henry County *Democrat*, Clinton, Missouri, then owned by Lingle Brothers. I was the senior proprietor. Later, he went to Memphis, Tennessee, working for the Kellogg newspaper people, then as pressman for one of their daily newspapers. While so employed he conceived the idea of his folder. I have known Mr. Curry over thirty years. He then came into our office a poor boy. He was a natural machinist, and I often told him that with proper training some day it would put him on "Easy street." I am always deeply interested in the welfare of the boys who stood by us and assisted in our own making good. We sold the *Democrat* to C. H. Whitaker & Son, October 17, 1893.

GEORGE R. LINGLE.

NOT TREATING.

Jock MacTavish and two English friends went out on the loch on a fishing-trip, and it was agreed that the first man to catch a fish should later stand treat at the inn. As MacTavish was known to be the best fisherman thereabouts, his friends took considerable delight in assuring him that he had as good as lost already.

"An', d'ye ken," said Jock, in speaking of it afterward, "baith o' them had a guid bite, an' wis sae mean they wadna' pu' in."

"Then you lost?" asked the listener.

"Oh, no. I didna' pit ony bait on my hook."—*Argonaut.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE International Linotype Company, of London, a holding corporation, at its recent annual directors' meeting, declared a dividend of seven and one-half per cent for the past fiscal year.

DURING 1914 there were issued in England only 10,685 new books, as against 12,537 in 1913. However, there were issued 402 more books relating to militarism and seafights than in the previous year.

IN a lecture before the Edinburgh Bibliographical Society, James F. Kellas Johnstone assigned the credit of establishing the first Scottish printing-press to a poor bookseller, Andro Myller, who began printing in Edinburgh in 1507.

THOMAS STEVENSON, a printer who carried on the business in Oxford street, London, for over fifty years, died recently, at the age of ninety-four years. He was the first season-ticket holder of the Great Northern Railway, and had resided sixty-five years in the same house.

A NOVEL record is that gained by a tradesman, John Prest, of Bolton, who died recently. For forty-eight years his advertisement appeared regularly in the Bolton *Evening News*, starting with the first issue of the journal. Mr. Prest's advertisement appeared in 14,870 consecutive issues.

THE Berlin branch of Raphael Tuck & Sons, the noted post-card and chromo publishers of London, has been sequestered by the German government. Previously in some two hundred journals throughout Germany articles were published calling upon the public to boycott this company's products.

THE proprietors of the Sittingbourne Paper Mills, because of the increased cost of living brought about by the war, have voluntarily granted a war bonus to their employees. Each man receives 3 shillings and each boy over a year in service 1½ shillings a week above their usual wage. As the concern employs some twelve hundred people, this increase represents a large augmentation of the weekly wage bill.

THE prices of printers' metals have been on a constant jump upward since the war began. London quotations show these contrasts between August of last year and May of this year: Tin, from £139 up to £170 per ton; lead, from £19½ to £22 per ton; antimony, from £27 to £95 per ton — with some late sales at £103 per ton. The percentages of advance are: Tin, 22; lead, 13; antimony, 281. It is said antimony is quoted at £300 per ton in Germany.

DURING a severe thunderstorm in the early part of May, which was most violent in the central part of London, the Victoria House Printing Company's basement in Tudor street was flooded to a depth of 10 to 12 inches. Part of the *Daily Graphic* basement was covered to a depth of 2 feet. The basement of the Central News Office was also flooded. Here the operation of the telephone switchboard was interfered with, and the distribution of news rendered difficult.

SAMUEL WECHSTER (a naturalized English subject), one of the Yost Typewriter Company's managers, was fined £5 and £10 costs for endeavoring to obtain typewriter pads from a Berlin firm which owed the company £2,300. His plea in defense was that typewriter pads and anilin pads had been obtainable hitherto only in Germany, and unless these necessaries could be obtained their business, employing two hundred people, would come to a standstill. The court viewed his offense as a "technical" one, nevertheless imposed the fine and costs.

THE Board of Trade Abstract of Labor Statistics, recently published, gives some interesting information regarding the printing and affiliated trades. It states that there are 121 employers' organizations, 13 federations, 93 associations in England and Wales, 11 in Scotland and 4 in Ireland. There are 35 trade unions, with a membership of 84,414. The total number of persons employed in the printing, bookbinding and stationery industries in the last census was 249,465 in England and Wales, and 31,791 in Scotland. Statistics are given showing the growth of the printing industry during the two decades since 1891. The number of printers and lithographers in the United Kingdom was 114,065 in 1891, 138,670 in 1901, and 175,923 in 1911. The general percentage of unemployment for all unions in the printing and bookbinding trades was 4.5 in 1914, as compared with 4 in the preceding year; the highest percentage since 1871 was 5.7 in 1894, and the lowest was 1.3 in 1873.

GERMANY.

FOR the present the bringing into Alsace-Lorraine of foreign journals and periodicals is forbidden.

THE Deutsche Buchdruckerverein has subscribed to half million marks of the war bonds of the Empire.

THE envelope manufacturers' association of Germany last March increased the price of envelopes ten per cent.

FOUR million post-cards were recently confiscated in Munich, because they did not bear the names of their printers and publishers.

THE National Library, at Leipsic, during the past year received 45,000 new books and other printed pieces; of periodicals, 200,000 numbers were received.

THE German Bookdealers' Commercial Union is now ninety years old. It was started at Leipsic, April 30, 1825, with about 100 members; it now has 3,610, among whom there are many in Austria, Hungary, Switzerland, and other foreign countries.

THE widely known Bibliographic Institute, at Leipsic, has been reorganized, after the withdrawal of its Russian members, and with the coöperation of the General German Credit Association, of Leipsic, into a stock company, with a capital of 4,500,000 marks ($1,071,000).

UP to the end of January, 852 newspapers in Germany ceased publication. To this may be added those suspended in the colonies: 6 in German East Africa, 5 in German Southeast Africa, 2 in Cameroon, 1 in Togo, 1 in New Guinea, 1 in Samoa, 6 in Kiautschau, in China, as well as a number in Egypt, Morocco, Russia, etc.

THE secretary of the International Typographical Secretariat, M. P. Stautner, is one of the prisoners of war in the German concentration camp at Holzminden. He is a German, being born in Lorraine, but lived in Paris from 1899 to 1909, and there acquired French nationality. He was arrested at Stuttgart, the headquarters of the Secretariat.

THE Technikum für Buchdrucker (Technical School for Printers), at Leipsic, is making arrangements to institute courses for the instruction of compositors and pressmen who have been wounded in warfare to such an extent that they can no longer work at their crafts. They are to be fitted for positions in other departments of the book and newspaper publishing field.

THE military authorities early in the year issued a decree forbidding the general sale of guide-books covering the boundary divisions of Germany as well as the military show-places, their purchase being permitted only to members of the army or navy. All books of this sort were to be temporarily confiscated, the dealers being obliged to give them up before March 31.

WITH official ceremonies and a large attendance, the keystone of the great German library at Leipsic was placed in position April 30. The building will have room for 1,070,000 volumes; the plans were so arranged that by adding more wings to it there could be accommodated 10,000,000 volumes. As now finished, the structure has four stories and a frontage of 120 meters.

THE military authorities of Bavaria have ordered the removal from the Bavarian railway stations, hotels and restaurants belonging to stations, all advertisements of bathing, outing and amusement resorts in enemy countries. Such advertisements, posters, etc., are also to be removed from passenger coaches. Furthermore, the sale of goods produced in the enemy countries is prohibited, after the stocks now on hand are disposed of.

IN order that rare and valuable books might not be destroyed, the director of the museum at Lille was commissioned to accompany an army officer to inspect the libraries in a number of castles belonging to French nobilities and which were within range of the fire of English artillery. He was to designate such books and art articles whose value entitled them to be transported to places of safety, with the intent that they be returned to the owners after the war.

A MERCHANT in Berlin was recently sentenced to one day's imprisonment and a fine of 1,000 marks, because — in contravention of a law prohibiting the payment of money to citizens of enemy countries, passed October 20, 1914 — he had purchased from a Swiss agent of a French firm in Toulouse paper to the value of 4,500 marks. The court depicted the offense as in the highest degree unpatriotic and despicable, and would have inflicted still greater punishment were it not that the offender had failed to realize fully the effect of his misdeed.

THAT the German armies try to keep supplied with newspapers is evidenced by the many that are printed under military auspices. The most noted is the Lille *Kriegszeitung*, with a circulation of 33,000; others are the *Armeezeitung der 2. Armee*, at St. Quentin; *Der Landsturm*, at Vouziers; *Armeezeitung*, at Charleville; *Letzte Kriegsnachrichten*, at Lille; *Deutsche Soldatenpost*, at Brussells; *Kriegszeitung*, at Laon; *Der Landsturmbote*, at Briey; *Bapaumer Zeitung am Mittag* and *Kriegszeitung der Feste Boyen*. Printed in French are the *Bulletin de Lille; Journal de Guerre*, at Laon; *Gazette des Ardennes*, at Rethel. At the eastern front appear the *Deutsche Lodzer Zeitung*, at Lodz, and the Polish *Gazetta voyenna*, at Posen.

READING is not neglected by the soldiers at the front, and books are a welcome diversion from the duties of warfare. A *Landwehrsmann* from Saxony received a present of a bundle of novels from his home town. He immediately instituted a loan library in the trenches, which was liberally patronized by his comrades. Leipsic publishers are supplying him with more books. His entrenched neighbors are very thankful for the mental nourishment and are writing field-post letters to the considerate donors of the books. Yet, things do not stop with such a primitive method of supply. Book stocks are put on sale at several places. In a town near Lille a *Landsturm* company has established a *Gasthof zur Stadt Göttingen*, which in addition to ham, sausage, cheese and beer, also sells books. Because of this its sign bears the subtitle, "*Universitätsbuchhandlung*" (University Book Store). In Lille a German book-shop has been established in the house of the news despatcher of the army, with which is connected a reading-room for the officers and men, supplied with the latest newspapers and magazines. On the market-places cheap books as well as newspapers may be bought.

BELGIUM.

THE administration of the Belgian government printing-office has been taken over by the German military authorities. The *Moniteur Belge* was formerly issued from this office; in its place is now issued the *Gesetz- und Verordnungsblatt für die okkupierten Gebiete Belgiens* ("Law or Order Gazette for the Occupied Parts of Belgium"), which is printed in German, Flemish and French. The institution had 135 officials and workpeople, who could not be discharged so long as the office was in operation (because they were official appointees, so it is claimed). The German government did not care to assume the payment of their salaries and was on the point of closing the office, when it occurred to the authorities that it could be used for the benefit of the government, by having it do the printing that had been given out to private concerns in Belgium. Herr Treutler, the former publisher of the *Pfälzischer Kurier*, at Neustadt a. d. Haardt, was appointed superintendent of the office, and the employees were informed that they could have the choice of resigning or working for the German management. They made no objection, and the old personnel is therefore at work as before, with the single exception of a German proofreader who is familiar with the French and Flemish languages. Work has augmented to such an extent that two new machines (of what description is not reported) had to be added to the plant. The employees appear to accept the new régime very cheerfully, nor have the compositors protested when it was necessary on numerous occasions to work overtime until midnight and twice as late as 3 A.M. No. 20 of the *Law Gazette* contains an occupation order which is the first law known to Belgians to cover social care for workers; it provides for shortening worktime for women and children.

FRANCE.

FERNAND GAUCHER, a French printer, seems determined to stay in the fight. According to *La Typographie Française*, he was wounded in the left thigh, on September 15, by the bursting of a shell. He got well and returned to the firing-line. He was wounded a second time, on October 30, by a bullet in the right foot, in the neighborhood of Soissons. He again recovered and returned to the front. He was wounded for the third time by a bullet in his head. He is recovering, and has again returned to the trenches.

SWITZERLAND.

THE forty-first annual convention of the Romanic Swiss Typographical Union was held at Lausanne, June 19 and 20.

IN March the paper and envelope manufacturers raised their prices ten per cent, and in April the electrotypers and stereotypers also made an advance of ten per cent. Inks have gone up forty per cent.

ITALY.

THE *Giornale della Libreria* states that Sarto Joseph, later Pope Pius X., was proprietor of the Typographie Antoniana, a printing-office at Padua. Therefore, he may be listed among the printers.



VISTA, CALIFORNIA

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Half-Tones from Half-Tones.

The making of half-tones from half-tones is one of the problems that bothers the half-tone negative-maker. Methods of getting rid of the moiré pattern have been described in this department, but W. J. S. sums them all up in *Process Work* as follows:

To avoid the moiré pattern, one method is to turn the half-tone copy until the pattern disappears on the ground glass when focusing. Another method is to put the copy slightly out of focus, or to tap the camera during exposure. One of the best methods, and one that is not generally known, is to take a piece of the finest ground glass and smear the matt side with vaselin and polish off until all smear and greasiness disappears. The ground glass thus prepared is laid on the copy matt side upward and then slightly drawn away until the dot effect disappears, this distance varying with the screen with which the original was made, usually about one-sixteenth to one-eighth of an inch, the distance being retained by inserting thin pieces of card between the original and the ground glass. A fine metzograph screen will secure the same result with a greater sharpness than given with the ground glass. By this method of reproducing from a half-tone copy there is a slight tendency to flatten the copy, but this can be overcome by forcing the contrast when making the negative. This method is particularly useful when making continuous tone negatives for photogravure positives, collotype negatives, etc.

Half-Tones in the Magazines.

An old wood engraver remarked to the writer, rather exultingly, that half-tone had seen its best days. The illustrations in the magazines of to-day did not possess the quality of some few years ago, and he mentioned the *Century* among others as proof of his observation.

The reply he received was that engravers should not be blamed for the undoubted deterioration in the quality of the illustrations shown in the magazines. Better half-tones can be made to-day than at any period since the process came into use. The workmen are more skilled and the machinery and equipment of engraving plants are more expensive. The trouble is with the publishers. They do not insist on the best results. How cheaply and how quickly can engraving be done are the present-day requirements, and not how well, as formerly. After the engraving is put through in a few hours, the electrotyping is rushed, the make-ready only partially attended to, the presses kept running at top speed night and day until the edition is off, and hence results that no one thinks of preserving and binding as formerly.

Fortunately magazine publishers have little to do with the preparation of the advertisements, and it is here we see the real art in engraving. It is for that reason also that the advertisements are usually scanned before one settles down to read a magazine. When looking over a copy of *The Saturday Evening Post*, for example, see if this is not true. The joy that beautiful, timely illustrations, well engraved and properly printed, gave us was the chief factor in making the fortunes for magazine publishers. By abandoning quality in illustration they are losing, and will continue to lose, the prestige they once had.

To Make Waterproof India Ink.

"Can any reader tell me of a fluid ink for process mechanical drawing that runs freely and well, and will dry black enough for reproduction? All the inks I have tried are too gummy and thick for fine work, and I am afraid if I dilute process ink it would be too gray. Is there any chemical ink that will dry really black?" This is a question asked of *Process Work*, and the following is its reply:

Answer.— Take a reliable stick of India ink, rub hard enough in a rough-surfaced saucer with some plain water until the required thickness of ink is arrived at. Now, having previously prepared a saturated solution of chrome alum, add a few drops of this solution to the ink — say ten drops to every half ounce — when you will find that the keeping qualities of the ink are equal to any other prepared solution, and it is absolutely waterproof when dry. Examining the lines made with this ink under a powerful magnifier, you will observe that they are as solid and as black as the lines of a Levy engraved screen, and not minutely cracked as in the case of several other prepared inks. I will guarantee this ink to run freely, producing the finest lines that the ruling pen permits of, and they will photograph as black as any lines made with any ink in the market.

Heatproof Lantern-Slides.

One of the latest applications of the photoengravers' enamel is to the making of lantern-slides that will stand the terrific heat of the arc light without breaking. There is a suggestion for new business here for the photoengraver. Joseph James Robinson, of London, has secured a patent on it in England, and here is the way he describes the invention:

"The lantern-slide consists of a thin sheet of mica, one side of which is coated with a sensitized solution made as follows: Le Page's, or other clarified fish glue, 6 ounces; water, 10 ounces; bichromate of ammonia, ½ ounce. These are mixed together and filtered and poured over the sheets of mica. The mica is then dried over a gentle heat, in a darkroom, and printed from the negative with the uncoated side of the mica in contact with the negative. After print-

ing it is well washed in cold or warm water, as is found necessary, after which it is placed in a solution of a dye that is not affected by heat. If the print and color is satisfactory the mica is heated to a temperature of 700° F., which has the effect of turning the glue into a hard and practically fireproof enamel, capable of standing the heat of the most powerful electric light.

How Coated Paper Originated.

It is commonly supposed that half-tone engraving brought about coated paper. Frank J. Ball, of the Miehle Printing Press Company, who was foreman of the De Vinne pressroom for thirteen years, says that coated paper was used first for woodcut printing, and it came about in this way: A. W. Drake, art manager of *The Century Magazine*, was constantly striving for higher and higher ideals in engraving and printing. Mr. De Vinne, the printer of the *Century*, was having more and more trouble the nearer Mr. Drake reached his ideal in engraving, for the engravers were cutting the white lines in the wood blocks finer and shallower. The engraver could "rub off" fine proofs from such cuts, but after electrotyping and printing on supercalendered rag stock the result fell far short of the India-paper proof. Many times forms were re-electrotyped and the make-ready remade, but it usually ended in the wood engraver being called in to reënter and deepen the lines in his cut, or the electrotype of it. Mr. De Vinne was insistent that the engraver cut deeper, and instanced the cutting of Timothy Cole, who was the ideal engraver from the electrotypers' and printers' viewpoints. One day a form of wood engravings was giving unusual trouble, when a pressman on another machine suggested running through a sheet of glazed stock such as was used on the covers of cheap books. The result was that every line of the woodcuts stood out sharp and clean. When Mr. Drake saw this sheet he sent for S. D. Warren, to ask if such a surface could not be put on the *Century* paper? Mr. De Vinne protested against such paper being used in a magazine, for he said it would crumble away in fifty years. Mr. Warren thought he could make a paper that would print as well as the glazed stock. So coated paper was made and used on the *Century*. This was in 1884 or 1885, a couple of years before half-tones were used on that magazine and before wood engraving was forced from a field where it had won its greatest successes.

Wet-Plate Negatives for Portraits and Landscapes.

Few processworkers know of the beautiful portraits, landscapes, copies, and other photographic purposes, besides line and half-tone negatives, to which the wet-plate system of photography is adapted. The *British Journal of Photography*, devoted to dry-plate photography, says: "Where fine detail is required, a good wet-plate continuous-tone negative will give excellent results, and prove a cheap method provided the process is used continually, as in a process shop. An ordinary eight per cent silver bath is used in conjunction with any good make of collodion. A full exposure is given with a large stop, development being carried out with the following iron developer: Iron sulphate, 30 ounces; acetic acid, 3½ ounces; water, 100 ounces; and alcohol sufficient to make the developer flow easily. Overdevelopment is to be avoided, but if the negative appears weak it can be redeveloped after fixing with the following: Pyrogallic acid, 48 grains; water, 8 ounces; citric acid, 60 grains. For use, a few drops of a five per cent solution of nitrate of silver is added to the above solution. Flow this mixture over the plate, moving it about until the required density is obtained. Should the mixture become thick a fresh solution must be taken. Any scum that appears can be reduced away with a weak solution of ferricyanid of potash and hypo. The following intensifier can replace the redevelopment: Mercuric chlorid, 160 grains; ammonium chlorid, 80 grains; water, 10 ounces; hydrochloric acid, ¼ ounce. The plate, when first placed in this solution, will darken and then assume a gray appearance, when it is well washed and flowed over with a five per cent ammonia solution. After again washing, the plate is flowed over with a five per cent gum arabic solution as a preservative, and dried.

The Vandyke Process.

"Architect," New York, asks: "In our trade journals there is a reference to the "Vandyck process" for giving facsimiles of tracings. Is it a method like the blue-print process that an architect could easily introduce into an office?"

Answer.— The Vandyck process is a lithographic printing method, the design being had on the zinc plate by photography, the principle of it being something like this, in brief: A properly grained zinc plate, such as lithographers employ, is coated with a bichromatized fish-glue solution such as photoengravers use. This is dried in a darkroom and exposed to light under a tracing in a printing-frame, just as a blue-print is handled. When the proper exposure has been given, it is developed in water with a tuft of cotton, the glue adhering to the zinc where the light has hardened it. When the zinc plate is dried it is covered by a lithographic roller with a thin film of a special litho ink. It is then put in a tray of water slightly acidulated with hydrochloric acid. This acid water softens the light-hardened glue, which soon comes away from the plate with a little rubbing, leaving the facsimile of the tracing in greasy ink to be printed from lithographically. Unless one has much of this work to do, it should be sent to a lithographer.

Half-Tone Screens with Unusual Grain.

Advertising manager, "X" Manufacturing Company, Toledo, sends a clipping from an Italian trade journal containing a half-tone with dots in it showing tails like tadpoles. He writes: "We submitted the enclosed clipping to our photoengraver, as we would like to get a texture similar to that shown in the enclosed half-tone print. The engraver reports that the half-tone is made with a screen different to any we have in this country to his knowledge. He suggests that we write THE INLAND PRINTER for information as to where such a screen can be had."

Answer.— The half-tone engraving from which the enclosure is a print was made with an ordinary cross-line half-tone screen, the curious tadpole grain being obtained by the use of diaphragms with openings the shape of a tadpole, the tail of the tadpole aperture being pointed at an angle of 45 degrees, or in the direction of one of the lines of the half-tone screen. The effect is pleasing in the reproduction of rough fabrics, as shown in the clipping. If half-tone operators will remember that the dot formation in the half-tone negative is partly an image of the opening in the diaphragm used they will understand how curious grain effects may be obtained. When work before the camera is slack, operators should experiment with diaphragms of varied patterns so that they may learn of some new and beautiful effects. There is much yet to be discovered about half-tone-making, and it is in the camera that the novel results may be expected.

Rotary Photogravure Literature.

H. C. C. Stiles, Washington, D. C., writes: "I would like to get hold of some literature on the rotary gravure process. Mr. Joyce is very much interested in it and I would thank you for any information you can give me."

Answer.— A recent lecturer on the subject in England said that attention was first focused on rotary photogravure by an article in THE INLAND PRINTER for December, 1908, and to which students of the subject are referred. A most practical article on the same subject will be found in the *British Journal of Photography* for June 13, 1913. There is one book on rotary photogravure, entitled "L'Heliogravure Rotative," par F. Van Dijk, Paris.

Brief Replies to a Few Queries.

R. Rogers, Boston, will find the difference between "dry enamel" and "cold enamel" described in this department of THE INLAND PRINTER for April, 1914, page 105.

J. P. Murphy, Brooklyn, New York: To make wooden sinks waterproof, use an asphaltum varnish to which is added yellow wax and a little resin until the whole is a paste. Put it on hot and spread with a heated flat-iron.

E. J. Tatum, Columbia, Missouri: As to the practicability of the Dodge process of engraving that you inquire about, it can only be answered that there are an increasing number of newspapers using the method. Ask them.

"Foreigner," New York: As to whether you should take up photoplanography or photoengraving in this country will depend on how well posted you are on either process. The opportunity just now is for the man who knows how to apply photoplanography to the offset press.

THE PAPER MARKET IN JAPAN.

Some time ago the Fuji, Oji, and Kiso paper-mills had an agreement under which the Fuji paper-mill alone exported "zara" paper to the amount of 1,000,000 pounds a month, according to information collated by Consul-General George H. Scidmore, Yokohama, from Japanese newspapers of December 8, 1914, and published in *Commerce Reports*. The Oji mill has recently installed additional machinery capable of turning out monthly 1,000,000 pounds of "zara" paper of 100 inches width. The agreement was therefore revised, and it was arranged that the Fuji mill should export 750,000 pounds, the Oji 250,000 pounds, and the Kiso 100,000 pounds, while agreements for a common price were also made to avoid competition, and bounties on exports were to be given, as arranged before, out of the funds of the paper-makers' association.

Of the Fuji mill shipment, one-third is to go to Shanghai and Tien-Tsin and two-thirds to South China, the South Sea Islands, and Manchuria. The Oji mill's exports are to go to Hankow and the Kiso mill's to Korea and North China. The first two are to export through the Mitsui Co. and the last through the Nakai Shoten. For some time past, says the Asahi (Osaka), shipments of the "zara" paper have frequently failed to reach half of the 1,000,000 pounds disposable, owing to the briskness of home demands, but the mills have increased their plant, and the home market is dull, so there is now a danger of congestion of stocks. As exports of paper from Europe to South China, India, Manila, Java and Australia have stopped and stocks are running short, the three paper-mills named are considering means of extending their markets to these places.

Japanese merchants interested in the manufacture and sale of unglazed paper for newspaper printing (as distinguished from high-class printing-paper) expect an active season next spring.

Because of the great demand for newspapers occasioned by the outbreak and spread of the great war, the demand and supply of unglazed paper in Japan were for a time almost equally balanced. Only when the demand became somewhat fixed and the new workshops of the Oji Paper Mill were completed, and assured the additional production of 2,500,000 pounds per month, did the supply begin to exceed the demand by 3,500,000 to 4,000,000 pounds a month. Of this amount 1,000,000 pounds are exported to China, and a further increase is expected. To insure the further development of the trade, however, it is considered essential to extend the market to other parts of the Far East, namely, to Vladivostok and British India. A resolution to this effect was passed by representatives of paper-mills at a recent meeting, with an additional declaration in favor of increasing the maximum of subsidies granted to those engaged in the business. A scarcity of printing-paper for the press is being complained of in Europe, but in China there is still some held in stock, and no serious rise of price has been recorded. The rate rules at about 2.20 yen ($1.0956) per ream. But as the stock becomes exhausted the Japanese merchants will be able to export unglazed paper to China on lucrative terms.



Bridal Veil Falls, Kamloops, B. C.
Photo by Edward C. Sterry, Kamloops, B. C.

A FIRM faith is the best divinity; a good life, the best philosophy; a clear conscience, the best law; honesty, the best policy; and temperance the best physic; living for both worlds is the wisest and best life.— *Selected.*

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXVII.— GREAT BRITAIN — *Continued.*

BY HENRY LEWIS BULLEN.

NO other Influence has been so potent as Printing in establishing the greatness of Britain. For centuries the ideals and imaginations and progressive energies of Scotsmen and Englishmen lay fallow and unseeded, until the introduction of Printing stirred these latent powers (as it did in other nations) and planted and diffused the habit of thinking, the fruits of which are a literature and empire rivaled only by those of Greece and Rome, and victories in applied and abstract science and invention and adventure and for freedom which make the whole world forever debtor to a territory very little larger than the State of Minnesota. Printing in its infancy was named the "Art Preservative of All Arts" by the learned Erasmus, but in England it became equally beneficial as the "Art Preservative of Liberty." Its history in that country includes the story of a long struggle against oppression and oft-attempted repression. Authority in England (as elsewhere) feared the Influence of Printing. That fear condemned Authority while it glorified Printing. The Printers prevailed, but not without adding to the roll of martyrs.

No one has yet written a true history of Printing in any country. Those who treat of it as an art, do so with the coldness with which arts such as painting and sculpture are usually discussed. The more numerous learned authors who approach the subject bibliographically, in a more or less catalo guing spirit, have enthusiasms no more intense than those which inspire naturalists and astronomers. Again, there are those who see Printing only as an interesting manufacturing occupation, and write wearily of the evolution of its machinery and processes. As an Art *per se* Printing is doubtless inferior to Painting and Sculpture, but the latter arts are merely *evidences* of civilization, while our Art is the *creator* of civilizations — the most ancient of arts, whose practitioners are highly specialized successors of the inventor of writing — the man or woman who first graphically inscribed a fact or an idea, whether on the bark of a tree or on a stone or on a skin. Printing is more than an art; it is the most potential human Influence by which civilizations have risen and fallen and had their renaissance from the beginning of the world's intellectual history. Erasmus, Milton, Fox, Carlyle, Symonds, and other great thinkers and writers have eloquently acknowledged the power of Printing as an Influence; but the convincing proof of its power is the fear which it has invariably inspired in tyrants and tyrannical governments. Too many (the majority) printers put their occupation on the plane of a mere trade or craft. Does history record repressive measures enacted against any other craftsmen? Did the superior craftsmanship of the Middle Ages exert any civilizing influence in that bookless and darkly ignorant and superstitious period? Deprive the world of books and other printed records, and all the products of the skill of wood and metal workers and painters and sculptors and architects would be powerless to prevent our twentieth-century civilization from retrograding rapidly.

No country affords more materials than Great Britain for a fascinating narrative of Printing as an art, an Influence and an industry, but while the literature of printing in that country is extensive, and much of it scholarly, a number of books need to be studied to gain a comprehensive view of the whole history.

Before Gutenberg's invention, the manufacture of books in England was carried on chiefly by men called stationers (from *statio,* shop). Theirs was a business which is frequently referred to in the records of universities as early as the twelfth century; but in 1403 "the reputable men of the craft of writers of text-letters, those commonly called illuminators, and other good folks, citizens of London, who were wont to bind and sell books," legally formed themselves into the guild now active, after an existence of five hundred and eleven years, with the name of Company of Stationers of London. To this ancient guild the printers eventually attached themselves. In 1557 the Stationers' Company received a charter, giving it control of copyrights and other privileges, since which time until 1912 all copyrights in England were required to be "entered in Stationers' Hall." The carefully kept records of this most ancient of all existing associations of printers constitute an important source of authentic data relating to the history of printing in England, made available in "A Transcript of the Registers of the Company of Stationers, 1554-1640," edited by E. Arber, 5 vols., London, 1875-1894.

The earliest piece of English printing exclusively relating to printing is an act of Henry VIII., to protect the interests of English-born printers. After this follow a number of acts in restraint of printers in the reigns of Mary, Elizabeth and Charles I. and by the Puritan parliaments. The literature of printing in England is opened grandly by John Milton's protest against the restrictive act of 1643, "Areopagitica: a speech of Mr. John Milton for the Liberty of Unlicensed Printing: To the Parliament of England," London, 1644. This is Milton's greatest prose work, a classic of our language, constantly in print. Of it Hallam wrote, "The majestic soul of Milton breathes such high thoughts as had not been uttered before"; and Prescott says it is "The most splendid argument, perhaps, the world had then witnessed on behalf of intellectual liberty." Here Milton says:

> As good almost kill a man as kill a good book. Who kills a man kills a reasonable creature, God's image; but he who destroys a good book kills reason itself; kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life. 'Tis true no age can restore a life, whereof perhaps there is no great loss, and revolutions of ages do not often recover the loss of a rejected truth, for the want of which whole nations fare the worse. We should be wary . . . . . how we spill that seasoned life of man preserved and stored up in books, since we see a kind of homicide may be thus committed, sometimes a martyrdom, and, if it extend to the whole impression, a kind of massacre.

Twenty years after Milton's work was printed, a reaction had taken place, Cromwell was dead, Charles II. reigned, and Printing was still feared. To support a claim "That Printing belongs to Your Majesty, in your publique and private Capacity as Supream Magistrate and as Proprietor" Richard Atkyns wrote the first history of printing in England, "The Original and Growth of Printing, collected out of History and the Records of this Kingdome, wherein is also demonstrated that Printing pertaineth to the Prerogative Royal, and is the Flower of the Crown of England," London, 1664, sm. 4to, pp. x, 24. Until the appearance of this book all historians had agreed that William Caxton was England's first printer, but Atkyns had found a book seemingly printed eight years before Caxton commenced to print in Westminster, the title, "Exposicio Sancti Jeronimi (etc)," Oxford, 1468. The name of the printer did not appear, but Atkyns invented a circumstantial history of the employment by Henry VI.,

about the year 1459, of a Dutch printer, Frederick Corsellis, by him set up to print in Oxford. This impudent fiction was credited as truth until it was exposed by Conyers Middleton in 1735 in "A Dissertation concerning the Origin of Printing in England," Cambridge, 4to, pp. 30. Printing was not practiced in Oxford until about 1479 and the date 1468 was simply a typographical error. Thus a courtier who would deprive printers of liberty obscured the just claim of Caxton for many years by a lying license. Before the truth was made plain, Samuel Palmer, printer, published "The General History of Printing from the First Invention in the city of Mentz to its first Progress and Propagation thro' the most celebrated cities of Europe, particularly its Introduction, Rise and Progress here in 1870 Blades published "How to Tell a Caxton, with some Hints where and how they may be Found," a book invaluable to collectors.

William Blades' career nearly paralleled that of our De Vinne; he succeeded wonderfully in business; he became the leading authority in Great Britain on the art, technic and history of printing; and he gathered a typographic library which has ever been the envy of book-collectors. Born in London in 1824, he entered his father's printing-office at the age of sixteen, working at case and press. After inheriting his father's business and having mastered his art, he made his first contribution to its literature in 1858. In 1863 he completed his masterly Life of Caxton, a fine illustrated folio, published at $25, now



The Barge of the Company of Stationers, the Oldest Association of Printers in Existence.

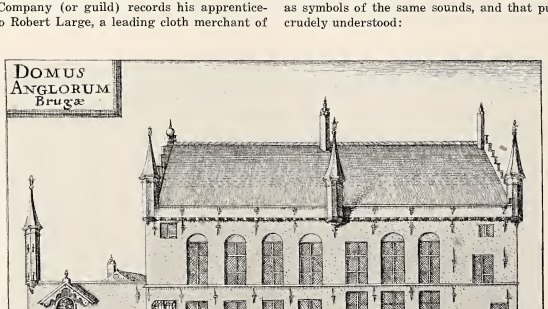
From 1557 to 1912 all English copyrights were issued by this body in Stationers' Hall, London. This barge was in use in 1829. For two centuries or more the Guilds of London took part in coronation and other ceremonial processions on the Thames, from Westminster to the Tower of London, each in its own resplendent barge, none grander or more honored than that of the Printers.

England," London, 1732, 4to, xii, pp. 400. This history not only denies to Caxton the honor of introducing the art into England, but awards the credit of the invention to Fust, and is otherwise decidedly unreliable. It was in Palmer's printing-office that Benjamin Franklin first obtained employment in London in 1726. His was the first general history of printing published in England.

Conyers Middleton having effectively reinstated Caxton in his premiership, the next step in this literature is "The Life of Mayster Wyllyam Caxton of the Weald of Kent, the First Printer in England," by John Lewis, London, 1737, 8vo, pp. xxii, 156, with 3 plates, a quaintly interesting work. However, an authoritative life of Caxton did not appear until 1861-1863, when William Blades, master printer of London, published "The Life and Typography of William Caxton, England's First Printer, with evidence of his typographical connection with Colard Mansion, the printer of Bruges, compiled from original sources." This is a masterly work; a model biography of a printer by a printer. It is now a scarce publication, but was issued in a smaller and condensed form in 1877 and again in 1882. In sold for about $50. It is a model for all biographers of printers. "It marked a new epoch in bibliography, and disposed finally of the lax methods of the old school." Having read all that had been written about Caxton, Blades started his researches upon an assumption that neither he nor any one else knew anything about Caxton. He searched the records of cities and guilds; journeyed to Bruges, Paris, Copenhagen, Brussels, Haarlem, and other cities in quest of facts and works printed by Caxton; and personally inspected nearly five hundred separate works by Caxton, submitting each to a searching inspection, first as a printer, then as an antiquary, and lastly as a man of letters. This book swept away most of the beliefs and fictions which had been current concerning Caxton, and presented England's first printer as he was, greater than ever, to the admiration of the world. This work made Blades famous everywhere among scholars and educated typographers. From that time until his death in 1890 he was a prolific contributor to this literature, as will appear from the bibliography herewith printed. His library is now in the St. Bride Foundation Institute, the headquarters

of the London Society of Compositors and of the chief school of printing in England. The monument to his business sagacity is the printing-plant of Blades, East & Blades, one of the greatest in England, both for commercial printing and for fine book printing. In 1890, shortly after his death, a medal was struck in his honor.

William Caxton, who in 1477 was the first to introduce the benefits of Printing into England, tells us that he "was born and lerned myn englissh in Kente in the weeld [woody country] where I doubte not is spoken as brode and rude englissh as is in ony place of englond"; and this is all we know of his life until an entry in the archives of the Mercer's Company (or guild) records his apprenticeship in 1438 to Robert Large, a leading cloth merchant of London, of which city Large was successively alderman, sheriff and lord mayor. In 1438 Caxton seems to have been seventeen years old (making 1421 his birth year), and from that age until his death his life-work is made quite clear to us, first by the records of his guild of cloth merchants and afterward by frequent biographical notes printed from time to time in the books he placed before his countrymen as printer and translator and historian. He doubtless had the benefit of the best education then obtainable in England by those not entering the "learned" professions, and his family would require to be of means above the average to procure his admission into a wealthy merchant guild. In 1441 Caxton was sent to assist the resident representatives of his guild in the Netherlands, who bought Flemish cloth and sold English wool. The Mercer's Company was an influential member of an association for promoting foreign trade, known as The Merchant Adventurers, who sent their "young men, sonnes and servantes or apprentices, who for the most parte are Gentlemens sonnes, to the Marte Townes beyonde the seas, there to learne good facions and knowledge in trade." Caxton's headquarters were in Bruges, where his associates lived in a residential and business edifice under the rule of a governor. There is ample evidence that Caxton acquired wealth, and in 1463 he became governor of the merchant adventurers. He resided with his associates in the stately "English House" in Bruges, now in Belgium. In 1471 he resigned his office and entered the service of an English princess, widow of the Duke of Burgundy, sovereign of the Netherlands. There, "hauynge no grete charge of ocupacion," he occupied his leisure in translating into English a popular romance, "Le Recueil des Histoires de Troyes." Here is his own account of this occurrence, so fortunate for England, in reading which one must remember that in Caxton's time the letters v and u were used indifferently as symbols of the same sounds, and that punctuation was crudely understood:



The "English House" in Bruges.

Residence of William Caxton for some time prior to 1450 until 1471. This house belonged to the Merchant Adventurers of England, of which body Caxton was governor in Bruges from 1463 to 1471. There is no authentic portrait of Caxton.

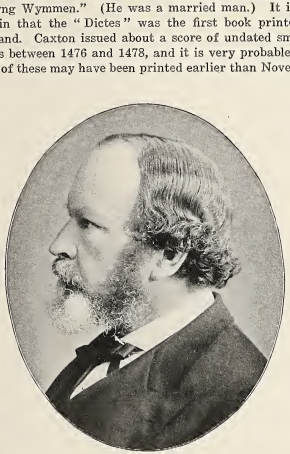
Whan I remembre that euery man is bounden by the comandement & counceyll of the wyse man to eschewe slouthe and ydelness whyche is moder and nouryssher of vyces and ought to put myself vnto vertuous occupacion and besynesse / Than I hauynge no grete charge of ocupacion folowynge the sayd counceyll / toke a frenche boke and redde therein many strange and merueyllous historyes where in I had grete pleasyr and delyte / as well as for the nouelte of the same as for the fayr langage of frenshe . whyche was in prose so well and compendiously sette and wreton / whiche me thought I understood the sentence and substance of euery mater / And for so moche as this booke was newe and late maad and drawen in to frenshe / and neuer had seen hit in oure englissh tongue / I thought in my self hit shold be a good beysnes to translate hyt into oure englissh / to thende that hyt myght be had as well in the royame of Englond as in other landes / and also for to passe therwyth the tyme and thus concluded in my self to begynne this sayd worke.

So many of his countrymen desired to read this translation that Caxton's hand grew "wery and not stedfast" with much writing, and his eyes "dimed with overmuch lokyng on the whit paper," and he decided to have the book made by that new art which had spread from its source in Mainz, northward along the Rhine and its tributaries, reaching Cologne in 1462, Alost in Belgium in 1473, Louvain in 1474, and Bruges in 1475. It is not known in which place Caxton acquired a knowledge of printing; but in 1475 he was in possession of a printing press and font of

types in Bruges, and there in that year he issued his translation, "The Recuyell [Collection] of the Historyes of Troye" (704 pp. folio), the first book printed in the English language, stating in his epilogue: "I have learned to ordain this book in printe at my great charge and expense." The handiwork was doubtless done by employees, but none the less Caxton was the first English printer, the directing, supervising master worker, putting his personality into every issue of his press. In the following year he acquired a second style of types, and after printing two other books, one in English and one in French,

Early in 1476 Caxton appears to have taken leave of the city where he had resided for five and thirty years, and to have returned to his native land laden with a more precious freight than the most opulent merchant-adventurer ever dreamt of, and to endow his country with a blessing greater than any other which had ever been bestowed, save only the introduction of Christianity. [Blades.]

Caxton set up the first English printing-press in a house very near Westminster Abbey, but not in the Abbey or within its immediate precincts, as is so frequently printed. The first dated book printed in England was issued by Caxton in 1477, a translation from the French by Earl Rivers, "Dictes or Sayengis of the Philosphres," edited by Caxton, who added a humorous chapter "Concernyng Wymmen." (He was a married man.) It is not certain that the "Dictes" was the first book printed in England. Caxton issued about a score of undated smaller works between 1476 and 1478, and it is very probable that some of these may have been printed earlier than November



William Blades.

Born, 1824; apprenticed, 1840; master printer, 1858; died, 1890. England's chief authority on the technic, history and literature of printing. His printing establishment is one of the largest in Great Britain.

18, 1477. England alone among European nations started its printing with a book in its own language; all others began with books in Latin.

William Caxton died in 1491, after completing the translation of "Vitæ Patrum," printed in that year, when a record saith:

Of your charitee pray for the soul of Mayster Wyllyam Caxton, that in his time was a man of moche ornate and moche renommed wysdome and connyng, and deceased full crsytenly the yere our Lord MCCCC LXXXXJ.

Moder of Merci shyld him fro thorribul fynd,
And bring him to lyff eternall that neuyr hath ynd.

He was buried in St. Margaret's parish churchyard, near the Abbey, in the account-books of which appear these funeral charges:

Item atte Bureyng of William Caxton for iiij torches.....vjs viij d
Item for the belle atte same bureying.....vj d

The spelling and phraseology of the extracts printed above and from the writings of Caxton ("Man of much



Medal Struck in Honor of William Blades, Master Printer of London, to Celebrate the Fiftieth Anniversary of His Apprenticeship.

renowned wisdom and knowledge") illustrate the state of the King's English as well as the medieval ideas current when printing began the enlightenment of England. In little more than a century the English language was in its flower in the works of Shakespeare and Milton and the King James Version of the Bible. Whoever may forget, we printers should remember that Printing was the means of establishing the literary and grammatical forms of the English, French, German and Dutch languages, transforming them from jargons of the uneducated into vehicles of literatures which are the chief glories of those nations. Without Printing there would have been no Shakespeare, for he was not taught in a university, and drew his ideas of literary form and expression from books, bettering the instruction. The native languages of the nations mentioned were in Gutenberg's time despised by scholars, and thus it happened that the earlier books printed in all European countries except England were in Latin. While Caxton doubtless measured up to the standards of his time in England in "Wysdome and connyng," the fact that he was not stereotyped in the "learning" of the universities enabled him to add thereto the saving gift of common sense. He translated into English and printed twenty-five works of general literature, containing nearly five thousand pages, most of these appearing in several editions, thus affording his countrymen a selection of popular works, by which they were easily tempted to acquire reading habits and form literary tastes. In other countries the earlier learned printers catered to the learned few with the works of classic authors in dead languages. Caxton and his successors, perhaps more by force of circumstances than by premeditation, planted the seeds of popular taste which in a comparatively short time after the introduction of printing gave England a literature which is the greatest of modern times and the only rival of those of Greece and Rome. Doubtless Caxton's merchant training taught him to print books that would have the widest sale, although he declared that his books were not for the "rude uplandish man," and meanwhile the classical scholars obtained the works of the ancient authors and their Latin and Greek bibles from France and Italy. In all, his books aggregate

more than 18,000 pages, nearly all of folio size. For the clergy he printed service books, psalters and sermons, for these were staple stock, "tools of trade," always in demand. In his time Chaucer (1340-1400) was England's only great author, and Caxton lost no time in placing Chaucer's works in the hands of his countrymen.

Caxton seems to have brought with him from Bruges a printer born in Woerth, in Alsace, Wynkyn de Worde (that is, Wynkyn of Woerth), to superintend his printing. He succeeded to Caxton's business and carried it on profitably but without distinction until his death in 1535. He printed more than eight hundred works, moved to London in Fleet Street, opposite Shoe Lane, in 1500, and was constantly loyal to the memory of Caxton, whose device he printed on all his books. The last book printed by Wynkyn de Worde was "The Complaint of the Too Soon Married." He was careless in the spelling of his name, fourteen variations appearing in his printing, while he spelled Caxton, Caxston, Caston and Caxon. Wynkyn is a Christian name, and our printer never used a surname. His business was continued by his employee and executor, John Byddell, who died in 1545, and was succeeded by Edward Whitchurch, one of the first to print the Bible in English. Whitchurch's activities in printing Bibles and prayer-books and the works of Erasmus brought him into trouble in the reactionary reign of Queen Mary, and at her coronation he was expressly excluded from pardon, and went into exile. When Elizabeth ascended the throne, he returned and continued to print until 1560, ending the succession of the Caxton business, which thus continued for eighty-five years.

PRINCIPAL WORKS OF WILLIAM BLADES.

[A more extended list of eighty-nine items may be found in the "Memoir of the late William Blades," by Talbot Baines Reed (typefounder), in "The Pentateuch of Printing," edition of 1891.]

The Life and Typography of William Caxton, England's First Printer, with evidence of his typographical connection with Colard Mansion, the printer at Bruges, 2 vols., folio, London, 1861-1863, pp. xvi, 298; lviii, 310, with numerous plates.

The Biography and Typography of William Caxton, England's First Printer, London, 1877, 8vo, pp. viii, 383, illus., printed for the Caxton Celebration. Prior to the issue of Blades' Caxton in 1861, there was a general agreement that Caxton had commenced to print in Westminster in 1474. An influential but misinformed committee was formed in 1874 to celebrate in that year the fourth centennial of English printing. The committee solicited the coöperation of Blades, who referred it to his Caxton for the correct date, whereupon the committee adjourned until 1877, when the grent event was celebrated with great success.

——Second edition, London, 1882, pp. xii, 387, illus.

Some Early Specimen Books of England, Holland, France, Italy and Germany, with explanatory remarks, London, 1875, 8vo.

The Enemies of Books, London, 1881, illus. Five editions (the latest in 1888) of this work have been published.

Numismata Typographica, or the Medallic History of Printing, being an account of the Medals, Jettons and Tokens struck in Commemoration of Printers and the Art of Printing, London, 1883, 4to, pp. xviii, 144, and xxiv lithographed plates. Blades was the first to form an extensive collection of printer's medals. This work describes and illustrates in the actual sizes 259 medals then in his collection. In 1869 he printed privately, in an edition of 100, now very rare, an earlier description of his collection, with copperplates. The Blades' collection was dispersed at his death, and the larger part is now in the Typographic Library and Museum in Jersey City.

An Account of the German Morality Play, entitled "Depositio Cornuti Typographici," as performed in the XVII and XVIII Centuries, 1885, 8vo, pp. xii, 115, illus. An interesting account of the ceremonies at the admission of printers' apprentices to the rank of journeymen, with a translation of the play, with its variations.

Bibliographical Miscellanies: No. 1, Signatures (a history); No. 2, The Chained Library at Wimborne Minster; Nos. 3, 4, 5, Books in Chains, London, 1890, 8vo.

The Pentateuch of Printing, with a Chapter on Judges, with a Memoir of the Author and List of his Works by Talbot B. Reed, London, 1891, 4to, xxvi, pp. 117, illus. This is the best brief history of printing that has been written.

NEW FIELD FOR DEPARTMENT OF JOURNALISM.

The Department of Journalism of the University of Washington was recently called up to send an "expert" quick, because a country publisher had just received a notice from the sheriff that his plant would be sold for delinquent taxes, and was in receipt of a notice from a man who held a past-due mortgage that we would foreclose at once.

It looked very much like sending a man to the obsequies, but Hugh E. Agnew, instructor in advertising, and an old newspaper man, consented to go and look the ground over. He found that there was a good plant that had been cared for much better than the average country plant, and that in an apparently prosperous city of nearly four thousand people there were but two weekly newspapers, neither of which covered the field alone. The editor had recently bought out a partner, taking all the money that he could raise out of the business, and borrowing much more by mortgaging the plant a second time. Then he was caught by the general business depression which followed the outbreak of war.

Mr. Agnew called a meeting of the business men of the city, laid the proposition before them, suggesting the organization of a stock company, with a treasurer to have charge of paying out money, and the same editor as manager. Before the meeting adjourned the necessary stock was subscribed, and steps taken to put the business upon a sound financial basis, under the ownership of the new company.

This may be a suggestion for other departments, and for other publishers in similar straits. There are so few with whom a country publisher can advise, because there are very few who understand his problems and are capable of giving advice. It is the first time that the department of journalism of a large university has been called upon to perform a service of this kind, and has responded.

"THE LONDON TIMES."

The Times, says *The Christian Science Monitor*, is usually regarded as the oldest existing London newspaper. This, however, is a mistake. *The Morning Post*, one of the finest papers ever printed, preceded it by several years, having been first issued in 1772, whereas the birth of *The Times* is usually dated from the first of January, 1788, though, under the title of the *London Daily Universal Register, printed logographically*, it was actually issued on the first of January, 1785. Its present prosecution under the Defense of the Realm Act is not the first time that it has come in contact with the government. In 1789 the first John Walter was prosecuted for libeling the Duke of York, and sentenced to a fine of £50, a year's imprisonment in Newgate, to stand in the pillory for one hour, and to give security for good behavior for seven years; whilst on account of further libels, on the Prince of Wales and the Duke of Clarence, this sentence was increased to two years' imprisonment and a fine of a £100. He was, however, liberated and pardoned on the ninth of March, 1791.

MODERN WARFARE.

Uncle Ephraim's sympathies were all with the Allies. "Man," announced he, "has you heard 'bout them Allies? They's got a gun what kin hit you if it's twenty-three miles off."

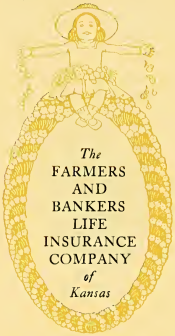
"Lawsie, that ain't nothin'," sneered a colored partisan of the opposite camp. "De Germans, dey kin hit you if dey jess has yo' ad-dress."—*New York Evening Post.*

PROGRAMS



The INLAND PRINTER
Chicago, Ill.

PROGRAMME



The
FARMERS
AND
BANKERS
LIFE
INSURANCE
COMPANY
of
Kansas

BANQUET IN MASONIC TEMPLE, CITY OF LAWRENCE, ON WEDNESDAY, FEBRUARY TWELFTH, MCMXIII, AT SEVEN O'CLOCK



ORGAN RECITAL

Coleman Union Church

COLEMAN, NEW HAMPSHIRE
THURSDAY EVE., MARCH 9TH
NINETEEN HUNDRED AND FIFTEEN

MR. WILLIAM FRANCIS MEDEARIS, *Organist*,
assisted by MISS GENEVIEVE M. EDELBLUTE, *Soprano, and*
MR. EDWARD LEOPOLD MCCORMICK, *Violinist and 'Cellist*

Program

Mozart—Molto Allegro.

Guilmant—Fugue in D Major.

MR. MEDEARIS

Godard—Berceuse from "Jocelyn."

MISS EDELBLUTE

Thomas—Gavotte from "Mignon."

Mendelssohn—Trauermarsch. (By request.)

MR. MEDEARIS

Weiniawski—Legende.

MR. MCCORMICK

Weil—{ In Autumn.
{ Spring Song.

MISS EDELBLULE
Violin Obbligato by MR. MCCORMICK

Litolff—Overture, "Robespierre."

Wagner—{ Adagio from "Tristan."
{ War March from "Rienzi."

MR. MEDEARIS

The Eastertide Service



Church of St. Matthew
15th and Washington Streets
Baltimore

Order of Easter Choral Services

ORGAN PRELUDE

INVOCATION

Recitative. (Tenor.) The first day of the week cometh Mary Magdalene early, when it was yet dark, unto the sepulchre, and seeth the stone taken away from the sepulchre.
—St. John xx. 1.

Chorus. And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
—Isaiah xl. 5.

Aria. (Alto and Chorus.) And the napkin, that was about his head, not lying with the linen clothes, but wrapped together in a place by itself.
—St. John xx. 7.

Recitative. (Bass.) For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
—Isaiah lx. 2. 3.

READING OF THE SCRIPTURE

Chorus. And Thomas answered and said unto him, My Lord and My God.
—St. John xx. 28.

PRAYER AND BENEDICTION

Program

Gently Fall the Shadows, *Mildenberg*

Strauss Waltz Song, - - - *Harris*

The Shoogy-Shoo, - - - *Ambrose*

QUARTET

Chinese Wedding Chorus, - *Joncieres*

Reading, - - - - - - - *Selected*

MISS ELIZABETH YEATER

Barcarolle, - - - - - - *Offenbach*

Ma Pale Brown Sue, - - *Bartlet*

QUARTET

Mammy's Little Pigeon, - - *Ferais*

INTERMISSION

Life is a See-Saw, - - - *Selected*

The Tin Gee Gee, - - - *Selected*

OPAL HOLMES

Charge of the Light Brigade, *Selected*

ELFRIEDA DRAPER AND CHORUS

The Rajah Bold Am I, - - *Selected*

ANNA DUFFY AND CHORUS

Medley

Members

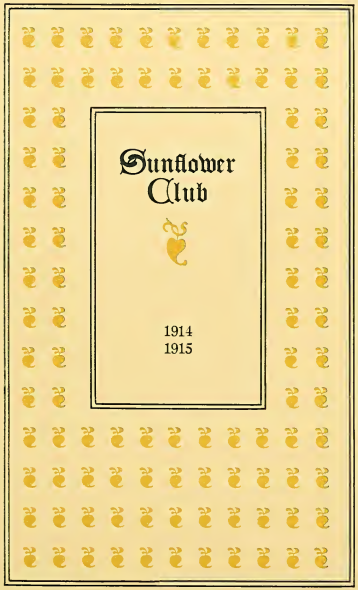
Helen Armstrong	Pearl Ketels
Annette Ashton	Ethel Keeler
Madeline Ashton	Nellie Kennedy
Lora Beamer	Louise Loesch
Nellie Beamer	Lulu McCanles
Bessie Brush	Angie Morrow
Margaret Brown	Gertrude Ott
Mildred Carter	Jessie Roberts
Ruth Dring	Esther Ross
Elfrieda Draper	Gladys Sheffler
Isabelle Gilmore	Stella Simmons
Helen Gonne	Gertrude Palmer
Nannie Junkins	Marie Woodruff
Opal Holmes	Lora Walton
Mabel Hess	Ruth Yeoman
Anna Duffy	Lucille Heraty
Nellie Mulroy	Josephine Keown

QUARTET

Lora Beamer	Nellie Beamer
Bessie Brush	Esther Ross

SEXTET

Anna Duffy	Jennie Gilmore
Nettie Newman	Jean Stauter
Nellie Mulroy	Lucille Heraty



Sunflower Club

1914-15

February 26

Miss Tillie Lambert

Responses—Current Events.
The Political Aptitude of South Americans . . . Ethel Abernathy
Progress and Prospects in South America Lottie Filer

March 11

Mrs. Jennie Hill
Miss Laura Hill

Indiana Day

Responses—Counties and County Seats.
Prominent Women of Indiana . . Mary Drapier
Picturesque Spots . . . . Essie Hamilton
Shall Indiana Have a New Constitution . Ida Graham

"The winds of heaven never fanned,
The circling sunlight never spanned,
The borders of a fairer land,
Than our own Indiana"

March 25

Miss Adelaide Gilmore

Responses—Current Events.

Our Government

Political Status of Women in the United States . . . . Mattie Craft
Our Army and Navy . . . . Minnie Stivers
Is a Permanent Peace Possible? . . Jennie Hill
Music.

The HOWARD COLLEGE
DRAMATIC CLUB
Presents
WILLIAM SHAKESPEARE'S

The Merry Wives of Windsor



NEW HOWARD THEATER
Thursday and Friday, March 2 and 3
8 O'CLOCK P. M.

Cast of Characters

SIR JOHN FALSTAFF	E. Clayton Terry
JUSTICE SHALLOW	Edgar A. Love
ABRAHAM SLENDER, *cousin to Shallow*	Warren H. Logan
FENTON, *a gentleman*	Herbert D. Myers
FORD, *a gentleman of Windsor*	Louis A. Howard
PAGE, *a gentleman of Windsor*	William M. Winthrop
DOCTOR CAIUS, *a French physician*	John H. Purnell
SIR HUGH EVANS, *a Welsh parson*	Charles S. Sedgewick
HOST OF THE GARTER INN	Oscar J. Cooper
PISTOL, *follower of Falstaff*	Wendell P. Tucker
BARDOLPH, *follower of Falstaff*	Mortimer U. Harris
NYM, *follower of Falstaff*	Herbert D. Myers
PETER SIMPLE, *servant to Slender*	James D. McLendon
RUGBY, *servant to Doctor Caius*	Chauncey M. Harllee
ROBIN, *page to Falstaff*	Joseph H. Potter
MRS. FORD	Benjamin H. Locke
MRS. PAGE	Ruth M. Gilbert
ANNE PAGE	Geraldine P. Green
MRS. QUICKLY, *servant to Doctor Caius*	Zephyr J. Chisom

FAIRIES: Ethel A. Carr, Wertie C. Blackwell, Marie I. Forrest, Edith L. Motte, Edna M. Brown.

Order of Service

SAMUEL K. PARKER, *Chairman*

"National Emblem." *Bagley*

No. 16 Band.

"The Golden Scepter." *Schlepegrell*

No. 16 Band.

PRAYER—

MR. FREDERICK C. SPALDING, Member No. 16.

HYMN—"Rock of Ages."

Prelude by No. 16 Band. All are invited to sing.

1. Rock of Ages, cleft for me,
   Let me hide myself in Thee:
   Let the water and the blood,
   From Thy riven side which flowed,
   Be of sin the double cure,
   Save me from its guilt and pow'r.

2. Not the labor of my hands
   Can fulfil Thy law's demands;
   Could my zeal no respite know,
   Could my tears forever flow,
   All for sin could not atone;
   Thou must save, and Thou alone.

3. Nothing in my hand I bring,
   Simply to Thy cross I cling;
   Naked, come to Thee for dress;
   Helpless, look to Thee for grace;
   Foul, I to the fountain fly,
   Wash me, Savior, or I die.

4. While I draw this fleeting breath,
   When mine eyes shall close in death,
   When I soar to worlds unknown,
   See Thee on Thy judgment throne—
   Rock of Ages, cleft for me,
   Let me hide myself in Thee.

ADDRESS—

THE REV. PETER J. O'CALLAGHAN, St. Mary's Church.

DUET—"Miserere," from "Il Trovatore." *Verdi*

MRS. ELIZABETH BURCH TEFFT and SIGNOR GIOVANNI GENNARO,
Assisted by chorus.

ADDRESS—

RABBI SAMUEL S. COHON, Zion Congregation.

SOLO—"My Redeemer and My Lord." *Buck*

MRS. HELEN BRADY LEASURE.

PRESENTATION OF HONORARY CARD TO MRS. HENRY O. SHEPARD.
MICHAEL COLBERT, Secretary-Treasurer, Chicago Typographical Union.

"Flee as a Bird." *Southwell*

No. 16 Band.

HYMN—"Nearer, My God, to Thee."

Prelude by No. 16 Band. All are invited to sing.

1. Nearer, my God, to Thee,
   Nearer to Thee
   E'en though a cross it be
   That raiseth me,
   Still all my song shall be,
   Nearer, my God, to Thee,
   Nearer to Thee!

2. Though like a wanderer,
   The sun gone down,
   Darkness be over me,
   My rest a stone;
   Yet in my dreams I'd be
   Nearer, my God, to Thee,
   Nearer to Thee!

3. There let the way appear
   Steps unto heaven;
   All that Thou sendest me,
   In mercy given;
   Angels to beckon me
   Nearer, my God, to Thee,
   Nearer to Thee!

4. Then with my waking thoughts
   Bright with Thy praise,
   Out of my stony griefs
   Bethel I'll raise;
   So by my woes to be
   Nearer, my God, to Thee,
   Nearer to Thee!

CALL OF THE ROLL. On behalf of
Chicago Employing Printers' Association, MR. JOHN W. HASTIE, President.
Old-Time Printers' Association, MR. DANIEL BOYLE, President.
Chicago Typographical Union, No. 16, MR. H. C. CURTIS, Reading Clerk.

SAXOPHONE QUARTET—"Teach Me to Pray." *McJewett*

MESSRS. GILLESPIE, ZIDLICKY, UNANGST and SIMS.

ADDRESS—

REV. ARTHUR J. FRANCIS, Pilgrim Congregational Church.

HARP SOLO—"Believe Me, If All Those Endearing Young Charms." *Cheshire*

MISS BERLAH EDITH TAITTINO.

RECITATION—Selected.

MRS. ARTHUR P. LINKE.

MEDLEY—National Airs.

No. 16 Band.

DOXOLOGY.

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Extent of Decoration.

UNINTELLIGENTLY applied decoration is a menace to good typography. Intelligently applied, it is a means of adding interest in and beauty to the design, the value of which can hardly be overestimated. More designs by far fail of effectiveness because of being overdecorated than by being unadorned. While severity is to be avoided, a design of type-lines alone is far preferable to one in which the matter of decoration has been carried to the extreme where it subordinates the type-lines. The message conveyed is the important thing, and anything which tends to weaken it is to be decried. Inversely, any means of adding attractiveness, interest, and thereby effectiveness, is desirable. The love and admiration of the beautiful, the embellished, is an inherent trait of the human family.

The question, then, is, How far can the matter of embellishment go? No rule can be laid down to govern this. It is largely a matter pertaining to the

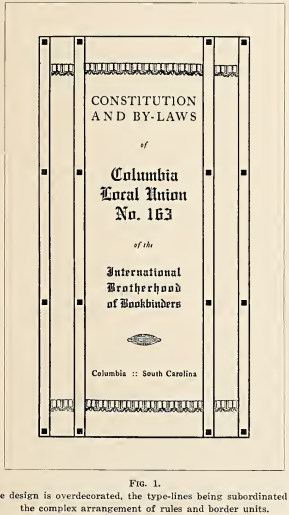

CONSTITUTION
AND BY-LAWS
of
Columbia
Local Union
No. 163
of the
International
Brotherhood
of Bookbinders
Columbia :: South Carolina

FIG. 1.
The design is overdecorated, the type-lines being subordinated by the complex arrangement of rules and border units.

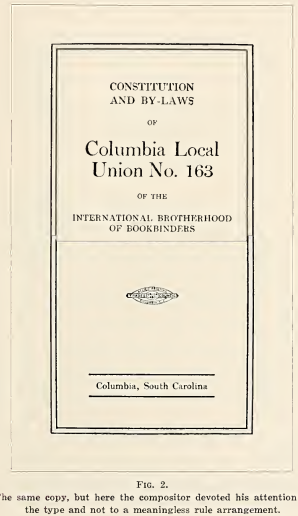

CONSTITUTION
AND BY-LAWS
OF
Columbia Local
Union No. 163
OF THE
INTERNATIONAL BROTHERHOOD
OF BOOKBINDERS
Columbia, South Carolina

FIG. 2.
The same copy, but here the compositor devoted his attention to the type and not to a meaningless rule arrangement.

individual job and the manner of applying the decoration. One's taste and judgment should tell him when decoration hampers the effectiveness of the type, when the attention is held more by the rules and ornamentation than by the words, or when the decoration is so intermingled with the type that the whole becomes a confusing mass, difficult to decipher. We are showing herewith (Fig. 1) a booklet cover-design in which the compositor spent needless effort in building up the border arrangement. In this endeavor to build up something unusual he devoted his attention to the frame and forgot all about the picture. As a result, the message is subordinated by the meaningless decoration, and so weakened that all interest is lost. Alongside we are showing the identical copy arranged without an attempt at anything unusual and with the idea of giving the type first consideration. Save the border, no decoration is applied, and although none can say the design is a perfect one, and all must admit it could be improved by restrained ornamentation, it is nevertheless a decided improvement over the original. The rearrangement (Fig. 2) is not the product of THE INLAND PRINTER, but the work of a compositor who desired to know whether or not he was working along the right lines.

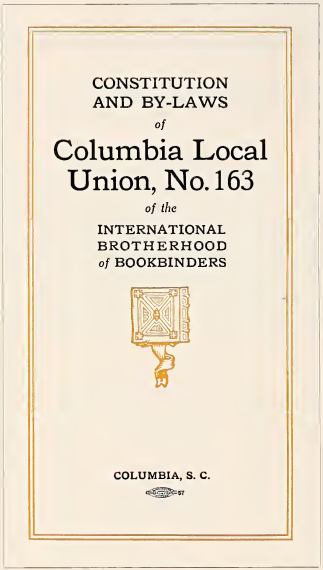


FIG. 3.
A suggestion for the design shown on the preceding page, but in which appropriate decoration used with restraint adds interest and effectiveness.

On this page (Fig. 3) we are illustrating an arrangement slightly more decorative than Fig. 2. We believe the ornament, pertinent in appropriateness to the subject of the work, adds both beauty and interest to the design. It is an example of restraint in decoration which obviates any suggestion of severity.

The extent of decoration, therefore, is measured by the part it plays in adding effectiveness to the page, and by the consideration that it does not make the design confusing. It is not at all impossible to use as many or more decorative units as the compositor of Fig. 1 used without the design being overdecorated — when it really forms a frame which caused the picture, the type-lines, to show to better advantage. We are showing herewith a design of this character (Fig. 4) in which border units are effectively used to form a background for the type, but it will be noted that the decoration is not intermingled with the type, nor does it by complexity distract the attention of the reader.

The conclusion, therefore, is that decoration should adorn and make the type more effective, and the amount to be used can not be decided by any rules of proportion. The examples given should illustrate the extent to which it can be carried.

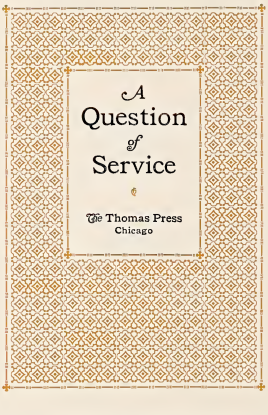


FIG. 4.
A large proportion of the design is decoration, but is so used that it does not hamper the effectiveness of the type.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

The Proper Use of Initials.

INITIAL letters form an important feature in modern printing. They have been used for hundreds of years for the dual purpose of illuminating the page and for directing the attention of the reader to the point where reading properly begins. Their use dates back to the time of the early lettered manuscripts and previous to the advent of printing from separate types. These manuscripts contained no title-pages, presumably because of the expense of the parchment or vellum on which they were lettered, and the desire for decoration took form in elaborately illuminated borders and initial letters. The custom has been religiously followed, until to-day it is the practice to begin all chapters of the majority of books printed with an initial letter. But the sphere of the initial letter is not confined to the beginning of chapters. It is pleasingly and effectively used in many items of printed matter, such as announcements, program-headings, circulars, folders, and oftimes with profit on letter-heads, cards, and such work.

Many are the considerations for the proper use of initial letters, it being the province of this article to recite these rather than to delve in the historical phase of the subject. The compositor must see that the alignment with the text is proper for the most satisfactory appearance of the whole; that the margins of white space between initial and text are not only equal, but that they are in accordance with the character of the letters; and that the initial harmonizes in tone with the text-matter. These are the

MORE and more science is coming to be the light of the world. A single discovery in Botany within one year saved four million dollars in a single city; a single discovery in Zoology made possible the Panama Canal, and will eventually open up tropics to intensive cultivation. If at one fell stroke the human race were deprived of the

A

MORE and more science is coming to be the light of the world. A single discovery in Botany within one year saved four million dollars in a single city; a single discovery in Zoology made possible the Panama Canal, and will eventually open up tropics to intensive cultivation. If at one fell stroke the human race were deprived of the benefits con-

B

INDIVIDUAL correspondence, as a method of gaining an education, has been long and widely tested, and is becoming more broadly established each successive year. To-day it is imparting the benefits of the largest colleges, universities and professional schools to thousands of students who can not

C

INDIVIDUAL correspondence, as a method of gaining an education, has been long and widely tested, and is becoming more broadly established each successive year. To-day it is imparting the benefits of the largest colleges, universities and professional schools to thousands of students who can not

D

FIG. 1. ALIGNMENT.

(A) Block initial illustrating proper alignment, the top of the initial being flush with top of first line alongside and the base of initial being flush with last line alongside. (B) A plain letter likewise aligned. (C) An initial letter, the decoration being both light and irregular, improperly aligned. (D) Illustrating proper alignment of same initial, the top of the letter proper aligning with top of first line.

vital points, but he must also see that the shape of the initial is harmonious with the shape of the page; that the initial, or the decorative part of the initial, contains in its design nothing inimical, or inappropriate, to the subject-matter of the book, but, rather, if possible, that it be in strict accord; and that short paragraphs do not break alongside or a new paragraph start on the first or second line below.

It is in the matter of alignment that the majority of compositors fall down. If the initial be a plain

The second point relative to the margins of white space alongside and below the initial is illustrated in Fig. 2. The requirements here, as before stated, are that the space shall be equal and in accordance with the character of the letter and text-matter. Some accomplished printers have the mistaken idea that an arbitrary amount, such as six points, should be adhered to in all work. Such is not the case, for if a rather large initial is used, with a proportionate size of text-type, much more space can be

ASIDE from this purely cultural value, and the practical value for those who intend to use it as a means of livelihood, the German language is an indispensable adjunct to any scientific student. The large part of intensive inquiry concerning chemistry is carried on in this language and those who wish to keep up with the latest in that line necessarily need

A

THE scope of the engineering profession is constantly expanding, and engineers are being called upon to fill places formerly held by lawyers and business men only. Many engineers at the present time are managers and presidents of railroads and other large corporations. Their engineering education and training has well fitted them for these important places. In the future, it is to be expected

B

A RECENT number of the *Manufacturers' News* contains the following article on lead-poisoning by Dr. Ansley: "Lead-poisoning is due to absorbtion of lead in the system through breathing it in the form of dust or fumes or carrying it to the mouth via the hands. The symptoms are loss of appetite and weight, low vitality, sallow skin, constipation.

C

A CAPITAL need of the young negro is this large outlook — this impulse and impact of a world-vision. He sees here the great, dominant, races of the world emerging from swamp and forest, fierce, ignorant, barbaric, struggling forward by painful steps and slow, through millenniums of time, to the places won by them in the arena of

D

FIG. 2. MARGINAL SPACES.

(A) Here is illustrated the method of mortising the initial "A" so that the remainder of the word can be placed close to the apex of the letter. (B) Illustrating the method of spacing lines alongside such initials as T, V and W, all being flush to face of letter (C) "A" as an article showing that additional space is necessary. (D) A block initial "A" used as an article.

letter, or if the design be of fixed rectangular form, the top of the letter in the first instance or the top of the design in the second should align perfectly with the top of the first line of text. Then, for best results, the bottom of the letter, or the bottom of the rectangular block, should align with the bottom of the last line of text alongside. Owing to the fact that the initials at disposal are often limited as to depth, and because of the arbitrary selection of type, one is not always able to do this, but it should be done when possible. When, on the other hand, the decoration is of uncertain or rather irregularly defined form and rather open, it is desirable to align the top of the letter proper with the top of the first line alongside, allowing the decoration to extend above. In illustration of these points we have prepared Fig. 1. In Exhibit A we show a plain initial letter properly aligned at top and bottom with the type alongside, and in B an initial the decoration of which is rectangular and the same plan is followed. C, in the same group, illustrates an initial of irregular form improperly aligned, with the uppermost part of the decoration even with the top of the first line, and, below, D, one in which the comparatively bold letter is aligned as though it stood alone, thus illustrating the need for this arbitrary rule.

allowed than if a simple two or three line initial is used on a page set in eight-point. Then, too, the demand that the space alongside shall equal that below the initial makes it necessary to allow the space at the bottom to dictate to a certain extent the amount at the side, for the former is unalterable except to a certain extent — by leading the matter in some cases, or leaving it solid, whereas the space at the side can be changed to suit. These liberties, however, are not excuses for violating good taste in an extraordinary amount of space. Initials must appear a part of the page, and they can not be if separated from the text by too much white space. In the old manuscripts and in the early printed books the space between type and initial was very slight. This was because bold letters were the rule in them, and this is still the best plan when Old Style Antique and black-letter faces are used, for to allow much space would break up the black tone of the page. When open initials and light-faced types are used, frequently leaded, however, the effect is better when there is at least an en quad of the body-type between the initial and all the lines alongside except the first one. The space should never be an em or two ems, as is frequently seen. Relative to the space alongside, it is of course con-

ceded that if the initial is part of the first word the remainder of that first line should be snug against the initial, the only space separating being that amount also apparent between the letters of the word. If, on the other hand, the vowel A is used as an article or I as a personal pronoun — being words in themselves — the space between the first word and initial must be the same as that between words, or between initial and text on the succeeding lines.

Certain letters, however, offer problems in placement which can not be carried out in strict accordance with the above suggestions. Owing to their shape, new considerations are involved. When the initial A, a plain letter, is used it should be mortised at the top so that the first line can be set back close to the apex of the letter and the succeeding lines can then be set close to the face of the letter. With letters of reverse order, such as the V and T, the lines should all be set flush to the face of the letter, the white space at the bottom being enough to signify

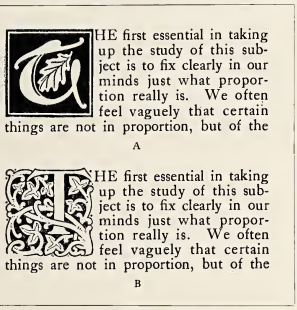


Fig. 3. Tone.
(A) Initial too dark in tone for type. (B) Uniformity in tone of type and initial.

that the initial is part of the first line, and to avoid confusion.

It is very important, too, that the tone of the initial shall be uniform with the tone of the body-matter so that a uniform color for the page as a whole shall be maintained and the initial will not stand out too prominently. Slight variations, with the initial the stronger, are not particularly objectionable, but the printer who is ambitious will strive to the utmost for this uniformity (Fig. 3).

The major considerations have now been dealt with and it remains for us to consider the little things which go far toward making or ruining the typographic page. The shape of the initial should conform to the shape of the page — by which we mean a narrow initial should not be used on a broad, or oblong, page, and vice versa. Initials of regular proportions can be used on almost all pages unless

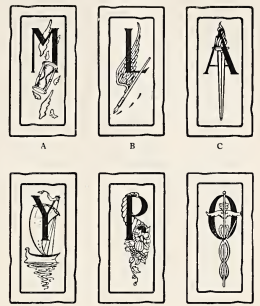


Fig. 4. Symbolism.
(A) Hour-glass, time. (B) Winged pen. (C) Roman torch, knowledge. (D) Nautical, the sea. (E) Horn of Plenty, harvest and prosperity. (F) Caduceus, rod of Hermes, commerce and industry.

the measure be entirely too narrow and the initial too large, but one's good taste should prohibit the attempt at combining the extremes mentioned.

The one thing which creeps into all things typographical is the matter of appropriateness. Happily, the majority of initials cast by the founders are

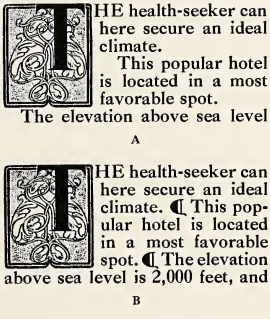


Fig. 5. Short Paragraphs.
(A) Illustrating ill effect when short paragraphs break alongside initial. (B) Suggestion for overcoming that ill effect.

made up of leaf and stem scroll designs which have no special significance, but which can safely be used on any variety of subjects. There are, however, initial-letter designs cast with specific significance, and

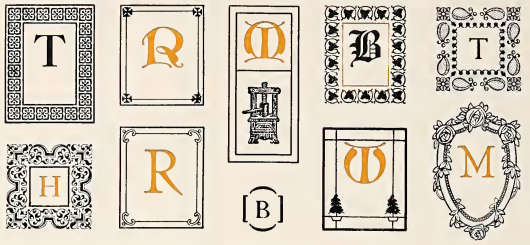


Fig. 6. "Home-made" Initials.

these should only be used when the subject of the work makes them appropriate. We are showing herewith a group of initials, detailing below in each instance the subjects they symbolize (Fig. 4).

One should not combine, for example, a Missal initial letter with modern roman body-type, but on works of a scholastic nature old-style types and initials should be used throughout.

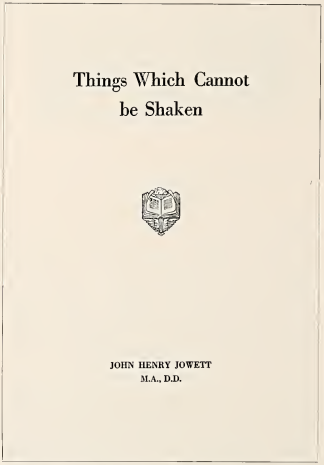
Short paragraphs at the beginning of an article or at a division, when an initial is desirable, are frequently the cause of much trouble to the printer. The unsightly breaks made by the short lines, as shown in Fig. 5, are far from desirable, and the best results are attained where the first paragraph is of sufficient length to fill the space at the side of the letter and at least one full line underneath. Sometimes the author can be prevailed upon to join the short paragraph to the one following, in the interests of the appearance of the work, and in other cases paragraph-marks can be used, as shown in Fig. 5 (B).

A very common practice, where boxed initials are desirable and the plant does not possess them, is the making up of initials with borders, letters and other utilities. There are great possibilities in this, but the compositor should be very careful to combine in these no inharmonious units, but rather be sure that letter and decoration form into a pleasing whole, the appearance of which is not discordant. In Fig. 6 we show several such initials, illustrating the possibilities open to the ingenious printer.

Review of Specimens.

David Steuerman, Brookyn, New York.— The booklet-cover, "Things Which Cannot Be Shaken," is admirably neat and attractive, the page is well balanced and the ornament placed in the most pleasing position possible. The other work is satisfactory as well, but on the cover-design for the Glen Ridge Congregational Church we would prefer to see the word "Church" on the preceding line and in type one size smaller, and the address in still smaller type and centered. Display is naturally read by lines, and words depending upon each other for sequence should stand apart from other features. Two items in display should not be crowded on one line.

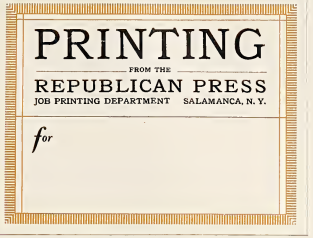
Ralph O. Lyon, Salamanca, New York.— Your letter-head is interesting and satisfactorily composed. On the label, in addition to the errors pointed out by you, we would suggest doing away with the large initial in order to avoid the large amount of white space around the words "From the," inasmuch as the remainder of the design is crowded. By avoiding the use of the initial the lines toward the bottom could be drawn up and more space given for filling in the name and address of the party to whom the package is consigned. We show your label and a rearrangement



Simple but attractive booklet-cover designed by David Steuerman, Brooklyn, New York.



The initial causes a waste of space about the short line "from the," and space for writing is small.

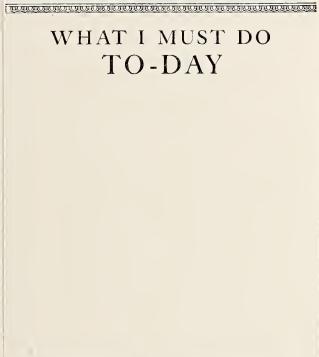


By eliminating the initial more space for writing name and address is made possible.

illustrating the points mentioned. When ornaments are placed between the groups of type they should not be in the exact center, but above, preferably on the three-to-five basis of proportion. Presswork could be improved very much.

Stoutonia, published by students of The Stout Institute, Menomonie, Wisconsin, is a pleasing little paper and commendable as the work of apprentices. No rules should have been used as dashes above and below the half-tone on the last page.

JOSEPH L. HILL, Port Colborne, Ontario.— Your work this month is as good as usual, and that means unusually good. With better type, in some cases, your designs would stand comparison with the best. The red used on the envelope-slips is a trifle dark and could be improved by the addition of a little yellow.

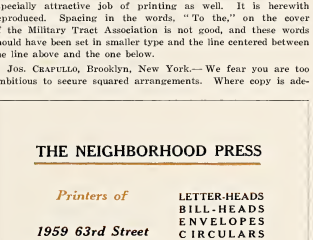


Interesting pad sheet by Walter Wallick, Galesburg, Illinois.

RUSSELL H. PETERSON, Appleton, Wisconsin.— The specimens are all satisfactory. In the interest of symmetry, we would prefer to see the two lines giving the street addresses of the firm members in the upper left corner, and in very small type, and the remaining two lines centered beneath the name of the firm at the bottom.

WALTER WALLICK, Galesburg, Illinois.— On the letter-head we would prefer the cross ornament placed between the name of the church and the line below, rather than above the name of the church. The pages from the *Reflector* are very good, but the running-head is somewhat too heavy, which could have been overcome by using a Ben Day tint instead of the solid black, and the effect of darkness yet maintained. The pad-sheet, "What I Must Do To-day," is not only a good advertising idea, but an especially attractive job of printing as well. It is herewith reproduced. Spacing in the words, "To the," on the cover of the Military Tract Association is not good, and these words should have been set in smaller type and the line centered between the line above and the one below.

JOS. CRAPULLO, Brooklyn, New York.— We fear you are too ambitious to secure squared arrangements. Where copy is adequate and the lines of almost equal length, so that they can be squared to a given measure without too much letter-spacing, pleasing effects can often be attained. On the other hand, when it is necessary to square up words of such unequal length as "Particular" and "People," a squared style should not be attempted. On your bill-head the red-orange is quite pleasing, but the pink as used on the letter-head is not satisfactory. The words "Printers of" logically belong very close to the items printed, "Cards, Bill-heads, etc.," and the large amount of space which separates them is contrary to the laws of simplicity and makes reading difficult. The card is shown to illustrate our point to others. You do remarkably well in printing half-tones on your small press.



The words "Printers of" should not be so far from the words "Letterheads," etc.

DON'TS

By JAMES HOUGH

Don't start a job until you know
Just what you're going to do;
A pencil sketch will help a lot,
And save much labor, too.

Don't guess a "layout" for your work
By trying things in vain;
Don't set up lines to "dis." them
And then set them up again.

Don't talk and sing and chatter
And the little duties shirk,
For he who thinks of other things
Can have no mind for work.

Don't sacrifice good workmanship
For speed to e'er excel,
For after all the best of work
Is that that is done well.

Don't strive for decoration
On the work that should be plain,
For men of taste oft take affront
And ne'er come back again.

Don't hesitate to sacrifice
The ornaments sublime,
Together with the fancy face
For neatness every time.

Don't fail to ever bear in mind
That custom has a say
In all the work that you may do
And wants it done its way.

Don't set the plumber's business-card
In traveling salesman's style;
Don't send artwork to blacksmiths,
As it's never worth the while.

Don't "doll up" in a fancy style
A lawyer's letter-head,
But have in mind that all you set
May, some day, need be read.

Don't use the new type-faces
On all the work you do;
Don't discard tried and true old friends
Before you know the new.

Don't get things mixed in effort
And the druggist's label rob
To put the skull and cross-bones
On the undertaker's job.

Don't put the anchor trade-mark
As a decorative need
Upon the auto catalogue
Describing "higher speed."

Don't bother with two colors
If the job is better done,
More suited to the purpose
And much neater in but one.

Don't monkey with the colored inks
Unless you know them quite,
For color-jobs are either spoiled
Or absolutely right.

Don't cut up standard rule and leads
Or trouble will arise,
And never set the cutter gauge
To else but standard size.

Don't plane a form when locked up tight,
If clean-cut fonts you'd own,
And never plane a form at all
Upon a dirty stone.

Don't use a minute bending rule,
For all such time is lost;
Engravers make these things for less
Than rule you spoil would cost.

Don't let your frame get littered
Or allow your tools to roam,
For neatness is like charity
And starts right at your home.

Don't stand around, get in the way,
Or block the alley space,
And don't forever stand and wait
To use a busy case.

Don't leave the cases "sticking" out
And galleys out of place,
Or leave your copy, leads and slugs
Around on every case.

Don't boast about your handicraft
To gain a higher berth;
'Tis better to remember that
Your work will speak your worth.

Don't display a "know-all" knowledge
And keep it on parade;
The world has ne'er produced a man
Who *knew* the printing trade.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

WALTER WALLICK, Galesburg, Illinois.— The specimens sent us are very neat, wholly in keeping with past work.

W. R. WORLEY, Norfolk, Virginia.— The letter-heads are commendable in every way.

THE SCHULTZ PRINTING WORKS, Cincinnati, Ohio, in an attractively embossed card, announces its removal to a new location, 234 East Fourth street, same city.

R. N. CRIBB, Sumter, South Carolina.— While your menu-cover is not wholly a bad one, it shows that you do not have an understanding of the principles of design necessary to a consistent execution of good typographic work. In the first place, there is too much strength in the bottom part of the page. The main strength should be toward the top of the design. Then, for the amount of matter inside it, the border is too strong, featuring the page, as it were. The ornament, instead of equally dividing the space between the two type-groups, should have been nearer the top group on the proportion of three parts above to a corresponding five parts below. Word-ornaments such as the "Menu" line are out of vogue at this time, and inasmuch as there is little beauty in any of them and nothing in effectiveness is gained in their use, we would suggest that you avoid them. We are showing your arrangement, and alongside one in which the faults noted have been corrected.

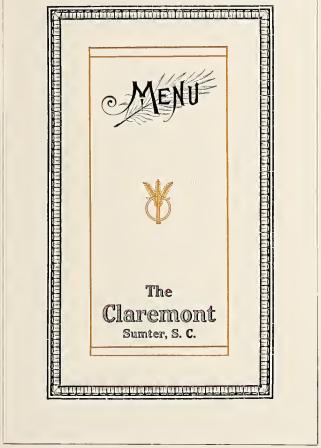


FIG. 1.
Menu-cover which violates balance and proportion, in that greatest weight is apparent at bottom of design and because of equal space between ornament and two type-groups.

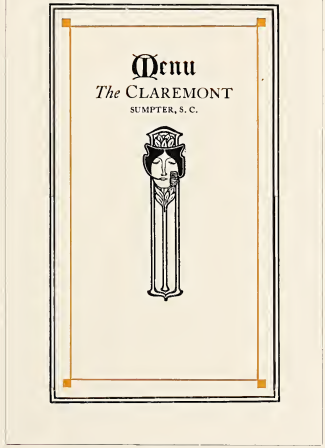


FIG. 2.
A rearrangement in which proportion is good, balance is satisfactory and the design simplified by being made into one group rather than two.

FRED'K WEBBER
CHAPTER
KNIGHTS ROSE CROIX
NUMBER FOUR

ANCIENT & ACCEPTED SCOTTISH
RITE OF FREEMASONRY
SOUTHERN JURISDICTION
U. S. A

VALLEY OF NORFOLK
ORIENT OF VIRGINIA

MASONIC TEMPLE
MAUNDY THURSDAY
EASTER SUNDAY
1915

Attractive title-page by Howard Van Sciver, Norfolk, Virginia. Mr. Van Sciver is especially good on this class of work.

B. B. BARNES, Natchitoches, Louisiana.— The advertisements are very good indeed, but in the blotters and cards you have overburdened the designs with needless rulework.

The Decorah Republican, Decorah, Iowa.— The blotter is especially neat and attractive, but the ornaments are rather dark in tone to be used with the comparatively light-face type.

ALPENA PRINTING STUDIO, Alpena, Michigan.— Your stationery is admirable indeed. You use italic capitals too frequently. A line set in them has little, if any, beauty, in our estimation.

O. E. BOOTH, Creston, Iowa.— The specimens sent us are very good, the envelope corner-card being highly satisfactory from an artistic standpoint even though you did take considerable liberty in the display.

HOWARD VAN SCIVER, Norfolk, Virginia.— You are turning out a high class of work, in which you are justified if you are proud. We feel, however, that you are going a step too far in the billhead wherein not one capital letter has been used.

I. B. DAWLEY, Oxnard, California.— The folder, "Useful Suggestions from Peacock's," is very good indeed; but, for a harmonious whole, too many type-faces are used, and colons are used too frequently in an attempt at squaring up lines.

THE H. WALTON HEEGSTRA ADVERTISING SERVICE, Chicago, Illinois.— Every part of your work on the Dealer Ad. Book and envelope container, prepared for The Charles Alshuler Manufacturing Company, is admirably done. It is excellent advertising throughout.

BENJAMIN WALDMAN, Philadelphia, Pennsylvania.— Your work is very good indeed. On the title-page of the Unico Record Cabinet folder we would much prefer to see the four large display lines centered as are the remainder of items on the page.

A FOLDER advertising "The Burnham Number" of *The Architectural Record* is especially attractive, printed in black and gold on antique stock. A half-tone print of D. H. Burnham was tipped inside a panel printed in gold, adding much interest to the page.

THE ART PRESS, Weyburn, Saskatchewan.— Your blotter is especially good, but on the menu-cover we do not admire the combination of extended lining gothic with text, nor is anything in effectiveness gained by placing either the rules or the ornaments beneath the word "menu."

The TRUTH
about
NATURAL
ASPHALT

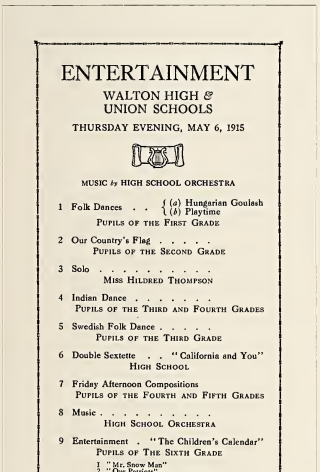
Simple treatment of folder title-page which was highly effective in the original, printed on white hand-made stock. By Howard Van Sciver, Norfolk, Virginia.

EDWARD H. LISK, INC., Troy, New York.— Although the text-letter used for the bulk of your hanger-design, "Warming Up," is not a pleasing face, the design as a whole is very attractive and represents commendable work. A roman lower-case would, in our estimation, be preferable.

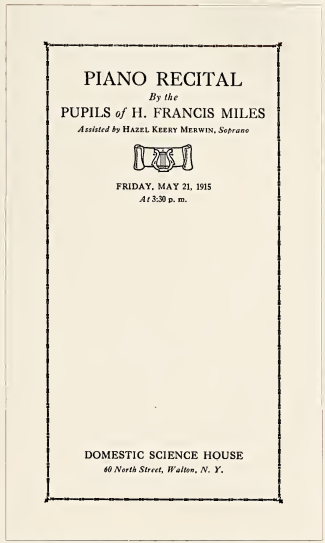
C. W. ROBEY, Oregon City, Oregon.— We admire the color selection for the cover of the program for the Rose Show, but do not advocate setting type in circular lines. Then, too, the italic used is not a pleasing face and we would suggest a strict adherence to a single series of type in such work.

AN especially attractive folder, embossed and printed in buff and brown on white japan stock, announces the change of the firm-name of Stearns Howard Company, Chicago, to the Stearns Paper Products Company. The change does not signify a change of management, but simply does justice to the firm's more comprehensive line of business.

EDWARD A. NELSON, New York city.— Except with plain rules, and that in rare cases, we do not advocate extending the corners of borders beyond their logical conclusion. Had you eliminated the extensions and run a one-half-point rule inside, and possibly outside, the decorative border a marked improvement would have resulted. Italics are not united to squared arrangements, the diagonal direction of the main elements offering rather a violation of shape harmony in comparison to the perpendicular and horizontal contour of the group. The name of the firm should invariably be set in larger type than the street and city address.



Pleasing program composition by Floyd H. Lincoln, Walton, New York.



Program title-page by Floyd H. Lincoln, Walton, New York, whose entire line of work is done with but one series of type.

FLOYD H. LINCOLN, Walton, New York.— The variety of your specimens so consistently good proves that many type-faces are not essential to the execution of good work, for throughout the entire list only one series has been used. All the principles of design have been given due consideration, and display is good. An attractive program is herewith reproduced.

"THIRTY-FOUR YEARS OF PRINTING IN FRONTIER TEXAS," is the title of a booklet issued by the El Paso Printing Company, El Paso, which gives the history of the institution along with illustrations of the plant. The half-tones are not up to the standard of the presswork, but the main trouble seems to have been with the photographs, which should have been retouched, especially to do away with the scraps of paper on the floor of the pressroom. The other samples are high-class in every particular.

SPECIMENS of letter-heads, bound in booklet form with an attractively designed cover, illustrate better than words the class of work The Maple City Print Shop, Geneseo, Illinois, is capable of doing for its customers. Letter-heads for a variety of business concerns are shown, and all are executed not only with a view to good typographic mechanics, but with a keen understanding of the desirability for appropriateness to the line of business represented. Orange would have been preferable to the yellow for the second color on the cover. The rules beneath the main display line on the blotter are too light in tone, and rules of at least one-point thickness should have been used. Avoid the use of italic capitals.

Iwaco Tribune, Iwaco, Washington.— The lines of your envelope corner-card and the business-card, printed from the

same form, are broken up into so many groups that the result is not as pleasing from an artistic standpoint as a simple, symmetrical arrangement would have been, and, in addition, difficulty is always experienced in reading such designs. Yellows, especially those in which there is little or no red, are seldom pleasing in type and rule work. The best color to use in combination with black is, in our opinion, a red-orange. Shaded letters in small sizes do not work well, the tendency being for the crevices to fill up with ink and particles of paper, depositing these on the sheets while being printed.

We have long admired the work of N. P. Eby, the accomplished typographic artist of Fresno, California. It is in itself absolute proof that most attractive results are attainable by simple methods. We reproduce herewith one of Mr. Eby's business-cards.

COLUMBIA PRINTING COMPANY, Portland, Oregon.— The folders, "Rightful Impressions," are not only attractive typographic designs, but should prove highly efficacious in an advertising way. Brevity is in their favor, and more buyers are likely to read them than more voluminous advertising. Business men as a rule have not the time — if the inclination — to read large amounts of matter. Both folders are well written.

LOOSE LEAF LEDGERS & BILL HEADS A SPECIALTY

S. C. LONGWELL
The Printer
The Best Printing in Fresno

PHONE 838-W

1935 KERN STREET
FRESNO, CAL.

Simple but attractive card by N. P. Eby, Fresno, California.

J. F. TUCKER, New Philadelphia, Ohio.— We have always been keen admirers of your work, but are certain that no collection of specimens sent us before quite comes up to the standard of the last. Certainly the letter-heads are models of neatness and effective display, and the manner in which you handle "heavy" copy should prove a revelation to those compositors who are up against it when large lists of names are given them to arrange on letter-heads. Two of these are shown. You show expert judgment as well in the selection of colors.

THE ROBERT H. TRUE COMPANY, LTD., New Orleans, Louisiana, is the most consistent producer of high-grade printers' advertising, comprising folders, slips and hangers, in the United States. All are effectively written, and the typographic work is maintained at the True standard of quality, which is not unknown to the readers of this department. Without undue extravagance of words or decoration, they carry their messages straightforwardly and effectively. Blind-stamped panels are a pleasing feature of this firm's work, and with a white antique stock and but a few words, highly satisfactory results are attained. One of these excellent forms is reproduced.

E. D. FOWLER, Durham, North Carolina.— All your specimens are attractive, but the letter-heads are especially so, being high-class in every respect. The menu-booklet for the Durham Bar Association dinner is also an excellent piece of work, but on those pages on which there is but a small amount of matter the type-group should be printed somewhat above the center of the page. Placed in the exact center such groups appear low, and it is to overcome the effect of this optical illusion that such groups are properly placed above center. Lithotone border does not work satisfactorily on antique stock, the fibers of the paper being picked from one sheet of the stock and deposited with an accumulation of ink on some succeeding sheet.

THE OBSERVER PRESS, Fillmore, New York.— All your specimens are of very good quality. We would suggest, however, that you avoid the use of the lithotone border as used on the letter-head for the Fillmore High School. Although very attractive when perfectly joined and printed, which is difficult, especially after the border has been used a short time, the results are not worth the effort. You will note on the heading in question that large gaps are apparent at the corners and elsewhere also, which

E. W. PRICE PRESIDENT
O. L. PETERS VICE PRESIDENT

A. F. SHOTT SECRETARY
C. A. GREENLEE TREASURER

TUSCARAWAS COUNTY ANTI-TUBERCULOSIS AND HEALTH LEAGUE

TRUSTEES
W. H. STOTT, UHRICHSVILLE
J. C. MILLER, CANAL DOVER
APOLLO OPES, NEW PHILADELPHIA
SAMUEL ROSINSON, NEWCOMERSTOWN
MRS. OLIVER TOOMEY, CANAL DOVER

TRUSTEES
CHAS. BARTHELMEH, STRASBURG
CENTELLIE RADERLY, NEW PHILADELPHIA
J. W. BIXEY, DENNISON
MRS. IRA DAILEY, MINERAL CITY
W. A. MORRIS, NEW PHILADELPHIA

NEW PHILADELPHIA, OHIO

Large list of names well handled and attractively arranged by J. F. Tucker, New Philadelphia, Ohio.

Stick!

MANY a man has become "a poor devil" by exchanging a solid opportunity for "a soft thing".

Robt. H. True Co., Ltd.
Specialists in High-Class Printing and Advertising, 539 Bienville Street, New Orleans
Phone Main 2184

(*Copyright, 1915, by Robt. H. True*)

Motto-card arrangement by Robert H. True Company, Ltd., New Orleans, Louisiana, which proves that "fuss and feathers" are not essential to effectiveness.

mar the effect of the whole. Then, too, it is difficult to work this border without filling up. The letter-head in question does not square up as it should for a panel arrangement. In small publications, such as *The Houghton Star*, we should strive our utmost to hold the display to one series of type.

initial "H" in the Rev. Henry O. White letter-head is a size too small, and although this heading is gotten up in true ecclesiastical style, we believe a setting in small, chaste type-faces in professional style, without rules or other decoration, would have been preferable. You are doing well, and a close inspection and study



Large amount of matter pleasingly handled on letter-head by J. F. Tucker, New Philadelphia, Ohio.

H. M. White, Davenport, Washington.— Little things, mainly, mar the appearance of those of your jobs which fall short of what they ought to be. The Pioneer Picnic cover-page is nicely displayed, but the line, "13th Annual," is too far removed from the second line of which it is a part. Had you slightly letter-spaced the line "Historical Association," you could have avoided

of the designs shown in The Inland Printer from month to month will help you materially.

Charles F. Skelly, Altoona, Pennsylvania.— You turn out a nice line of work, simplicity being the predominant characteristic, which is an admirable one. In some of the work you crowd cap. lines too closely, and this is especially noticeable in the upper group of the cover for the commencement program of the Nurses' Training School. One-point leads between all lines of this group, and two points above and below the two main display lines, would improve this design materially. The folders and leaflets adver-



Pleasing booklet-cover by Charles F. Skelly, Altoona, Pennsylvania.



Novel treatment of package-label by Howard Van Sciver, with Eugene L. Graves, Inc., Norfolk, Virginia. Original in brown and light blue on brown stock.

such wide spacing of words. In a given group, space should be equal between all words. Do not use italic capitals, and confine each job to as few series as possible — preferably but one. The

tising your firm's ability to handle all printing orders are effectively written and admirably printed. The title-page of one of these folders is herewith reproduced.

The Keystone Printing Company, of Pittsburgh, Pennsylvania, has published an interesting booklet, "A Naked Truth," written by a local advertising man in appreciation of the cooperation tendered him by the Keystone firm. Mechanically it is, for the most part, satisfactorily printed, but the title-page is altogether too well supplied with meaningless decoration. The cover is well designed and inspires interest at first glance.

Leo E. Monks, Brockton, Massachusetts.— The main fault to be found in the admirably printed shoe catalogues sent us is the register, which is particularly bad in the one entitled "The Elite Shoe," and in the copy sent us careless folding made this even worse. Presswork is particularly good throughout, and composition is satisfactory as well. We admire very much the Ralston cover, which is printed in green on rough cover-stock. The other small specimens are quite satisfactory.

The Gibson Courier, Gibson City, Illinois.— The Annual you have designed and printed for the Class of 1915 of the local high school is very attractive. The cover, printed and embossed in white and gold on red cover-stock, is particularly neat and attractive. The seal in gold should not have been placed in the exact center, but about two picas higher. While class colors undoubtedly caused you to print the half-tones in the red-brown used, we believe in such cases this appropriateness should be

sacrificed in favor of the more satisfactory work possible when black is used. In this case the red cover-stock should have been sufficient. We have no quarrel with the students in charge of Annuals, but very often by useless restrictions they make it impossible for the printer to do his best work.

Consolidated Rubber Company, Limited, is an admirable piece of work. The book is made up of half-tones in quadricolor of beautiful young girls each wearing a different style of rubber cap. The products are shown in admirable manner, the presswork being as near perfect as is possible.

EUGENE L. GRAVES, INCORPORATED

Direct Advertising

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248 Tazewell Street

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RULING BINDING

Blotter by Howard Van Seiver, Norfolk, Virginia.

WALTER J. HENRICH, Elmhurst, New York.— It is hard to realize that the personal taste of one, no matter how unacquainted he may be with the art of printing, should dictate a preference for the title-page as run in the program-booklet, "The Railroad Wire and Signal," to the arrangement prepared by you. It is nothing more than a conglomeration of the largest and boldest types obtainable, entirely out of place on a title-page. By centering the line, "and Signal," yours would be a very neat, attractive and effective page, but in it the point mentioned is a fault. The two lines immediately below could have been set slightly larger so as to secure a good variation in length between them and the preceding line. Be sure you are right, and then do not let the personal likes and dislikes of others influence your ideas. The buyer, of course, pays the bill and should get just what he wants, whether it agrees with the printer's ideas or not.

A HANDSOME folder announcement enclosed in a black cover has been received from the Winchell Studios, Inc., New York city. The firm specializes in advertising-art service, and its product, judging from the folder in question, has originality and distinctiveness — features of considerable value. We are showing herewith an effective combination of the firm's monogram and telephone number.

J. J. GUTHRIE, Galveston, Texas.— We do not admire the shaded, illustrative ornament used on the otherwise attractive cover-page of the program for the Maundy Thursday exercises. The other work is in your characterstic high-class style, but there are too many capitals without variation on the folder cover, "Great Camp for Boys."

MAPLE LEAF PRINT SHOP, La Porte, Indiana.— The blotter, "A Modern Fable," is attractive in a general way, but we do not admire the large corner-pieces in combination with the rather dainty border, and the use of extended and condensed type-faces in combination does not agree with our idea of harmony.

"TOLEDO, OHIO, 1914-1915," printed by Leon H. Roberts, Toledo, Ohio, and compiled for the *Toledo Times* by H. W. Gardner, is one of the most comprehensive books of its kind we have ever seen and is featured by excellent presswork throughout. A large number of half-tones, by the Barnes-Crosby Company, are in colors, and give a good and faithful impression of the beautiful city.

THE FEDERATED PRESS, Limited, Montreal, Quebec.— The booklet showing the line of Dominion Bathing Caps executed by you for the Canadian

The Courier, Charleston, Illinois.— Although we admire all three of the rearrangements more than we do the original letterhead, we would choose as best the one in which the main display line is set in Bookman. We are of the opinion that a chaste, neat heading such as this is more effective than one in which large sizes of type are used and in which the copy is separated into numerous groups, as in the case of the original copy and the rearrangement in panel style wherein the main display is set in Engravers Old English. On the heading set in Caslon, we admire the typography even more than in the example of our choice, for in it one series of type has been used throughout, whereas in the better arrangement, modern and old-style types are used, which practice should be avoided. In the Caslon design we object to a bright yellow, and believe you would like it better if buff instead of yellow were used for printing the tint-block.

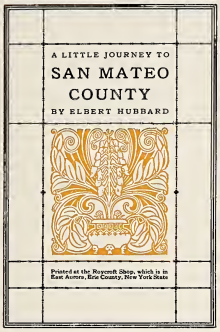
HARRY E. WILSON, Boulder, Colorado.— Yes, we believe you went a little too far in the decoration of the poem, "Colorado's Surrender to Rockefeller," for although undeniably appropriate, the gold bricks and dollar marks rather cheapen the card's appearance. We believe a dignified arrangement would have been preferable, although of course the class of people appealed to must be considered in all cases. The Easter program is attractive, but the border in red is too prominent for the type, and we would prefer in its place plain one-point rule.

BERNARD D. MOORE, Willits, California.— On your card the red is too strong for the green and dominates the design. The rules are more prominent than the type-lines, which are so weakened because of the pale green used in printing, and because of the multiplicity of decorative units, that reading is very difficult. Had more yellow been used in the red, and blue added to the green, with the monogram printed in the tint as at present, or, better still, omitted, the card would have been greatly improved. The letter-head is nicely arranged.

CHARLES C. STONE, Helena, Arkansas.— The specimens sent us are very good, but the slip, "Special Rush," is marred by the colons which you thought necessary to use in filling out the last line. This was unnecessary, and the colons are distracting elements. The folder, "For Your Convenience," is especially attractive, but the ornament crowds the type-group at the top too closely. An ornament below two display lines should not



Effective combination of monogram, telephone and telephone number by the Winchell Studios, Inc., New York city.



Title-page of characteristic Royeroft booklet, by Axel Edward Sahlin, East Aurora, New York.



Specimen page from *Our Hobby*, house-organ of the Borden Press, Newark, New Jersey.

be nearer the second or bottom line than the space apparent between the two lines — a good rule for all readers to follow.

J. Bacon & Son, Louisville, Kentucky.— Your catalogue of "Summer Furniture" is admirably planned and satisfactorily printed — we admire the cover very much indeed, although we feel certain that green rather than blue would be more satisfactory as a second color, inasmuch as the stock is of a green cast, and also because of the more natural appearance of the tree and foliage ornaments when printed in green. We believe also a somewhat richer brown would improve the appearance of the half-tones on the inner pages, but nothing is so satisfactory for printing half-tones as black half-tone ink. On the go-cart catalogue the red is too strong for the weak gray, but the catalogue is very well planned.

Axel Edward Sahlin, East Aurora, New York.— The outstanding feature of your work, in our estimation, is its distinctiveness. The Royeroft style is unlike any other style, and this originality, together with a successful attainment of striking effects, overcomes the ill effect of improper spacing in some cases. In the booklet, "Lest We Forget," there is too much space below the main display line. The space here should not exceed that above the line nor the space between the last line of this group and the ornament below. We are sure that if the ornament were raised one pica the group could have been spaced to better advantage, and the space gained for the lower group would have allowed you to relieve the congestion caused by close spacing of



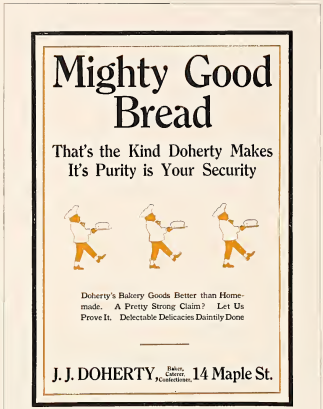
Unusual but, in this case, very satisfactory letter-head by I. M. Harris, New York city.

Our Hobby, house-organ of The Borden Press, Newark, New Jersey, continues a sparkling, attractive little publication. The enclosures are also good. A feature of this publication is that each month it gives in miniature a suggestion for a cover-page, title-page, or other item of printing. We show herewith such a cover-page suggestion, originally printed in a green tint and black.

I. M. Harris, New York city.— The line of stationery for The Master Art Decorators, the letter-head of which is herewith shown, is an admirable one and in a style wholly in keeping with the line of business represented.

Acme Printing Company, Louisville, Ohio.— Of the specimens sent us, we admire most your business-card, but, although we understand your idea was to make a more perfect pyramid, which is a commendable one, we do not admire so much space lines there. Personally, we do not admire italic in panelwork, roman capitals being the logical letter for such usage. The color combinations are both striking and pleasing. We admire very much indeed the little folder, "Good Painting, May." One of your title-pages is herewith shown.

between words in the line printed in color. Had you used the word "and" rather than the ampersand, the contour of the design could have been maintained without such extravagant spacing of words. The card is reproduced. In the announcement we do not admire such wide letter-spacing as is manifest in the last two lines, which led you to the makeshift of using periods between letters in an effort to fill up the gaps. Avoid this.



Attractive unit from series of advertising cards by Danvers Mirror Press, Danvers, Massachusetts.

It is a pleasure to see a line of advertising cards designed for mounting in frames or cabinets to be placed in public places when a uniform series of type and style of display is consistently followed throughout. Such work is more frequently characterized by a medley of type-faces and a variety of styles of display. A set produced by the Danvers Mirror Press, Danvers, Massachusetts, is of the pleasing variety, being the best of such work which has ever come to our attention. A reproduction of one of these cards is herewith shown. Other work is of a uniformly high quality. Avoid italics, however, in panel arrangements.

LAMBERT-DEACON-HUILL PRINTING COMPANY, St. Louis, Missouri.— The specimens are admirable indeed, especially the folder, "At Your Service." On the title-page of the folder, "Cool Summer Straws," the street address at the bottom should be raised about two picas and the upper group lowered six points.

ERWIN C. CONGER, Unionville, Missouri.— The red ink you use is too much on the order of a maroon to harmonize pleasingly with black. A yellow-red, or orange, would be much more satisfactory. The letter-head is satisfactory in all other respects. The charter for the Maltese Club would be much better if some dignified decorative border were used instead of the dotted border, and the construction of the border units used as corner-pieces is such that they are not adapted to that purpose. The border improperly overshadows the type in the package-label.

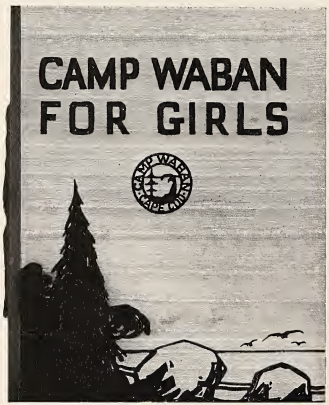
AZA B. BISSINAR, Columbia, South Carolina.— You made a decided improvement in the cover-page for the Constitution and By-Laws of the Columbia Bookbinders' Union. The original from which you worked is so needlessly and injudiciously decorated that the spots of decoration demand most of the reader's attention. In it the compositor's main effort seems to have been expended in weaving the network of rules, border and ornaments; the type, the really important feature, being given secondary



Pleasing card by Acme Printing Company, Louisville, Kentucky. Words are too widely spaced in line printed in color.

consideration. Your own arrangement is, as stated, more attractive typographically, but we believe it is a little weak for a cover-page, unless the cover-stock was both light in color and weight, in which case it would be satisfactory. In the letter-head for The Young People's Christian Union you combined extended lining gothic with a very condensed text-letter, and the resultant inharmonious effect is by no means pleasing.

WADE D. KILLEN, Hillsboro, Oregon.— The colors used for printing the cover are too weak. Then, if it was necessary to run the word "Menu" in the second color there should be a variation in spacing between it and preceding lines; preferably it should be placed below the ornament. The inside pages are quite pleasing, but too much white space is apparent around the initial letter. The last line alongside should have been set full measure and the remaining lines set about one pica wider, so that the space at the side of and below the initial would remain the same.



IN showing the attractive cover-page reproduced above in our June issue the statement was made in connection that the design was printed on "imitation wood veneer," which statement was incorrect. The cover-stock furnished the printers of the book, the William F. Fell Company, Philadelphia, Pennsylvania, by the Japan Paper Company, New York city, is actual wood imported from Japan by the latter concern, which deals largely in the finer grades of imported and domestic papers. We regret the error.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Service to Linotype Operators.

A Southern machinist-operator writes: "You help machinists, why not operators, too? How about specimens, methods, aid, service, etc., for operators as you do troubles for machinists?"

Answer.— We will gladly receive specimens of work from operators, and will criticize the mechanical appearance of the work, and offer suggestions toward its betterment if appearances demand. If operators desire advice toward producing intricate work, we will give what aid we can by correspondence, without charge. Stamped and addressed envelope should accompany request.

Peculiar Reason Given for Curved Slugs.

An operator who submitted several slugs, said to be curved, asked for the cause thereof. We suggested a line of tests to determine the cause. In part, the following letter was received later from our correspondent: "Your tests were unsuccessful. I found the front adjusting screw under the mold-slide gib had become very loose, which, I believe, caused just enough tension to make a spring in the mold disk. I also put on new trimming-knives. The trouble has been corrected." We are unable to understand how the trouble could be caused by the loose screw referred to, or how the difficulty could be remedied by new knives.

Transposition of Capital and Small Letters.

An Ohio operator writes: "Please give me some suggestions that will help me locate some trouble I am having with a Model 1 machine, namely, transpositions. The trouble is mostly with capitals followed by lower-case letters; the latter are usually vowels in the order in which they are arranged in the magazine from left to right — e, a, o, i and u. The following combinations give the most bother: V and i, S and a, B and a, also other lower-case vowels with above capitals, though not quite so much as the three named; g and vowel, c and h, c and t, s and c, fi and ff with vowels, A with spaceband. The trouble is very annoying, as it slows me down somewhat, and also keeps me from holding corrections down to the minimum. Any help you can give me will be appreciated."

Answer.— There are several things that might cause the trouble you are experiencing, and we would suggest the following treatment: (1) Remove the rubber rolls; roughen them with coarse sandpaper and then wash them with cold, soapy water. When they have been wiped dry, oil the bearings and replace them in the keyboard. (2) Touch the various keys and watch the action of the cams. Note if any cam fails to revolve quickly on dropping on the roller. If a cam appears to be slow in rotating after falling on the roller, remove the cam yoke, oil the cam pivot, and finally, with a small three-cornered file, sharpen the milled edge of the cam. This operation should remedy the trouble you are having if it is caused by any keyboard trouble. If this does not give you the relief desired, you may have to touch the small letters a trifle slower following the depressing of the capital-letter key. If you touch a capital T and too quickly follow with a touch of the h and e, it is possible that the assembled word will be hTe or heT.

Matrix Bent by Distributor Screw.

A South Dakota operator writes: "We are running a Model 14 linotype and are experiencing some trouble with the thin matrices in our six, eight and ten point. You will find a matrix enclosed, and we write to ask if you can offer a solution of the trouble. The matrices seem to lift high enough in the distributor box, and only one can go up at a time, but the trouble seems to originate in the vicinity of the distributor."

Answer.— The abrasions on the ears of the matrices are characteristic of an interference with their movements while being raised by the lifter. We suggest that you send in a figure line, and while these matrices are being lifted into the thread of the screws observe how far the upper back ear clears the upper part of the vertical side of the top rail. This may be readily examined and will be the first step toward locating the cause of the trouble. If it is found that the matrices do not rise at least two points above the rail, you should adjust the lifter to obtain this clearance. When this is done, send in a number of lines of the thinnest six-point matrices and observe their movements during the lifting operation. If you find that two are raised at once, it will indicate the need of diminishing the space between the bar point and the vertical sides of the top rail.

Slugs Stick in the Mold.

An Illinois operator-machinist writes: "I have been working for a number of years conquering machine troubles, but at last am up against a good one. Can you give me any advice from your extensive storehouse? The machine is a No. 5, six years old. It began to bother with stuck slugs some time ago. I found the plunger worn, so changed it. That stopped most of the stuck slugs, but I have an occasional one yet. It is always on the inside. But the main trouble is the jamming of the slugs on the end, which makes that end wide. This occurs on all measures and all sizes. Have polished the mold and put on sharp knives. Machine works well, with perfect lock-up. We have done everything we can think of. I know the mold is a trifle warped, but do not think it comes from that. On a twenty-four-em, eleven-point slug it is hardly noticeable. Would the piece that the bottom of the slug rides

on in the knife-block become worn so as to damage the slug? If so, what could hit the upper end of the slug? We have had the knife-block off and polished it. It is a little worn. We put a new piece of brass in ejector guide, also a new plunger. The locking pins seem to be all right."

Answer.— The appearance of the slug suggests a damaged right-hand liner. Order a new one, and, after giving the machine a trial, note results. For immediate results you may examine the condition of the ejector blade, for it may fit loosely on the blade-locking pins. The following procedure will aid you to remove the slide without trouble: (1) Pull out controlling lever. When the first elevator descends to lowest point, push back lever. (2) Open vise; raise first elevator to full height; draw out vise stop-pin with a micrometer; if any variation exists, make up the difference with interlays of paper. Replace all parts and try machine, observing the action of the clutch at ejection position.

A Plunger Trouble Corrected.

A Canadian operator, who asked for advice regarding a tight-fitting plunger, writes: "Your advice regarding plunger gave us no help, and things happened as usual, causing more worry and trouble. I recently transferred the pot to another machine, less used, and in making the change found the trouble was caused by dirt. The inside of the well was coated with dirt or scale, although it had been scraped, and mutton fat and potatoes boiled in it. This scale was chipped off with a small cold chisel and



NUUANU PALI (CLIFF), HONOLULU, HAWAII.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu.

and allow vise to come to rest on the chair, on the left locking screw. (3) Lower mold-slide lever handle. Draw disk out about four inches. (4) Remove ejector-lever pin and then take out the ejector link. (5) Take hold of the mold slide below the disk stud with left hand, and under ejector guide with right hand. Draw mold slide out full distance, and lay on table with the disk, face down. In performing this part of the operation, do not change position of the hands or you may have a finger cut off by the back knife. (6) Remove the ejector slide and wipe it clean around the blade-locking pins; also wipe the blade. Place the blade on the pins and see if there is any play. If there is play, such that will allow the front end of the blade to rise, owing to the enlarging of the holes, you may to some extent remedy the trouble by using a prick punch, spreading the metal inwardly while holding the ejector back against the slide. If the clutch appears to slip at ejecting position, try the following method of preventing it: Remove clutch arm, also bushing on end of shaft, and finally the clutch spring. Measure the length of the spring and then stretch it about an inch. Remove the leather buffers and clean them with gasoline; also the pulley surface. Measure the thickness of the buffers smoothed off with a file, and what seemed a peculiar trouble turned out very trifling. I would like your opinion as to the care of the Miller saw. I suppose it is almost impossible to state the life of a saw unless one is acquainted with its daily use. What are the best files for sharpening, should the teeth be hardened after sharpening, and what is the best method?

Answer.— The teeth need not be hardened, as the blade is tempered sufficiently hard. To keep the Miller saw in good cutting condition it should be touched up with a file every few days. A saw will last longer, and give better service, if given frequent sharpening, than it will if attended to only occasionally. The file you should use is furnished by the Miller Saw-Trimmer Company for this purpose. If the tips of the teeth do not need to be swaged, you may remove the saw from the head and place it between two blocks of wood or metal in a vise with the countersunk side of the saw away from you. When filing, the stroke of the tool should be straight across blade. Begin filing at the left edge of the saw that projects above the blocks and file the teeth consecutively until the center is reached. Then shift the blade so that the last tooth filed occupies the place of the first tooth that was filed, and

again file the teeth up to the center. The down stroke of the tooth should be filed first; this down stroke should run to the center of the saw the same as the spokes of a wheel run to the hub. After the down stroke is filed, this surface should be used as a guide to the file, and the pressure exerted on the shank, which should be filed straight out from the inner point to the tip of the tooth. Be careful not to leave a hump on the shank of the tooth, as a hump will necessarily make that tooth fill up with metal as soon as it begins cutting. If the operator will see to it that the saws are filed promptly after they lose their edge, it will require only a few strokes of the file on each tooth to again put it in first-class condition.

When teeth are found longer than others, joint the saw; that is, while saw is running hold an emery block lightly against the teeth to grind them all to the same height.

A third or fourth filing usually removes most of the swage, and when it disappears the teeth should again be swaged so that the saw may have clearance while cutting. Always file the saw after swaging.

The term "swage" applies to the spreading of the tips of the saw teeth by means of the tool provided for this purpose. Experience proves that a swaged tooth operates in wood and the softer metals used in the printing art with greater freedom and ease than teeth that are "set" alternately right and left. Swage has been applied to circular saws of a large diameter for many years. The teeth of the Standard Saw Blade may be swaged while the saw is mounted on the spindle. In using the swage, the lips should balance on the point of the tooth when it receives the light stroke of the hammer. If either lower or upper lip of swage bears on point of tooth when stroke is given, the strain so imparted is very liable to split the lips of the swage. Again, if the point of the tooth is dull, the strain is placed on the lips of the swage, which also tends to split it. In case the points of teeth are dulled, it is best to file the teeth before swaging. After swaging, file again to bring the points of teeth to a keen cutting edge. The swage is designed only to spread the sharp edge of teeth.

Is the Danger from Lead Poison among Operators Exaggerated?

The question has been asked a number of times in various ways to this effect: Are linotype operators more liable to contract lead poison than other printers? A positive answer can not be given the question, as everything depends upon working conditions, health and habits of the individuals concerned. There are practices in vogue in some composing-rooms that are productive of conditions that may induce the absorption of metallic and lead oxid into the human system. Happily, better methods of sanitation, the more precise knowledge of hygiene, and prevention of occupational diseases are causing the adoption of safer methods of type-case and floor cleaning, all tending toward purer atmosphere in the working-room. The machine-room appears to be slow in adopting methods of maintaining a more salubrious atmosphere, free from noxious gases, lead oxid and metallic dust. It is true that many of the large newspaper plants have metal hoods placed over the chimneys of the metal-pots to remove the gas fumes by forced draught, but this eliminates but one of the insanitary features. The careless cleaning of plungers, dry, with a wire brush near the machine, and the depositing of metal skimmings on the floor near the machine, or the throwing of the dust-laden dross into wooden boxes or other loose-jointed receptacles, continues in many shops regardless of the danger to the health of the operatives therein. A sample of the fine gray dust removed from a pot plunger was sent to Dr. Evans, who conducts the "How to Keep Well" column in the *Chicago Tribune*. In a reply, he states: "In my judgment the dust is harmful. Beyond question it is composed in fair measure of metal. Any metallic dust is harmful. In the various tables of consumption in relation to occupation, those occupations in which there is dusty air due to metallic dust are at the head of the lists. In fact, they overshadow the other trades. In this instance, probably, two harmful metallic ingredients are found — lead and antimony. As both of these are poisonous, it is probable that the increased susceptibility to consumption is not the only harm done by these dusts. My judgment is that the dust is very harmful." Operators will ask, "What has dust off of a plunger to do with me, or how can I become 'leaded' from this dust?" The reply is simply this: Some of the dust dislodged from a plunger by the brushing it receives near the machine ultimately floats in the air and is inhaled by those working adjacent. The metal dust that falls to the floor doubtless is also sent floating into the air during the sweeping operation and spreads over a wide area as a result. Another operation which vitiates the air with metallic dust and oxid is the blowing out of the pot and the cleaning of the machine and magazines with a forced draught of air. If this practice was carried on with a vacuum-cleaning device it would doubtless be a step forward, but it is a rare occurrence to see such a device used around the machine. Machinists and operators who treat the danger lightly should read the statement of Sir Thomas Oliver, M.D., F.R.C.P., who is the foremost English authority on industrial lead-poisoning. His statement is as follows: "The repeated entrance of lead into the human body in minute quantities over a lengthened period of time is more productive of harm and gives rise to more serious symptoms than the absorption of lead in larger doses upon only one or two occasions. It is a question of elimination failing to keep pace with absorption. This is the secret of lead-poisoning in persons who follow their employment quite unconscious of the danger to which they are exposing themselves and of the slow development of the malady which will finally overtake them."

PROBLEM OF THE BUGGYWHEEL

Once upon a time a wheel, a buggywheel, also a buggy wheel, twelve feet in circumference, took one hundred revolutions along the road. As the wheel started on its journey, a bug, which had been resting on the felloe on the bottom part of the wheel, started to go from the tire to the hub, traveling along one of the spokes. As he traveled toward the hub, he also traveled around the spoke, and the distance traveled was exactly equal to one fourth of the distance in which was required to reach the hub, another bug start ed out from the same starting place traveled three fourths as fast as the first bug, traveling up and a round the spoke in the same manner as the other bug excepting that he traveled from rig ht to left. The second bug took the first bug when the first bug had gone four teen twenty-fourths of the distance required to reach hub and informed him that the end was close upon him. At he was close upon him, they were as a detective after reached his steps, this is trail. The first bug then these poke instead of going straight around the tire just at the end of the ninety degrees, when the ninety gy wheel. A lighting, then, as that part of the wheel came to a temporary rest as it touched the ground, he took a fast train for India Now the question is: Where was the detective when the wheel stopped—taking in to consideration the fact that the clock was five minutes slow? That's all of the problem, but not all of the wheel. Perhaps a few observations might help the wheel and clarify the problem. Of course it is for the advanced class—in fact, it is found in the extreme back end of the book. Therefore it is to be approached with a great deal of caution. The conditions are so involved and the points so varied that the problem will probably tax the most thoroughly trained acumen. Of the considerations of importance perhaps the most

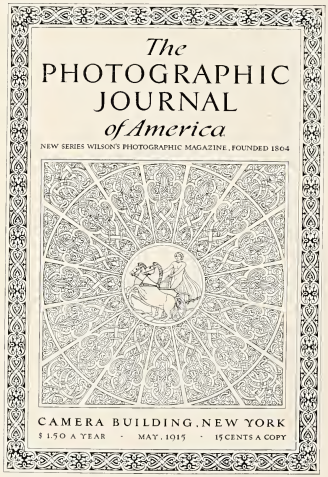
Specimen of Linotype Work Done with the Waters Tabulator by C. A. Showalter, St. Joseph (Mo.) "Gazette."

Written for THE INLAND PRINTER.

EDWARD EDWARDS AND HIS ART.

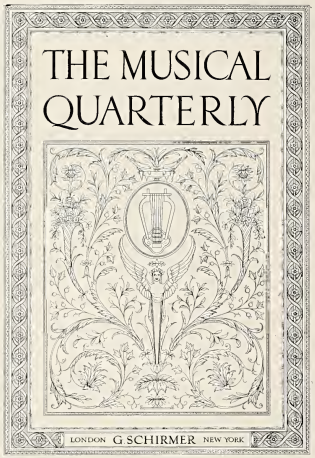
BY S. H. HORGAN.

EDWARD EDWARDS is another American artist who contradicts all the traditional specifications of the traditional artist. He neither cultivates long hair nor flowing black ties. He eats ordinary food; wears the clothes of a business man; lives happily with his family; neglects Bohemia; is interested in almost every phase of human endeavor, from the construction of an aeroplane to the building of a subway. He is not only an artist, but a cultured gentleman, and, strangest of all, was born in Pennsylvania.



Not that it is impossible for an artist to be born in Pennsylvania, but too often does it happen that a foreign birthplace, freakish clothes, and Bohemian tastes do impress prospective art patrons. The Russian artist, Gribayédoff, used to tell how the addition of a beaver hat and a sealskin overcoat to his wardrobe enabled him to charge twenty per cent more for his drawings.

It was in Columbia, Lancaster county, Pennsylvania, that Edwards first saw the light. At sixteen he began work in an architect's office. After four years' apprenticeship he took up interior decorating, it having the stronger appeal to him. It might be mentioned right here that Mr. Edwards' success is due chiefly to close study continued from boyhood to this day. Not satisfied with the facilities for study found in this country, he has made several pilgrimages abroad. Four years of study was had in Paris, under masters like Courtois, Colin, and the great Spanish colorist, Anglada, and one year in Munich. For eight months he also studied under the late Howard Pyle, at Wilmington, Delaware. Later a post-graduate course was taken in Rome, studying the masters of all art.



To-day, when Mr. Edwards undertakes a commission for a drawing, he first studies the subject from all angles, his knowledge of French, German and Italian assisting him in his researches. The mythology, religion, customs,

manners of the people involved, are learned, as well as the costumes, or lack of costume, of the period. He is aided in this by an extensive art library and a large collection of cretonnes and textiles of many periods which he gathered while in Europe and to which collection he is constantly making additions.

Consistency and purity of style is a characteristic of Mr. Edwards' decorative treatment. As an illustration of



Ariel.
Fragment from "The Songs of Shakespeare."

the conscientious study of his subjects, it might be mentioned that, when commissioned to design some embellishments for a work on Egypt, he studied the hieroglyphics of that country so that he might use understandingly, in the decoration of that work, only those expressing the meaning he wished to convey.

It was in the memorable series of covers for the *Outlook* during the years 1911 and 1912 that Mr. Edwards showed his thorough knowledge of ornaments and mastery of color. The *Outlook* covers for December, 1910, and November 25, 1911, present Celtic decorative treatment at its best, as does the cover for December 23, 1911, show Alaskan Esquimaux totemic ornamentation, and the cover of May 25, 1912, that of the Pueblo Indian. An illuminated page in the *Ladies' Home Journal* for Christmas, 1914, in the style of the twelfth century, will be remembered as marking an epoch in color-plate making and color printing.

The few reproductions of Mr. Edwards' pen drawings accompanying this article lose much of their charm through the omission of the color treatment, still they show the versatility of the artist and the appropriateness of his designs to the subject. In the cover for *Wilson's Magazine*, how fitting it is that for this *Photographic Journal of America* Helios, the Greek sun god, should be shown in the center of a sunburst of decoration, as without light there would be no photography. One of Mr. Edwards' most beautiful books is "The Songs of Shakespeare," published by G. Schirmer, from which a fragment is taken, illustrating the song, "Where the Bee Sucks," and showing the fairy, Ariel, among the flowers. The head-piece and initial letter are from the *Lotus Magazine*.

As a result of the knowledge gained by studious habits and painstaking research, added to natural talent, Mr. Edwards' art is sought by the Grolier Club, the Caxton Club, of Chicago, and goes into many privately printed editions. That which appears in the leading magazines is



appreciated by the cultured public everywhere. It has been truly said that the work men do lives after them. Surely the work done by Mr. Edwards will long remain as a monument to his untiring energy and application, and to his devotion to the highest standards in art. It is to be hoped that his best work may be gathered into a volume so that it may be studied by, and be a source of inspiration to, art students of to-day and of the generations to come.

This Job Should Have Been Estimated Before It Was Started

Cost Record of the European War

DAVID STARR JORDAN, president of the University of California, writes as follows in the San Francisco Chronicle: "Edgar Crammond of London, a high authority, estimates the cash cost of a year of the European war to August 1, 1915, at $17,000,000,000, while other losses will amount up to make a grand total of $46,000,000,000. No one can have any conception of what $46,000,000,000 may be. It is four times all the coin in the world. If this sum were measured out in $20 gold pieces and they were placed side by side on the railway track, on each rail, they would line with gold every line from New York to the Pacific Ocean, the two Canadian lines included. There would be enough left to cover each rail of the Siberian Railway from Vladivostock to Petrograd. There would still remain sufficient to rehabilitate Belgium and to buy the whole of Turkey, at her own valuation, wiping her finally from the map.

"Or, we may figure in some other fashion. The average workingman in America earns $518 per year. It would take ninety million years' work to pay the cost of the war; or ninety million American laborers might pay it off in one year, if all their living expenses were paid.

"The cost of a year of the great war is a little more than the estimated value of all the property of the United States west of the Mississippi River. It is nearly equal to the total value of all the property in Germany ($48,000,000,000), as estimated in 1906. The whole Russian Empire ($35,000,000,000) could have been bought for a less sum before the war began. It could be had, on a cash sale, more cheaply now. This sum would have paid for all the property in Italy ($13,000,000,000), Japan ($10,000,000,000), Holland ($5,000,000,000), Belgium ($7,000,000,000), Spain ($6,000,000,000), and Portugal ($2,500,000,000). It is three times the entire yearly earnings in wages and salaries of the people of the United States ($15,500,000,000).

"The cost of this war would pay the national debts of all the nations in the world at the time the war broke out. If all the farms, farming lands and factories in the United States were wiped out of existence, the cost of this war would more than replace them. If all the personal and real property of half our nation were destroyed, or if an earthquake of incredible dimensions should shake down every house from the Atlantic to the Pacific, the waste would be less than that involved in this war. And an elemental catastrophe leaves behind it no costly legacy of hate."

COST AND METHOD

BY BERNARD DANIELS.

Do You Believe It?

This article is addressed especially to those of our readers who are interested in plants having good cost systems, where they are kept up and balanced periodically, the average hour-costs duly worked out and compared with the corresponding period of the preceding year, and the annual average compared with the previous annual average.

There are many printers who are running plants in which cost systems have been established, and where they are working, who refuse to use the results obtained from the systems in making estimates for new work, and who will call down the pressman or the binder when a job is not done according to their estimate. Do they believe it? No!

There are many members of printers' organizations who will bring in their memorandum and gravely discuss the hour-cost of certain operations in their plants, giving figures very near the average cost from the cost systems of their city or town. And these same men will go right back to their desks and figure at an entirely different figure. Shall we classify them as liars or unbelievers; have they deliberately given figures they know to be untrue in order to mislead their fellows; or do they really disbelieve the results of their own systems? Usually, and practically always, it is the latter, and they fix up in their minds the idea that they can guess more accurately than the system and regard it only as a whip for employees.

Then there is the man who will tell you that he knows the average is correct, but that by getting a lot of work that will be done faster than the average he can reduce the average, and, therefore, he is just figuring on those jobs that will be of the faster kind at a little better figure than the average so as to increase his average output. He really believes in this fallacy and does not believe in his actual cost records. He is the only one deceived.

When you have the average output per hour of the different operations for a year in your shop, and the average of averages of these same operations in hundreds of other shops, and they agree to within a decimal fraction, you must admit that as averages they are about correct. The question then becomes a personal one. You must believe or you must pay the penalty of disbelief in losses of profit. The cases where a plant really has an hour-cost or an output better than the average are the exceptions, for it is the custom of accountants in making averages to use only those records which show on the face that they are correct and have been carefully kept. All abnormally high or low ones, and all showing errors or carelessness, are thrown out. Therefore, if your average cost shows about the same as the average costs published by the various organizations in your locality you are pretty sure to be right, and there is mighty little possibility of your being able to make a saving that will affect prices enough to throw work your way on price alone. Of course, you can say I am willing to work for less profit and will only add fifteen per cent for profit; but it is a peculiar thing that we seldom meet any printers who talk that way. It is always, "I know that our two-color machine will turn that job out in steen hours and I can do it for umpsteen per hour and make money."

If you do not believe in your cost system, why in the name of all that is good do you not correct its faults and put it in such a condition that you can believe its results? If you had a press that would not register you would soon have the machinist at it, and if he could not adjust it you would send for the pressbuilder or a salesman. Why, then, is it that you do not send for an accountant for that cost system that will not register and have it adjusted so that you can believe in its findings?

A cost system is absolutely no good to the man who does not believe in it thoroughly enough to use its results as a basis for conducting his business. A Standard cost system properly installed and carefully kept in motion will show absolutely the cost of every operation in a plant and of every man in a plant, as well as of the finished job. You can carry it as far as you like in detail and it will not fail you. But you must believe in it if you expect to make money from its use. You must believe in its principles and follow its method and not try short cuts and dodges of your own to shift the cost from one department of operation to another, and you must remember that the law of average on which it is founded is as unchangeable as the laws of the famed Medes and Persians.

The law of average is the foundation of all cost-keeping systems and nearly all mercantile methods; it is always on the job and works while you sleep; you can not escape its merciless methods and your disbelief will not affect it in the least. Do you believe it? It will get you whether you do or not.

How Much Productive Time?

The question of the amount of productive time that should be obtained in a printing-plant is important not only from the financial, but also from a psychological, point of view, as a constant striving after the impossible is sure to demoralize an organization of workmen and lead to losses greater than those that are sought to be avoided.

In the various departments of the plant there will naturally be different percentages of productive time, but these will not vary as much as some writers and speakers at printers' gatherings have led their readers and hearers to expect.

A long experience and careful collation of results have shown the facts to be that very few plants achieve an efficiency of over seventy per cent in any of their departments under ordinary conditions of general job printing. In the

composing-room the average is seldom over sixty-five per cent productive.

There are a number of printers who will challenge this assertion and tell us that their plants show a much higher rating. There will also be hundreds of others who will know, and say nothing about the fact, that their plants run nearer sixty per cent productive.

If any evidence of this is needed, it can be found in the returns of the Census Bureau, which show that the output of the printing business of the United States amounts to about one and one-quarter times the total amount of the capital invested in it. And as a printing business compels the investment of practically three-fourths of its capital in fixed plant and leaves only one-fourth for handling business, it shows a very unsatisfactory condition. Other businesses turn their capital several times a year; sometimes as often as five.

A recent series of letters to one of the secretaries of an active printers' organization showed that of one hundred plants to which the inquiry was sent, eighty replies were received. Of these, sixty were using the cost system and ten others were keeping accurate time records without attempting to ascertain the cost per hour. This large percentage is explainable by the fact that the letter was sent only to plants supposed to be using the cost system.

Of these seventy plants keeping records, forty-six reported that their productive time was less than seventy per cent of the time that should have appeared to the credit of each department. Five reported a percentage of less than sixty per cent, and only five had over seventy per cent productive. Only one reached eighty-four in the press-room, and one eighty-two.

It stands to reason that a composing-room can not show over about sixty-eight per cent on account of the time necessarily taken up by distribution and proofreading, together with a reasonable allowance for an occasional idle hour and the dull season of the year.

In the pressroom we do not have the distribution problem to cut down production, but there are other things that make it impossible to get a large percentage without resorting to a sort of faking process, which some houses indulge in, of charging on the time-ticket as productive the time used in oiling up the press, getting the foreman's O. K., wash-ups, and other small items that they can not sell to their customers.

This faking of the cost records does not deceive any one but the man who does it. It may show a smaller cost per hour and a seemingly higher efficiency on the monthly record, but the facts will not bear it out. The time-sheets should be so kept that the amount shown on them will be the amount of time actually charged to the customer; and a monthly summary of the time charged on the monthly record of chargeable and non-chargeable hours of each department should balance with a summary of the amount of chargeable hours actually charged on the jobs billed. Any discrepancy between these amounts is simply an error, and most generally a loss, as few are the times when a customer is charged for more than the time-ticket shows.

There is another important point in connection with what might be called padding the chargeable hours, and that is the fact that if we use too high a figure here we get too low an hour-cost, and this makes us sell the jobs on which there is no faking at too low a price, while the faked ones only reach normal at the most. This means a loss that grows greater the longer the practice is continued.

Always bear in mind that the figures representing hours, which you are so apt to treat carelessly, are just as much dollars as the figures you put in your ledger to represent the money you handle. You do not attempt to persuade yourself that your bank deposit is bigger than it is, then why persuade yourself that you are getting more hours out of your workrooms than you are?

The average plant will get about sixty-five per cent productive in the composing-room, and seventy-five to seventy-eight in the pressroom. The only department where this is exceeded is in the hand bindery, where ninety per cent should be had with full efficiency of management.

An Interesting Estimate.

Here is an estimate on a class of work which, because of the extension of cost-finding among manufacturers, is becoming more and more frequent in the average printing-plant devoted to commercial work. The average cost expert in other lines than the printing business is very apt to contrive intricate forms for record-keeping, such as the one shown in the reduced copy herewith, and the printer is expected to produce them at a minimum price.

This job comes in the class that must be made from type because the edition is so small that it would be more costly to engrave it by any known method. A careful examination shows that nearly all the horizontal rules run clear across the page and that the exceptions are heavier rules in line or blanks, so that this form can be set quickly from rules and slugs in an office employing a linotype, or almost as rapidly by hand. The down rules are few in number and easily set. In thus making two forms of the job the time of composition is greatly reduced, and the additional make-ready and thousand impressions will not by any means make up the cost.

The inquiry called for 1,000 blanks, 12 by 15 inches, printed one side in black ink on ledger paper. (Our reduced copy will hardly give a correct idea of how the original copy appeared to the printer who received the request.) The horizontal lines in the copy are just twelve points apart.

Here is how it figures out, according to an expert estimator:

	1 M.	Additional 1 M.
Stock:		
29 2-5 pounds Jackson Ledger, 17 by 28, 28-pound, at 10½ cents	$ 3.09	$3.09
Add 10 per cent for handling	.31	.31
Cutting Stock Before Printing:		
1-5 hour, at $1.05	.21	.10
Composition:		
12 hours, at $1.30	16.60	.....
Lock-up, 2 forms, ¾ hour, at $1.50	1.13	.....
Make-ready:		
2 forms, 3 hours, at 95 cents	2.85	.....
Running:		
1,000 each form, 2,000 impressions, 2½ hours, at 95 cents	2.53	2.53
Ink	.20	.15
Packing and delivery	.50	.25
	$27.42	$6.43
Add 25 per cent	6.85	1.62
Sell at	$34.27	$8.05

In setting this job on a monotype, using an eight-point face on a ten-point body and using two-point rule for the lines, a considerable saving of time could be made, as when the composition was finished all that would be necessary would be to slip in the rules and a few leads besides the head-lines; but we have figured it as a hand-set job because that is the fair and proper charge to the customer, who has a right to average service and not to any special, rapid facilities the printer may have the brains and nerve to acquire. He is surely getting all that he is entitled to when he gets a price about twenty per cent lower than the old way because the printer is wise enough to use the two-form method.

Efficiency and Cost.

There seems to be a notion in the minds of printers that increased efficiency will in some way enable them to make lower prices and scoop all the desirable business in their sections, and this is common even where a small improvement in efficiency has been obtained by means of the cost system and the closing up of the leaks it has shown to exist. This idea is very erroneous and is preventing real progress among those who hold it.

an extent that prices might be cut has led many printers into serious error in attempts to attain efficiency; while on the other hand, the idea that it meant only more labor to the workman has caused it to meet with opposition from the men.

As usual, truth lies between. The result of efficiency is to increase the possible product from a certain investment in plant, provided that investment is in machinery and tools suitable for the business. The result of efficiency on

DAILY FINISHING ROOM REPORT

DATE.....191..

EXTENSION TOPS

NUMBER			REGULAR	SPECIAL
SQUARE				
312	A	Map		
360	A	"		
	B	"		
370	A	Elm		
372	A	Oak		
	B	"		
422	A	Quar		
	B	"		
ROUND				
6121/2	A	Elm		
	B	"		
7001/2	A	Map.		
	B	"		
	C	"		
7141/2	A	Oak		
	B	"		
	C	"		
	D	"		
8001/2	A	Quar		
	B	"		
	C	"		
	D	"		
	E	"		
8001/2	F	Map		
	G	"		
9281/2	G	Quar		
	D	"		
	E	"		
10101/2	E	Veneer		
	G	"		
	D	"		
	E	"		

FILLING

SIZE	WOOD	REGULAR	SPECIAL
42 x 9	Elm		
	Maple		
	Oak		
	Quar.		
48 x 9	Elm		
	Maple		
	Oak		
	Quar.		
60 x 9	Maple		
	Oak		
	Birch		
	Quar.		
	Mag		
54 x 9	Oak		
	Birch		
	Quar.		
	Mag		
60 x 9	Quar.		
	Mag		
54 x 10	Quar		
	Mag		
60 x 10	Quar.		
	Mag		

LIBRARY TOPS

IND.	WOOD	REGULAR	SPECIAL
71	Quar.		
72	"		
73	"		
74	"		
75	"		
76	"		
77	"		
78	"		
79	"		
80	"		
81	"		
82	"		
83	"		
84	"		
85	"		
86	"		
87	"		
88	"		

STRETCHERS

4-6-0	Quar.	
34-0-0	Oak	
47-9-3	Quar	
42-0-0	"	
8-0	Birch	

SHELVES

33-6-8	Oak
8-0	"
41-1-0	Quar.
46-1-0	"
7-0	"
50-0-0	Quar.
8-0	"
51-0-0	Quar.
34-0-0	Mag.
8-0	"
50-0-0	Mag
62-0-0	Quar
8-0	Mag
66-0-0	Quar
8-0	Mag
72	Oak
73	Quar
74	Oak
75	Quar.
76	"
77	"
78	"
79	"
80	"
81	"
83	"
84	"

SPECIALS

CAFE AND OFFICE TOPS

NO.	SIZE	WOOD	REGULAR	SPECIAL
1	3-0	Elm		
	4-0	"		
	5-0	"		
	6-0	"		
2	1-0	Oak		
	4-0	"		
	5-0	"		
	6-0	"		
3	4-0	Quar.		
	5-0	"		
	6-0	"		
4	4-0	Quar.		
	5-0	"		
	6-0	"		
	8-0	"		
7		Elm		
9		"		
20	3-0	"		
	3-6	"		
	4-0	"		
	4-6	"		
	5-0	"		
21	3-6	Elm		
	4-0	"		
	5-0	"		
26	3-0	Elm		
	4-0	"		
	5-0	"		
	6-0	"		
27	4-0	Oak		
	4-6	"		
	5-0	"		
	6-0	"		
28	3-0	Oak		
	4-0	"		
	5-0	"		
	6-0	"		
	3-0	Birch		
	4-0	Birch		
	5-0	"		
	6-0	"		
30	4-0	Quar.		
	5-0	"		
	6-0	"		
	8-0	"		
37	4-0	Quar		
	5-0	"		
	6-0	"		
	8-0	"		
41	4-0	Quar		
	5-0	"		
	6-0	"		
	8-0	"		
	6-0	Mag		
	8-0	"		
42	4-0	Quar.		
	5-0	"		
	6-0	"		
	6-0	Mag		
	5-0	"		
	6-0	"		
		Quar		
43	6-0	Quar		
46	5-0	"		
	7-0	Cany.		
50 42	8-0	"		
	8-0	Quar		
51	6-0	"		
54	5-0	Mag		
	8-0	Mag		
56	6-0	"		

Reproduction of an Intricate Form for Record-Keeping.

Efficiency will eliminate costly errors in management and in working, and give a greater output per unit of expense through this elimination, but it is very apt to increase the cost of the unit of production, or the productive hour, while decreasing the cost of the unit of product through using the time formerly taken up with useless motions and effort.

To produce efficiency will cost something, and to maintain it will cost more, but the result will be greater profit to the proprietor and better wages to the workman in the shop where the standard of efficiency is kept fairly high.

The thought that it was a cheapener of product to such the part of the workman is to make it easier for him to perform the kind of labor to which he is assigned, and therefore he is able to do more and better work with the same amount of physical effort. The combination of these two factors in true efficiency means a larger profit for the proprietor and higher wages for the man, and in a very few instances a lower selling price for the article produced.

Apply this to the printing business and it affords a big incentive to the employing printer to create in his shop the highest possible efficiency and share the good results with his workmen. Efficient work is always quality work — better of its kind than can be obtained in the inefficient

plant — therefore it is easier to sell and there is no need of selling it on price. Printers everywhere are complaining of the narrow margins of profit in the business, and their only salvation is the promotion of true efficiency and the holding of the increased margin as a profit.

True efficiency will reduce cost, but not to as great an extent as it will increase quality, and not sufficiently to make a factor for price-cutting.

What is Overequipment?

Seems like an easy question to answer, does it not? Overequipment is any equipment in excess of the proper amount to economically conduct the business.

From which we can infer that overequipment may exist in any department of the plant and consist of either machinery or men, though it is usually machinery that is referred to in speaking of equipment.

"But," asks some reader, "how shall we know when we have more than enough equipment to economically handle the business we can obtain?" That is different and not so easily answered because of the way it is asked. It is possible to give an exact answer in any individual case after analyzing conditions under which the plant is actually working and comparing them with the amount of business done.

Accurate records of production are the first step toward securing a correct answer to the question "Are we overequipped?" Then these must be analyzed with judgment and a decision made for each department as to its mechanical and human equipment. We must consider each class of machines by itself and decide whether we have more than the number needed for the amount of work handled by them and whether we could not get better results with a smaller number of machines with a more liberal allowance of the human element, or whether we need less of both. For instance, in one plant seven pressmen to seven presses are turning out more work than nine presses with five pressmen.

The installation of the cost system has established the fact that machinery that is not used in productive work for at least sixty per cent of the time is a burden and should be eliminated, except in the case of small machines that are inexpensive in cost and infrequently used as tools rather than as machines, in which case their cost and maintenance is considered as an expense.

While the only correct method of ascertaining whether a plant is overequipped is to carefully analyze the cost records of each department machine by machine, there is a rough-and-ready way of getting at the bare fact of overequipment by means of averages.

To illustrate: When a plant with five presses shows an annual output of only 6,000 productive hours, there is good reason to suppose that it is seriously overequipped. A press running 300 days a year should show at least 1,500 to 1,600 productive hours to be profitable, which is from 7,500 to 8,000 hours for the five presses. If the records show only 6,000 hours sold, then there is an overequipment of one press and possibly two, for it is possible to get 6,000 hours out of three presses, and easy to do it with four.

The composing-room? Just as easy. A properly equipped composing-room should have about $800 worth of equipment for each compositor, stoneman and make-up man employed in it; if it has more than this it is probable that it is overequipped. Each employee should produce an average of 1,600 productive, or salable, hours per year (counting foremen, proofreaders, distributors and boys as non-producers). This is sixty-seven per cent, and a well-managed plant should show seventy or seventy-two per cent productive of the hours paid for. In case of an excess of material, it will usually be found in the shape of fonts of type seldom or never used, and cuts, ornaments and electros that have gone out of style and are only eating up interest and storage. If it is a case of the human element showing too low a percentage of productive time, there may be two reasons — yes, three. There may be too many employees — overequipment of labor. This may be either too many producers working too few productive hours or too great a proportion of non-producers, sometimes made necessary to handle the overequipment of material. Third, there may be really an underequipment of the right class of material and tools that is causing a waste of time and necessitating an increase in number of employees. Lack of sorts, insufficient number of chases, shortage of leads and spacing-out material, and niggardliness in buying small fonts of type will produce this third class of trouble and force a surplus of employees.

The record of the total hours sold for a year will give you the information necessary in each department to determine if it is too liberally equipped. Divide the number of hours of each class of machines by the number of machines of that kind, and if the resulting quotient is less than 1,600 look around for the reason. Then take your busiest period of three months and your slackest period of the same length and repeat the operation. If the busy period does not show 2,000 hours, you may be sure that you are in possession of too much machinery. If the slack period shows less than 1,200 hours you have another proof that you ought to dispose of a portion of your equipment.

If your pressroom is not giving you seventy per cent productive of the hours that the plant is open, you are carrying a dead load that you should cut at least twenty per cent, or one machine out of five, for it is a well-known fact that where there is an excess of either machines or labor there will also be a slackness of discipline and unwarranted amount of non-productive time or excess of time charged to certain jobs.

"If you did this you would not be able to meet the demands of the rush season." That is specious reasoning, for in emergencies and under pressure of a rush of business it is possible to run for considerable periods at an average of ninety per cent productive, or even higher, in the pressroom and bindery. And if it were not, it would be cheaper to farm out some of the less particular work to your less fortunate competitors and friends during the peak load of the busy season.

Twenty per cent overequipment will increase your hour-cost from eight to ten per cent, which is enough to eat up a considerable part of your profit or cut you out of orders in case of competitive estimating.

To answer the question with which we started: Overequipment is any excess of mechanical or human equipment in the shop or office beyond the amount necesary to handle the business you have with despatch and economy. In most cases it will be found to be mechanical, because it is so easy to drop a workman or two from the pay-roll when dull times come, while it is next to impossible to screw up courage to dispose of the machinery you foolishly bought during that rush which you thought was going to last forever. But unless you learn the lesson and can work out a boom season without swamping the profits of the next three years by buying machinery that you only imagine you need, you will continue to be overequipped.

It doesn't take an expert to point out the machines that you ought to get rid of, but it takes a lot of courage to let them go. Your time records will show you how many you should let go, then it is up to *you*.

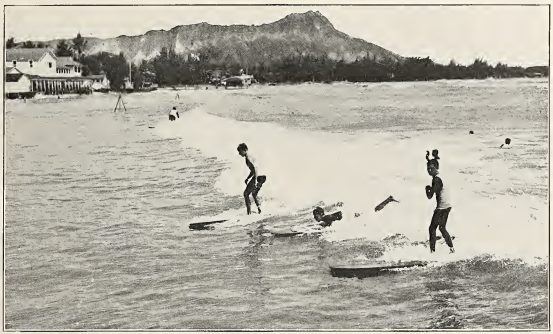
Where to Charge the Wash-Up.

In auditing a semi-annual statement of a cost system recently, it was found that the pressroom showed a shortage of production of about seven per cent on presses that were practically running all the time on very long runs, sometimes extending over several weeks on the same form. Inquiry brought out the fact that this had been the case for almost a year, and the cost clerk said that she supposed it was all right because the time-tickets showed from half an hour to an hour a day as non-productive time.

A trip was made to the pressroom and an examination made of a number of tickets, but neither the tickets nor the pressroom records showed a reason for the apparently excessive non-productive time. A little investigation, however, brought out the fact that it was the habit to oil up the presses and put in the rollers after the starting bell, and to stop and wash up before stopping time, with a full allowance for any little emergency that might cause delay in getting away on time. At first this time had been put down to oiling and wash-up, then the item was forgotten and the time simply put down in the idle or non-productive column, the pressman saying that the cost clerk knew what it meant and that he had to hurry to get his tickets in at night and make his train. As this had been going on for almost a year, and there were eleven presses in the room, it is evident that there had been quite a loss from this careless method. The cost clerk had been instructed to be careful not to charge anything to a job that it was not certain actually belonged to it, and was therefore allowing all this to go as lost time.

But, some will ask, "Should the customer pay for the wash-up?" Why not? Any operation necessary to the proper completion of the job should be charged to that job. Periodical wash-ups, varying in frequency according to the character of the work and the ink used, are necessary to the proper working of the press and should therefore be charged for as part of the running time. Unusual changes of rollers, or wash-ups that are caused by out-of-the-ordinary weather conditions are not included in this, as they are the fault of the management and not caused by a demand of the customer.

Let us digress here and answer a question that we know is in the reader's mind: "How can the management be blamed for climatic conditions?" Most printing-plants are located in any old kind of a building, on any floor or the basement, without any attention to the fact that changes of temperature and degree of moisture during the running of a job affect the register by change in the size of the sheet and affect the quality of the work by the hygroscopic effect on the rollers, causing them to handle the ink differently. As proper attention to heating and ventilating facilities will obviate the most of these troubles, it is certainly up to the management to see that the right facilities are provided for producing a uniform degree of temperature and humidity, and that the customer should not be called upon to pay for its failure to do so.



SURF-RIDING AT THE CROSS-ROADS OF THE PACIFIC, HONOLULU, HAWAII.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu.

Back to our subject. When a long run is placed on a press and a good make-ready established, all of the time, from the running of the first sheet to the last, barring accidents, is chargeable to the job. Thus, 100,000 sheets of ordinary work would probably be run at a speed of 1,200 an hour, and allowing time for putting up the lifts for hand feeding and the stops for wash-up (usually twice a day on this class of work) would produce about 950 impressions per chargeable hour and require 106 hours for its completion, for all of which the customer should pay.

On the other hand, should some one on the floor above drop a heavy weight and cause dirt and dust to fall from the ceiling onto the press, necessitating a wash-up, such a wash-up would be "on the house," to use the vernacular.

A press is generally supposed to be in normal condition in the average shop with black ink in the fountain, and when a short run of a colored ink is made, the job requiring it should be charged with two wash-ups that are required to put on the colored ink, and to return the press to its normal condition. This is not always done, but a little thought will convince you of the soundness of the principle and the justness of the charge.

As to the oiling up and putting in of the rollers at starting time — morning and noon — this is part of the necessary running of the press and goes into the running time for that reason, though you may wish to keep a record

of it to see that no more time is used in this way than is necessary. Keep the item as a charge on the time-ticket, but instruct your cost clerk to make sure that it is put where it will be paid for and also included in the productive time in making up the percentage at the end of the month and year. In practice we have found that where a separate charge is made in the non-productive column for oiling up, the time is very apt to be a time-killer, while where the pressmen and helpers know that it is considered as productive time and scanned just as carefully as the running time, it is rushed through much faster. Not that the pressmen attempt to deliberately pad the time, but because there is a sort of psychological effect upon an ordinary individual when handling something that he thinks does not cost anything that makes him careless and wasteful of it in spite of himself. In large plants, like the one mentioned above, it pays to have all oiling up and washing up done as a porterage job outside running hours, when it can be done by cheaper and less skilled labor, leaving the full number of shop hours for productive work. In such a case, these items naturally become a department expense and are spread over all the work done, and the number of extra hours charged will more than offset the extra expense and probably reduce the hour cost instead of increasing it.

Half an hour a day for eleven presses is five and a half hours a day, or 1,650 hours a year of 300 days. Suppose we save only half of this by getting paid for it, it would mean 825 hours at an average of $1.75 an hour selling price, or a total of $1,343.75, which many of us are now losing, or $122 a press. Such a saving would pay for the extra wages for the wash-up man and leave a respectable margin for real profit. It would considerably increase your saleable hours without correspondingly increasing the outlay.

One concrete example: A shop running four cylinders found that the changing of the method of wash-up meant to them, with a 76 per cent productive time, an increase of 450 hours a year selling at $2 an hour, or $900, which was almost equal to the depreciation of the department of $1,100. In this case the cost of the saving was the payment of $3 a week extra to one of the feeders to work a little later and start a little earlier in the morning.

Charge wash-up time and all other time that rightfully belongs to the job and you will find that your efficiency will increase and your hour cost drop in the pressroom.

Which Was the Robber?

Among the favorite phrases of the buyers of printing who are looking for lower prices or reductions in their bills are "That is highway robbery," and "Do you want to rob me before my face, charging such prices as that?" We have all met this class of buyer as well as the more polite ones, who merely suggest that we can not possibly know anything about the business to ask such prices.

Here is a concrete case where the usual course has been followed, even to asking an estimate on the finished job from some other printer and using that as a club to hammer down the already too low bill. Perhaps it will be best to give our correspondent's letter in full, as it so fully explains the case, and then give our estimate of the real value of the job:

Kindly send me a profitable estimate on the enclosed job (some office stationery), which was given to us to rule out a line and add a new street address.

In order to better acquaint you with conditions, we will give you a few particulars. We were not asked a price when the job was taken. A few were printed with black ink as first ordered and then submitted to the firm, who ordered the balance of the job to be printed in colored ink. As a price was not given in advance, an accurate account of the cost of turning out the work from a country newspaper office was kept, the regular way of figuring including presswork, composition, tearing off old wrappers on each 500, and relabeling and doing up same. The job necessitated washing up the job press several times, and we delivered the work in good shape at the following figures:

Full letter size, 9,200, and half letter, 4,400, making 13,600 in all, at 75 cents per 1,000	$10.20
Full sheet bill-heads, 4,500, at $1.10 per 1,000	4.95
No. 6 to folio bill-heads, 15,600, at $1 per 1,000	15.60
Statements, 10,400, at $1 per 1,000	10.40
	$41.15

After we completed the job the firm sent to a one-man job office for an estimate on the work, giving the number, etc., and sent these figures to us, stating that we had robbed them. Our competitor's estimate:

Letter-heads, 13,600, at 50 cents per 1,000	$ 6.75
Bill-heads, 20,000, at 60 cents per 1,000, padded	12.00
Statements, 10,400, at 60 cents per 1,000, padded	6.30
Change of form of statement	.25
Change of form of bill-heads	.25
	$25.55

Here is the old story of giving the second bidder imperfect data as to what has been done or is to be done, and getting a low price; and it is also the old trick of going to a known low-price shop for the second price.

In fact, our correspondent's price was too low, especially his first item, as will be seen by a study of the following estimate at Chicago prices:

Stock: None.	Cost.
Cutting Stock Before Printing:	
Cut off old padding, 1 hour, at $1.05	$ 1.05
Composition:	
⅔ hour, including lock-up, at $1.50	1.00
Make-ready:	
2 forms, ½ hour each, ⅔ hour, at 95 cents	.64
Running:	
44,100 impressions, 35 hours, at 95 cents	33.25
Binding:	
Padding, 304 pads, at 1 cent	3.04
Tearing off old wrappers and relabeling	2.00
Outside Work:	
Packing and delivery	2.00
	$42.98
Add 25 per cent for profit	10.74
Sell	$53.72

Though some of our readers may think that a country office should be able to produce the work at lower prices than the big city, a careful analysis will prove that the figures given are really conservative and that about the only place where the country shop would have advantage is in the composing-room, and the amount of composition is so small as to be almost negligible. The most that could be saved would be less than five per cent of the cost, and any other allowance would have to come out of the profits.

This job is one of a class that is of frequent occurrence in all printing-plants, and one that is usually sold at cost or less through a habit that many salesmen have of quoting a dollar a thousand (sometimes less) without investigating the amount of work required.

In this case the work was lithographed, and part of it having been padded, a number of changes of guide were required to make register. Those who have handled this class of work know just how aggravating it sometimes is.

Be methodical if you would succeed in business, or in anything. Have a work for every moment, and mind the moment's work. Whatever your calling, master all its bearings and details, its principles, instruments and applications. Method is essential if you would get through your work easily and with economy of time.— *W. Matthews.*

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. VII.— PAPER-MAKING — *Continued.*

BY WILLIAM BOND WHEELWRIGHT.

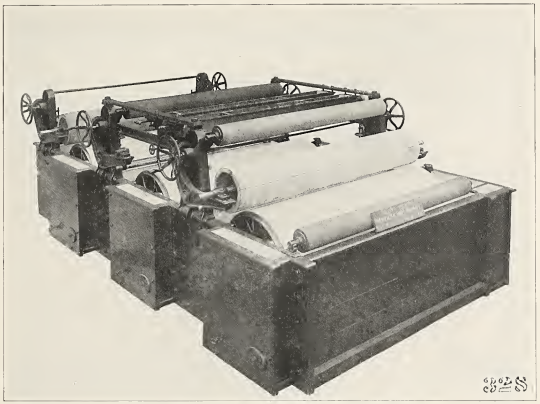
TECHNIQUE.— The importance of the formation of the sheet on the machine wire is the same as on the hand mold, as subsequent pressing and calendering can only modify faulty formation. The stuff should be uniform and even in texture. The press rolls must be ground with absolute accuracy, and slightly crowned to allow for their sagging. Otherwise water would be unevenly expelled from the web, possibly causing a damp streak throughout the entire run of paper, which would show in the finished product.

If a portion were pressed too hard it would contain less moisture as it reached the driers and become dry before adjacent sections. If the paper were calendered, the moister parts would take on a smoother surface than the dryer parts.

Another feature to be closely watched on particular papers is to eliminate, as far as possible, the impress of the weave of the wire cloth, which is left in the under side of the web. This can be accomplished to so fine a degree, by a skilful man, that the difference between the two sides of the paper is scarcely discernible.

Thus we see that it is well nigh impossible to reduce the making of paper to an exact science, and a reasonable variation must be accepted, both in weight and finish. The successful management of a paper-machine depends, from start to finish, on careful, experienced judgment and alert attention. If the beater man dilutes one batch of stuff more than another, the variation will show the minute the altered stuff appears on the machine, and only an immediate readjustment at the wet end can avoid considerable variation in the product. Then, from end to end, the long machine must be watched carefully, so that the pressing, drying and calendering may all be kept uniform. A bungler should find no place in the machine-room, but it is desirable that consumers have sufficient appreciation of human limitations, as applied to paper-making, to admit proper allowances for normal variations.

CYLINDER MACHINE.— The cylinder machine, invented by John Dickinson about ten years after the Fourdrinier, is much the same as the wet machine described in Chapter II, with the addition of press rolls, driers and calenders. The single-cylinder machine is used for making light-weight tissues and other thin papers. Cylinder vats can also be arranged in series, as on board machines, so that the webs formed on each cylinder can be combined. This is accomplished by an arrangement of felts which run tangent to the cylinders, picking off the formed paper automatically from each successive mold.



CYLINDER VATS, MADE BY THE PUSEY & JONES CO.

The felts which convey the paper are omitted so as to get a clearer view of the molds.

The felt runs between squeeze rolls, so that the various plys of paper are pressed together, forming a single thickness. Machines of this type can make very thick sheets, and are used for making bristol boards, blanks, boxboard, strawboard, etc.

The number and arrangement of driers on any machine depends on the product to be derived. Fast-running machines, such as the large news mills are equipped with, have necessarily a large number of driers, as they turn off fifty tons or so a day and require a great drying capacity. Slow-running machines, such as are used in fine writing-paper mills, need a much smaller number, as the average fine writing-paper machine produces little over three or four tons a day.

The arrangement and number of smoothing and calender rolls is also dependent on the class of paper to be made.

One can easily appreciate that, while the general principles of all paper-making are identical, there is call for a wide variety of arrangements, such as those cited, to meet the varying requirements of different classes of paper.

SURFACE SIZING.— Surface sizing, or animal sizing, necessitates a vat with squeeze rolls. The paper is first run over enough driers to dry it; then introduced into the vat of hot size. On the cheaper grades the size is dried on the machine by a special skeleton drying apparatus, but the better grades are cut off and piled up by the "lay-boy" at the end of the machine, then transferred to drying lofts and hung up over poles to dry. Hence the term "loft-dried." Any special finish has then to be applied sheet by sheet.

FINISHING PAPER.— Finishing paper is accomplished either on the paper-machine itself, or after the paper is turned off the machine it may be treated by special apparatus.

WOVE AND LAID PAPERS.— A so-called wove paper is made with a plain dandy, covered with fine wire cloth the same texture all over. Laid paper is really a water-marked paper, in which the whole surface is marked by a specially constructed dandy which imprints a mark in imitation of the early hand molds. There are heavy lines running with the grain of the paper and lighter lines running across.

ANTIQUE.— An "antique" surface is obtained by skipping the calender rolls and leaving the paper rough as it comes off the felt to the driers. A medium finish is obtained by a slight calendering, while the highest machine finish, and the so-called English finish, is obtained by a heavy calendering.

WATER FINISH.— A common method of obtaining a high finish on heavy papers is by the use of "water doctors," which keep two or more of the calender rolls moist. The surface thus imparted is called a "water finish."

Fine writing-papers may be finished in a variety of ways. A plain, smoothed surface is obtained by passing the sheets, which are automatically fed, through calender stacks.

PLATING.— Plating was first resorted to as a means of smoothing paper in the sheet, but when a linen, or pebbled, or any other special finish is desired, it is also accomplished in a plating machine. This consists of two heavy rolls. The sheets of paper, with a metal plate top and bottom, are passed through the rolls under heavy pressure. If a linen finish is desired, pieces of linen are placed between the plates on both sides of the sheets so that the linen texture is embossed into the paper.

Embossed papers are usually finished from the roll by running between iron rolls with embossing patterns engraved into them.

SUPERCALENDERING.— Supercalenders are machines, apart from the paper-machine itself, for making high-finished paper. The rolls vary in number. Each alternate roll is made of hard paper. In treating uncoated stock there are also one or two steam boxes to moisten the paper before it is calendered. This softens the surface fibers, and they can then be rolled flatter and hence take a shinier surface. The alternate rolls in a stack for calendering coated papers are made of cotton, and no steam boxes can be used.

The paper is run through the calenders in the web. All smooth, or special, finishes are gained only at added cost. Where the process takes place on the machine, more breakage is occasioned and more paper has to be sorted out, as the hard-finishing accentuates spots in the paper, and little lumps of fibers, which would pass unnoticed in an uncalendered or antique paper, are squashed down and blackened by calendering. Hence the higher cost of such papers.

Supercalendering and plating bring into play different workmen, so that the labor cost is increased, and any finishing, sheet by sheet, is necessarily slow and more



FINISHING-ROOM, CRANE & CO.
The machine on the right is a plater.

costly than that accomplished in a continuous process from the roll.

COMBINING.— Many kinds of papers, as photo-mounts, double-thick covers and cardboards, are made by pasting two or more thicknesses together. This was formerly done in the sheet, but most of the pasting is now effected in the web.

COATED PAPERS.— Coated papers are made by covering the surface of ordinary paper with a veneer of clay, mixed with some adhesive, as casein or glue, and suitably colored.

The process is done in the roll, which first passes through the machine where the liquid coating is brushed onto the surface. Then it passes in automatically formed festoons through a long, heated room to dry, finally being rewound. The rolls are then taken to the supercalendar room and the paper is given the desired finish.

Dull-finish coated papers require a special kind of coating and receive very light calendering.

High-finished coated papers of the best grades are double-coated and run several times through the calenders.

Another method of producing a high finish is known as flinting. In this process the paper is mechanically polished by smooth flint stones and gains a very high luster. Such papers are most widely used as box covering. A similar effect is obtained by friction calenders, and also by a brushing process, but the flinting produces a higher finish.

The coating may be dyed to any color desired, so that coated and glazed papers are obtainable in a wide variety of shades.

GUMMED PAPERS.— Gummed papers are made by passing the web through a machine, which coats it with glue, after which it passes over drying apparatus.

Gummed paper for labels is usually finished in sheets, while for sealing tape and box stays it is ordinarily made up into rolls.

MEETING OF CHICAGO TRADE PRESS ASSOCIATION.

Coöperation was the key-note of the meeting of the Chicago Trade Press Association, held at the Advertisers Association clubrooms, 123 West Madison street, Chicago, on Monday evening, June 7, 1915. It was the last meeting prior to the summer recess, and a good dinner and fine program were the essentials of the evening.

William B. Prescott, president of the association, who is at the Park Avenue Hospital suffering from a paralytic stroke, was feelingly spoken of during the evening, a motion being passed instructing the secretary to send Mr. Prescott flowers every week during the continuance of his illness, and with them the cordial esteem and wishes from the members for a speedy recovery.

W. J. McDonaugh, vice-president of the association, was the presiding officer of the evening, and in opening the meeting made a strong plea for harmonious effort in all actions of the organization.

The speakers of the evening were Edward M. Nolan, of the Mahin Advertising Company; George E. Green, general sales agent of the Shredded Wheat Biscuit Company; Mr. Woltz, head of the committee on pageantry of the forthcoming convention of advertising men, and Frederick L. Brown, general secretary of the Chicago Association of Commerce.

Mr. Nolan made a strong plea for coöperation between members of the trade press and the advertising agencies, declaring that the best results could be obtained for all concerned were this condition to prevail.

George E. Green spoke at length on how to "hire and fire" solicitors. Mr. Green said that humane treatment, backed by coöperation, were the largest factors in getting the best results from salesmen. "The man who works with the fear of losing his job staring him in the face," said he, "never gets the results that would be his under other circumstances. The employer of men must be a student of human nature and have some appreciative understanding of the man's character and eccentricities ere he employs him. With this knowledge he can handle his men in such a way that each can and will do his best. There are certain general rules in every establishment which are applicable to all, yet the wise employer will recognize that there are certain traits of character in each of his employees which must be cared for separately, and which, if properly attended to, will mean dollars and cents to the house and a happy and contented employee."

Mr. Woltz asked the members of the Trade Press Association to coöperate with his committee by participating in the great pageant of Monday night, June 21. This was agreed upon, and a committee was appointed to make the necessary arrangements.

Frederick L. Brown, general secretary and a member of the Executive Committee of the Chicago Association of Commerce, made a strong plea for coöperation on the part of the trade press of Chicago with that of the association.

PRINTERS SUPPLYMENS CLUB OF CHICAGO.

The Printers Supplymens Club of Chicago held its final meeting before the summer recess at the Fort Dearborn Hotel on Friday evening, June 4, 1915. Following the usual dinner, addresses were made by Benjamin B. Herbert, of the *National Printer Journalist*, and Mr. Rogers, of Boston.

Mr. Herbert spoke at some length on "Helpful Salesmanship and Conservation," supplementing his remarks by reading letters from some of the leading men in the trade anent the subject-matter of his address.

Mr. Rogers spoke in behalf of the exhibition of printers' material at the Coliseum and made a strong plea to the supply men to take part. A committee was appointed to prepare for the exhibit.

The May meeting of the club was held at the same hotel on the seventh. At the business session which followed the table d'hote dinner, George H. Benedict, of the Globe Engraving & Electrotype Company, was elected treasurer, to succeed H. E. Delbare, resigned. President H. L. Everett then introduced P. W. Thomas, who talked on the "Chemical Situation as Regards Printers' Ink."

The Printers Supplymens Club is an offshoot of the Chicago Chapter of the Order of Pica, having been formed in December, 1914, by members of that organization who desired to have a salesmen's association which would mean more to the trade and to themselves than had "Pica." Temporary officers were chosen and a committee appointed to draft a constitution and by-laws. On the eighth of the following January the club was organized, officers elected, and constitution and by-laws adopted.

The club meets on the first Friday of each month (except the months of July, August and September), having a dinner and one or more speakers on subjects that are educational, or of interest apart from the various trades that members of the club are interested in.

The organization has sixty-five members at present, but according to Secretary Charles H. Collins, this will be increased to one hundred very soon, as every meeting shows an influx of new members. The officers of the club are as follows: H. L. Everett, president; George E. Crane, vice-president; George H. Benedict, treasurer, and Charles H. Collins, secretary.



"YOU BET THOSE KIDS ARE HAVING A GOOD TIME."

(See page 484.)

Photograph by Eugene J. Hall, Oak Park, Ill.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Some Possessive Forms.

L. P. A., Lubbock, Texas, writes: "Am enclosing clipping from the *Dallas Evening Journal*. Their main headline reads, 'Wilson is proud of fleet and it's readiness.' Note the form 'it's.' Am I right or wrong in saying that this is dead wrong? I claim that 'it's' is a contraction of 'it is,' and never a possessive form of the third person neuter pronoun. Some parties here disagree with me, hence this letter. Please answer plainly. Also I claim that 'it' can never be plural, but its plural form is 'they' and 'them'; that possessive pronouns never take an apostrophe, and that 'fleet' is not plural, but a collective noun in the singular number. Another question: A large circular is headed, 'Jno. P. Lewis & Co's Cash Raising Sale.' The firm name for this firm always predominates. In the above it was a full line of 15-line wood type. Now what is the best form for this possessive abbreviation, 'Co's,' 'Co.'s,' or 'Co's.,' especially with reference to the symmetry of the page? Also find head 'Lubbock High School Closes 21st.' Is the 'st' in good form for leading head? If not, how can this be remedied? Would like to ask about 3,000 more questions, but suppose you will want to publish some other matter and a few advertisements in your valued publication."

Answer.— The plainest possible answer to the first question is found in the Webster's New International Dictionary, in the list of forms of possessive pronouns, given under the word possessive, and including ours, yours, its, and theirs. It strangely omits hers, which should have been given. This non-use of the apostrophe is purely conventional, since every noun in the possessive must have an apostrophe; but the omission from pronouns is universally practiced, so that any of these pronouns with an apostrophe is simply an example of ignorant absurdity. There is absolutely no accepted or acceptable authorization of the form "it's readiness," or anything like it. Some of the old-time grammarians advocated its use, of whom Robert Lowth was one of the most influential. The latest edition of his Grammar listed by Goold Brown was published in 1838. Brown criticizes him caustically, as follows: "Dr. Lowth says, 'Thy, my, her, our, your, their, are pronominal adjectives; but his (that is, he's), her's, our's, your's, their's, have evidently the form of the possessive case: And, by analogy, mine, thine, may be esteemed of the same rank.' But why did he not see, that by the same analogy, and also by the sense and meaning of the words, as well as by their distinctions of person, number, and gender, all the other six are entitled to 'the same rank'? In grammar, all needless distinctions are reprehensible. And where shall we find a more blamable one than this? It seems to have been based merely upon the false notion, that the possessive case of pronouns ought to be formed like that of nouns; whereas custom has clearly decided that they shall always be different: the former must never be written with an apostrophe; and the latter, never without it. Contrary to all good usage, however, the Doctor here writes 'her's, our's, your's, their's,' each with a needless apostrophe." Of course this applies also to the form omitted, "it's." "It's" is a plain ignorant error for the possessive pronoun; it is properly usable only for "it is."

"Fleet" is collective and singular. It is so used in the headline.

The abbreviation is best in the form "Co.'s," although some people do not choose to have it so, among them Theodore L. De Vinne. "Co." is the abbreviation for "Company," and the apostrophe and *s* are the sign of the possessive, and are properly added to the full form of the abbreviation, which includes the period in this use as logically as when unmodified. The objection to the period is æsthetic, and I have no sympathy for anything but logic in such cases. The last of the three forms is totally objectionable, neither æsthetic nor logical.

The high-school heading had "21st," the letters under query being superior, presumably to fit the space at command. I can not see that any change is needed.

Would like to have more of the 3,000 questions, although there is no telling how many or how few I can answer satisfactorily.

"Rev. Smith," "Graduate."

Mrs. J. M. B., Wallowa, Oregon, sends the following: "In the time that my husband has been a subscriber to your paper I have been a very interested reader, especially of the proofroom page, as that is part of my duties in assisting my husband in his work. When I was in the schoolroom we were teaching in the grammar lessons that when speaking of a minister it was correct form to say 'Rev. Mr. Smith.' Now I notice that many of the papers in this Western country say 'Rev. Smith.' Have they any authority in doing so, or is it merely a local mannerism? When a pupil is graduated from a school should it not be spoken of in the passive voice, as 'He was graduated from the Hope School in May'?"

Answer.— The most approved form is "The Rev. Mr. Smith," although objection to "Rev. Mr. Smith," without the article, is not very strenuous or very common. Nothing is said about this in the latest editions of the dictionaries, but in the first edition of the Standard Dictionary, in the very useful department "Faulty Diction," unfortunately omitted from the revised edition, was the assertion that "Rev. Smith, often used in the western United States, is harsh if not rude." We may add that it is crude and rough, and we may say that we are glad that it still seems to be merely a local mannerism, and in our opinion not at all worthy of encouragement.

Originally pupils were said to be graduated, but for a long time it has been at least as frequently said that they graduate. The two methods of expression are treated as equally good in all dictionaries, and they are equally used by the best writers. Verbal critics used to insist that "he graduated" was indefensible, but the use has become established now and is practically unobjectionable. The former objection to "pupils graduate" has practically lost all its force, which used to be considerable, through conventional acceptance. Nevertheless, all grammatical and historical considerations favor the passive when a careful choice is to be made.

An Old Rule for Spelling.

J. P. P., Davenport, Iowa, writes: "I read with considerable interest your article on spelling in the May issue of THE INLAND PRINTER, and beg to offer a little jingle that was taught me in the primary grades. It may be fallible, but I have never as yet met with an exception to this rule.

"'I' before 'e'
Except after 'c'
And when sounded like 'a'
As in 'neighbor' and 'weigh.'"

Answer.— But how about seize, either and neither, height, as exceptions? I think you must have seen these words. The rule certainly is fallible.

NEWSPAPER PROPRIETORS' ASSOCIATION OF NEW ZEALAND.

The great majority of proprietors — some seventy-odd — in the Dominion are members of the Newspaper Proprietors' Association of New Zealand, and at the annual meetings a great volume of business of considerable value to members is always transacted. This year's gathering lasted throughout two days during the month of March.

The president, P. Selig, general manager of the Christchurch Press Company, Ltd., delivered a lengthy annual address, in the course of which he referred to the titanic struggle Britain and her Allies were engaged in, and the influence of the war upon the newspaper business, and said it was gratifying that the New Zealand newspaper and printing world had contributed its share of men for the fighting-line. Employer and employee had responded nobly to the calls in aid of the various patriotic funds, and columns of space in the newspapers had been devoted to the support of all movements calculated to support King and Country. This, he was sure, would be continued. Reference was also made to the posting of the High Commissioner's telegrams, the censoring of news, the War Office's regulations regarding the non-publication of news relating to the forces, freight on news-print paper and damage to same, free publicity, advertising agents, and many other matters of particular interest to the newspaper world.

A vote of thanks to the municipality for placing the Council Chamber at the disposal of members for their executive and annual meetings was passed, and the sum of £25 donated to the local fund in aid of the Belgians.

It was decided that the next annual meeting be held at Rotorua.

Mr. P. Selig was unanimously reëlected president and the other officers elected were as follows: Vice-President, F. E. Hyman; Committee, Messrs. L. Blundell, George Fenwick, F. Pirani, E. Abbey-Jones, H. Horton; Awards Committee, the president, Messrs. R. B. Bell, H. Horton, F. E. Hyman, F. Pirani and W. C. Weston; Honorable Auditor, Mr. E. G. Kerr; Secretary and Treasurer, Mr. L. J. Berry.

The Honorable the Minister of Internal Affairs and the Honorable Postmaster-General, who were in the district, were invited to attend the opening of the conference, but owing to prior engagements expressed their regret that they were unable to accept the invitation.



View of Chelan Gorge (Chelan River) Near Chelan, Washington.

Chelan River is the outlet of Lake Chelan, and empties into the Columbia River, which can be seen in the distance.

Photograph by C. R. Herrand.

HAD TOO MUCH PI.

A printer in the *Eagle* office tells this: In the old days when a typo laid off he had to provide a substitute. A printer, named Jenks, wanting a layoff, was compelled to persuade a man who was not a printer to take his place at the case, explaining to him that he could be taken suddenly sick and get away from the office before the fraud was discovered.

Shortly after the fake substitute lined up before the case with its curious little boxes full of loose type, he was seized with fake pains.

"What's the matter with you?" asked the foreman, coming to his side.

"I don't know," said the fake printer. "I'm terribly sick. I can't work. You can see that. I'll have to close up for the night."

And he reached up and turned the upper case over on the lower one.— *Wichita Eagle.*

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. XI.— THE ALPHABETIC DISCOVERIES.

BY WALLACE RICE.

INTERESTING as the origins of our alphabet are in all their details, they are no more fascinating than the various incidents by which their results have been achieved — the patient working out of the meaning of rock inscriptions the significance of which had wholly perished from the earth, with the following opening up of enormous vistas of human achievement through thousands of years, and the restoration to man's knowledge of great civilizations the existence of which he had merely surmised and then only in dislocated fragments.

It is a mighty rebuke to the pride of living man to reflect that all the marvels of ancient Egypt, of the vast empires that arose in Asia, and of the learning that accompanied them should have been completely forgotten in the lapse of time. Great kings ruled over conquering peoples and their armies carried their fame to the ends of the known earth. They left the evidence of their glory in rocks and temples, pyramids and palaces. And lo! dusty time rolled on, and the names of kings and peoples lived no more in the memory of man until some patient spectacled European scholar in his closet restored to us the glimpses of forgotten majesty. The great Rameses, builder, conqueror, and administrator, reigned long and nobly. Dying, he provided himself with a secret tomb, where his embalmed corpse might lie in silent privacy until the coming of the day when soul and body should no more be strangers. And to-day that kingly form, royal still, is in a showcase in the museum at Cairo, for all to see who have a quarter of a dollar to pay for admission. Abraham Lincoln's favorite poem began, "O why should the spirit of mortal be proud!"

Egyptian hieroglyphics served to record the civilization which arose thousands of years ago in the Nile Valley during the whole period from the first dynasty down into the time of imperial Rome. The doings of humanity for long epochs were inscribed on stones imperishable under the rainless sky that all who saw might read of the marvels that they had made to be by patient and unremitting toil through the centuries. Then historical night fell upon them all — only through the chance preservation of the writings of the Greeks was anything known of Egypt at all that had not been set down in the Scriptures of the Jew and Christian. For fifteen hundred years no man lived to whom the hieroglyphs were anything more than a puzzle impossible to solve.

In 1799 French soldiers digging among the ruins of an ancient fort near the Rosetta mouth of the Nile came upon a slab of black basalt which contained inscriptions in three differing characters, the uppermost in hieroglyphs, the middle in demotic Egyptian, and the lowest in Greek. This last, easily read, showed that the fifth Ptolemy, called Epiphanes, descendant of the Greeks who had conquered the land under Alexander the Great, founder of Alexandria, had shown such generosity to the priests of Isis that they had caused the stone to be set in place on March 27, B. C. 196, possibly as an encouragement for further royal bounty to be bestowed upon them. The stone fell into the hands of Sir William Hamilton on the capitulation of Alexandria, and became the source of two independent investigations, one by Jean François Champollion, the other by Dr. Thomas Young. The Frenchman and Englishman, aided by the excellent guess of Zoega that the inscriptions within oblong curves, called from their shape by the French "cartouches" (cartridges), contained royal names which duly appeared in the Greek, solved the riddle of the ages: Young, so far as the names of Ptolemy and his queen, Berenice, and of several of the native gods were concerned, and Champollion going further until he had demonstrated that the Egyptian writings were partly alphabetic and partly pictorial, true letters mingled with pictographs.

Through this one of the great empires of antiquity was restored to the knowledge of men to such an extent that large libraries can hardly contain the knowledge we have gained of these early predecessors of ours upon the earth. It was in 1822 that Champollion placed this new science of Egyptology upon a firm foundation.

The cuneiform inscriptions had been lost sight of in Europe for sixteen hundred years, but in the seventeenth century the gigantic ruins at Persepolis, outrivaled only by those of Egypt, were rediscovered, and interest in them never thereafter wholly disappeared. At the outset no one attached any great significance to the curious wedge-shaped incisions in the rocks of ancient Persia, some attributing them to natural causes, others going so far as to believe them mere ingenious attempts to see how many ways wedges and arrow-heads could be combined. At the end of the eighteenth century no further progress had been made than a single lucky guess that a diagonal arrow, used somewhat more frequently than other signs, stood for the separation of words — one of the earliest attempts at punctuation.

About 1835 Henry Creswicke Rawlinson, a young English officer, was sent out to drill the armies of the Shah. He was already interested in archeology, and rejoiced to find himself in the neighborhood of so many engrossing relics of a remote past. He saw at Behistun, the ancient Baghistan, about twenty miles from the modern city of Kirmanshah, a great inscription cut upon the face of a rocky precipice, and he made it his perilous duty through a series of years to procure an accurate transcription of the cuneiform writings which composed it. It proved to be a memorial left by Darius Hystaspes, dating back to the sixth century before Christ, showing that conqueror in triumph over bound rebels against his rule, and commemorating the deeds which enabled him to reign at last in peace over all his enemies.

As in the case of the Rosetta Stone, the decipherment started began with proper names, every inscription, here and elsewhere, beginning with the same set of characters, which evidently constituted a regular royal formula, such differences as appeared being in similar situations in them all, where the names of various kings and their ancestors would naturally come. It developed that the Behistun writings were in three languages, one of which was in Persian, the parent of modern Persian, and written in a simple alphabet. Another was in Medic or Scythian, in what proved to be a syllabary, and the third was in ancient Babylonian and largely ideographic. When worked out, the authority of Herodotus was found to lend itself to the translation, and from that time to this the reading of the vast literature found in the ruins of the old Babylonian and Assyrian cities has been nothing more than a question of time.

Knowledge of the Semitic languages never fell into the abyss of time as did that of the speech and writing of old Egypt and Babylon; the Scriptures written in Hebrew were quite enough to keep alive the most important of them all. Assyrian, a kindred tongue, was restored to us by Rawlinson's investigations. Long previous to this, how-

ever, the Abbé Jean Jacques Barthélmy, in 1758, had worked out from a bilingual inscription in Phenician and Greek found on the Island of Malta the problem of the ancient Phenician alphabet. In 1855 this knowledge was enlarged by discovery of the tomb of King Eshmunazar in the limestone rock which served as the burial ground for the city of Sidon. The block of basalt of Egyptian origin in which the body of the king was laid contained an inscription of twenty-two lines, which has brought to its interpretation the greatest Semitic scholars of Europe. It goes back to the fifth century before Christ.

Of much greater antiquity is the Moabite stone, knowledge of which came to the modern world in 1868. This again was of basalt, a block 41 by 21 inches, containing thirty-four lines of writing. It was discovered by a Christian missionary on the site of Dibon, the old capital of the land of Moab. French and Germans contended for its possession with such ardor that the Arabs who owned it heated it, poured cold water over it, and carefully secreted the pieces into which it split, of which forty have been recovered — enough to enable almost all of the inscription to be deciphered. It goes back to the time of Mesha, king of Moab during the reign of Jehoshaphat in Judah, or B. C. 890. Still older are bits of bronze forming the rim of a bowl dug up by a peasant on a mountain-top twenty miles from Limassol in Cyprus, which had evidently been Baal Lebanon, a Phenician temple. The inscription on these fragments sets forth that " this vessel of good bronze was offered by a citizen of New Town, servant of Hiram, king of the Sidonians," and it is placed in the eleventh century before Christ, when Hiram, friend of Solomon, was actually on the throne.

Accurate knowledge of old Hebrew was exceedingly slight before the discovery at Jerusalem in 1880 of an inscription at the lower end of a tunnel connecting the Virgin's Pool in the valley of the Kedron with the Pool of Siloam within the city walls. The letters are those of the Phenician alphabet and were cut on a limestone tablet a few yards from the opening of the tunnel. They were filled with a deposit of limestone which had preserved them, and when this was removed by acid they proved to be a statement to the effect that the bore, like those of our modern engineers, had been begun at the two ends, but had failed to connect near the middle by several yards, through which the voices of the workmen were heard, so that they turned and met — a fact the evidence of which was forthcoming by ascertaining that the two passages actually overlapped and had been joined.

Ancient Cyprus possessed a syllabary which had not been developed into an alphabet at the time of the inscription in the Cypriote character accompanied by a translation into Phenician made about B. C. 375 and discovered by an Englishman on the site of the ancient Idalion in 1869. The tablet was placed in the British Museum, where it fell under the keen eyes of George Smith, the famous Assyriologist. Two years later he had demonstrated, working through the proper names in the two languages, that the Cypriote language, which had excited the curiosity of archeologists for a score of years, was Greek. His followers eventually rescued nearly sixty of the old signs and were able to make out the large number of epigraphs which had been discovered.

The oldest inscription in Greek, older than Herodotus by two hundred years and more ancient than the Seven Wise Men, is found curiously enough in the desert of Nubia along the Nile, long leagues from any center of civilization. Here it was that Rameses the Great had carved from the living rock four seated statues of his majesty on a plan so magnificent that they measure sixty-six feet and would, if erect, reach to upward of ninety. These date back to 1300 B. C. Here, about the year 592 B. C., came a party of Greek and other mercenaries to gaze upon a work then as far removed from them as we are from the signing of Magna Charta by King John and his nobles at Runnymede on June 15, 1215, and to carve their names upon the seemingly imperishable stone. Ordinarily, the work of tourists in this regard brings forth nothing but the wrath of those who come after and say " Fools' names, like their faces, are always seen in public places "; but in this instance the world can be thankful to Archon and Peleqos, the Greeks, who have left unquestioned proof that knowledge of the alphabet was sufficiently spread abroad at the time they wrote to make it possible for mercenary soldiers, never noted for learning, to leave such a record. There are a number of inscriptions made by the same band, and some of them are in an unknown character, supposed to be Lycian. Those in Greek were published in 1829, 2,421 years after being written.

The fact that there are unknown characters thought to be Lycian on the Nubian statue recalls to mind the fact that there is more than one great empire which has left its records in a form that can not be read at the present time. The twenty-three cities of Asia Minor which made up the Lycian League were an important factor in ancient politics. They are known to have fought against Rameses the Great as allies of the Hittites, and retained their independence for seven hundred years after, when they fell under the dominion of Persia. They were an Aryan race, and far advanced in refinements of living, some of their sculpture challenging comparison with that of Greece.

The Hittites were of even greater importance, and have left what appear to be hieroglyphs scattered over the wide range of Asia which once owned their dominion, and the Babylonians record their presence on their frontier about the year 1900 B. C. In the diplomatic correspondence written in cuneiform and discovered at Tel-el-Amarna in 1887, there is a treaty, the first international agreement of the kind known in history, in which the Egyptians acknowledge them as of equal power with themselves. They appear to have ruled over nearly all of Asia Minor for many centuries, until finally conquered by Sargon, 717 B. C., when their principal city of Carchemish was emptied of its inhabitants and refilled with Assyrians. At any moment they, like the Lycians, may have their past recovered and new chapters added to the ancient annals of humankind. It is thought by some, indeed, that they had a hand in the making of the first Phenician alphabet, several of the characters of which resemble their signs.

All these discoveries, or failures to discover, afford the thinking mind much to reflect upon concerning human greatness and human eagerness for fame. The greatest and richest man alive to-day can hardly hope to vie in splendor and majesty with the kings of the ancient world. No such remains exist of any civilization, past or present, as those which are connected with the name of Rameses, at Abu-Simbel, at Tanis, and in the Ramesseum at Thebes. Yet his royal mummy lies open to the gaze of every tourist in the Museum at Cairo. Nor can any royal name throughout time assert such usefulness for any or all of the deeds connected with it as the merest thought will assign to those who, in old Egypt, in Tyre and Sidon, and in Ionian Greece, brought into being the simple alphabetic characters upon which the whole fabric of our civilization hangs to-day and has hung through more than seven thousand years.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Rollers for Offset Presses.

(1707) "What kind of rollers are used to apply ink on an offset press?"

Answer.— Leather-covered rollers have been found the most satisfactory. Experimenting with rubber, both solid and stuffed, has proved the superiority of the leather-covered roller.

Mechanical Overlays for Small Shops.

(1708) A pressman in a small town in Massachusetts writes: "I recently purchased a book entitled 'Modern Presswork' from THE INLAND PRINTER. In studying the book, among other things I find reference to an overlay made of a thin piece of metal which takes the place of the hand-cut variety, with which I am quite familiar. I am wondering if such a process can be used to advantage in a country printing-office. In our shop we publish a monthly magazine with a good many illustrations. Does this method of making overlays save time, or is the value wholly in the results obtained? Any information about this, or a similar process, will be gratefully received."

Answer.— The process referred to in "Modern Presswork" is the metallic-overlay process, one of the earliest mechanical overlays. Since the advent of mechanical overlays, there has been a number of different kinds placed on the market. The chalk relief overlay, the Duro process overlay, the Migeot overlay, and the New Process overlay are still serving the pressman. There is no doubt about the value of the mechanical overlay as a time-saver over the hand-cut variety. There are still some pressmen who prefer to handle illustrated make-ready forms by using the old-fashioned, and we might add, out-of-date, method of hand-cut overlays. They are, however, in the minority, and where they practice the old method of make-ready by hand-cut overlays, it is due to a short-sighted policy of their employers. A country office that engages in half-tone printing to any extent should make its overlays by the mechanical method and improve its work and save money.

Printing on Aluminum.

(1709) An Eastern printer submits a strip of aluminum with several lines printed thereon. The printing is not very legible, owing to the wear on the plate. His letter reads: "We have a customer who desires us to print lines on aluminum strips like the enclosed, and, as you can see, the results are not all that could be desired. We had a line engraving made, and used a special ink. Although we have been reading THE INLAND PRINTER for a number of years, we do not recall having seen anything relating to this particular kind of work, or not at least since we have been sufficiently interested in it to have it make an impression on us. We believe you can give us a pointer as to the right method for getting better results."

Answer.— To print successfully any number of pieces of aluminum and have the work appear uniform throughout, a half-tone plate should be made of the design. The type-face selection need not be limited to heavy faces, as the half-tone dots surrounding the letters support them in printing, but an outline plate should be made. To secure the effect desired, pull an impression of the lines on a smooth piece of bristol board, and with a pen and India ink draw an outline of sufficient dimensions that it will not print off of the aluminum when the plate is made. The plate may be made with a 125-line screen, and it should be mounted on a solid metal base. The make-ready, if possible, should be with a strong mechanical overlay; at any rate, a hard tympan of but a few sheets should be used. Use hard rollers and a stiff job ink. Some ink dealers will supply you with a special black ink with a heavy body carrying plenty of drier. The work should be spread out and allowed ample time to dry before delivering. Much time is saved by printing such work from a half-tone rather than from an electro or zinc etching, as the abrasion of those metals soon destroys the printing qualities of the plate.

Rubber Blanket Unsatisfactory.

(1711) A concern specializing in bag printing writes: "We have recently tried out a thick rubber blanket on our four-color rotary press, but without success. The blanket lasted only about a week and ran about 150,000 impressions. This caused it to crush so badly on the impression that it was not fit for use. We print on bags, and the extra thickness of the paper caused by the seam down through the center of the bag necessitates the use of a lot of impression. We have been using a patent blanket with fairly good success, but would prefer the rubber, as the make-ready does not require nearly so much time. We would appreciate very much any suggestion from you."

Answer.— We believe that you will have better service by combining a rubber blanket over a felt one, as this will furnish relatively more resiliency than rubber alone. The rubber should be comparatively soft; the pure rubber sheeting is better than the grade having the webbing on one side or in the center. This kind of rubber costs about eighty cents a pound. Cover the rubber with a piece of thin, evenly worn fabric. Some will use the felt over the rubber and each will be covered with a piece of calico or muslin.

Desires a Red Ink That Will Withstand Heat.

(1710) A rubber manufacturer writes: "We would like to obtain an ink that will transfer from a light rice paper to rubber surface; this transfer to take place during the process of vulcanization, under a temperature of about 260 degrees. Any color that would be a contrast to black will be sufficient, red preferable. As you know,

there are many transfer inks, but the problem seems to be they will not hold their original color under the high temperature to which our material is subject."

Answer.— We believe you will have no trouble in securing a stable color by using tin-printers' red ink. This grade of red is used by the tin-printer on tin cans and similar work. After the tin is printed it is varnished and then baked or "stoved." The temperature used is as high as 250 degrees. It may be possible that a difference of ten degrees will not materially affect the color of the ink.

A New Use for Roller Composition.

(1712) A Chicago pressman, whose natural modesty forbids the use of his name, suggests the attaching of small bits of soft roller composition to the fly-sticks, near the tip end, to prevent thin and narrow sheets of stock sagging between the sticks. The composition may be cut into cubes as small as twelve or eighteen points, and attached to the sticks when freshly fused in a gas flame. Usually the pieces will adhere firmly, but if one should detach it will cause no harm to type or plate, owing to the softness of the composition.

Shrinking of Stock Affects Register.

(1713) A central Illinois pressman writes: "I would like your help in regard to seasoning enameled paper, and just what to expect in the line of register if the paper is not seasoned or dried out. I am running a Miehle No. 1 and a pony Miehle, and we handle a considerable amount of register work. I experience considerable trouble in register on account of the paper shrinking when printing after it passes the gas drier, leaving the stock in a very warm condition in comparison to when it reached our pressroom. We have absolutely no means of seasoning enameled paper on account of the lack of room in our shop, and we invariably get our paper direct from the mills in a somewhat damp or cold condition, and when running a register job the black or first color is run, and it is necessary to use the gas flame to prevent offset. I find that, owing to the difference in heat before and after printing, the stock will shrink and be a serious menace to good register and a good job. We would be pleased if you would outline some course of procedure for handling stock while seasoning, as it is done in a first-class shop, to permit of a perfect register under the conditions I have herein mentioned, and how to keep same from shrinking or stretching when exposed to different temperatures. Please make suggestion as clear as possible, pointing out dangers of unseasoned papers in regard to a good register."

Answer.— As you have no room to unbox the stock and allow it to stand for several weeks to season, you may find it necessary to run each lot of stock through the press first without printing, so the heat from the dispeller will rid the stock of more or less of its moisture. Run the press slowly, and feed the sheets in two at a time. This is the only way we can think of that will help you, since you lack room to lay stock out to season. Try it on one run and see if the results warrant its adoption.



"UNEVEN DISTRIBUTION."

Photograph by Alec Blackie, Government Printer's Office, Edmonton, Alberta, Canada.

Tympan for a Blotter Form.

(1714) Submits a blotter 9½ by 12 inches on which a form is printed six up, in two colors. The solids appear a trifle gray, otherwise the inking and presswork appear normal. The printer writes: "The enclosed blotter sheet was run on a 12 by 18 —— press. Do you think this form was too heavy for a press of that capacity? I claim the make-ready was not properly put on and it should have printed better. There was every evidence that the press was inking the form as well as any platen press could have done. For make-ready, the pressman had on five sheets of heavy book, one sheet of four-ply pressboard, two sheets of heavy tag stock, two sheets of this same blotter stock, and a heavy manila tympan. It seemed to me that the press was making a tremendous squeeze without producing results that half the impression ought to have done. I am interested to know what you think about this."

Answer.— We would say that there was too much tympan used. No doubt the work could have been printed with less effort by the press if there had been but about three

sheets of tympan, a thin pressboard, a thin piece of rubber under it, and one piece of tough manila for a top sheet. The foregoing is plenty for the work, and no undue strain would have been put on the press by using a tympan as described. The rubber may be secured from your dentist, if no other is available, although that kind is not the best for this purpose. A piece of rubber having a strip of cloth attached is suitable. It must not be too tough, or too thick.

Edge of Half-Tone Plate Fills Up.

(1715) A Georgia printer submits impressions of a half-tone plate in a page of printed matter. The first impression was a trifle weak on the gripper edge. An underlay beneath the weak part of the plate would undoubtedly cause it to tilt during the printing operation. The cause of the faulty printing is too obscure to fix with certainty any special condition. Hence in advising our correspondent we call attention to contributing causes. The letter reads: "At the suggestion of an ink salesman, we are writing you for information on presswork. We are enclosing two sheets, one showing the first sheet off press without any make-ready, which shows one side of the cut requiring underlay. Our pressman claims that when he underlays the side of the cut that is not type-high, and after the make-ready is finished, it produces an edge as shown on sheet No. 2. We do not understand why we can not eliminate the ink filling up on the edge of the half-tone, as shown on sheet No. 2, as the engraver's proofs are perfectly clean and do not show this difficulty. Our object in writing you is to get advice as to the cause of this trouble and how it can be eliminated."

Answer.— The plate showing a weak impression should not have been underlayed, as an underlay will cause the plate to tilt during impression. The better way in such a case would be to interlay, that is, insert a piece of stock between the plate and the block. The filling-in of the white dots on the edge of the plate may be due to any one of the following causes: (1) Rollers are set too low, causing the ink to be driven into the fine lines as the plate strikes the rollers. Set the rollers so they barely come in contact with the form, but fairly strong against the iron vibrator. (2) The plate may be underlayed, thereby causing it to tilt as the impression takes place. Plates print better where they lie perfectly flat. With underlays attached to the block they can no longer lie flat. Interlaying is better than underlaying to bring plates up evenly. (3) The tympan may be baggy. This condition can be readily ascertained by pressing it with the finger in the vicinity of the impression of the plate edge. The remedy is obvious. (4) Slurring may be caused on cylinder presses by overpacking of the cylinder, which results in a weak contact between the cylinder and bed bearers. The remedy will be to reduce the amount of tympan and bring the cylinder to a firm bearing on the bed bearers. (5) Carrying too much ink will cause the plates to fill up, especially on shallow plates. This may not be the cause of your trouble, but, in combination with some one of the other abnormal conditions, may contribute largely to the results. Nos. 1 and 5 combined are very probable causes. Nos. 2 and 4 form another bad combination. In the matter of engraver's proofs, when such proofs are desired for comparison or imitation by the pressman, you should have the engraver submit proofs on the same stock and with the same ink to be used on the job, otherwise the conditions are such that a pressman will needlessly waste time in imitating a proof that is produced under circumstances never met in a pressroom.

A NEW TYPE OF RAPID ROTARY PRINTING-PRESS.

The Stokes & Smith Company, of Summerdale Station, Philadelphia, has recently placed upon the market a rapid rotary press, which is the culmination of the experiments carried on during a period of nearly ten years. The press is designed primarily for the general run of commercial printing, such as letter-heads, office forms, labels, envelopes, etc. On this class of work, the company states, the machines have demonstrated their ability to run at an average speed of from 7,000 to 8,000 impressions an hour, while on some classes of work, with a static neutralizer, the presses have been run over 10,000 impressions an hour.

A brief description of this press and some of the claims made for it follow:

A novel and radical departure in design has been adopted, which has proved to be of great value: that is, the inking mechanism and feeding table have been hinged so that they can be moved completely out of the pressman's way, completely exposing the delivery cylinder, the impression cylinder and the plate cylinder, giving the pressman perfect access to the machine. After register has been obtained, the feeding table can be raised or lowered as frequently as desired, and the register will not be disturbed.

The press prints from curved plates, $\frac{1}{16}$ of an inch thick, the maximum size of plate being 14 by 17 inches, and the maximum size of sheet 14½ by 17½ inches. The bearings on the plate and impression cylinders are 8 inches in diameter.

A combination suction and mechanical feed is used, the suction being produced by a small air-pump, which is located near the base of the machine. This is connected by a pipe to the suction-feed roll.

The delivery board is located directly under the feed table, so the work is always in view of the attendant. Sheets are delivered printed side up.

One feature which should appeal to the pressman is the ease with which the printed sheets can be removed. The front guides or uprights on the jogging board are hinged, so that the finished work can be drawn forward and slid over the hinged guides, which immediately spring back into place.

Another unusual advantage is an electric throw-off. The action of this throw-off device is controlled by contact plates located under the grippers on the impression cylinder. In case a sheet is not delivered to the grippers, the circuit is closed and a simple mechanism draws a toggle downward and relieves the pressure between the cylinders. This prevents injury to the plates, and printing on tympan, when a sheet fails to feed or the stock is depleted.

Thorough distribution is obtained by a large ink fountain and ample roller equipment. Three form rollers 2½ inches in diameter are used, and a felt ring is inserted at each end of the fountain roller to protect the bearings from ink.

While the principal field for this press will doubtless be the printing of long runs of one-color work, it will handle two, and even three, color work, when extremely accurate register is not required.

The Stokes & Smith Company, feeling confident of the merits of the press, will be glad to correspond with reference to a thirty-day demonstration with any printer who is interested.

We protract the career of time by employment, we lengthen the duration of our lives by wise thoughts and useful actions. Life to him who wishes not to have lived in vain is thought and action.— *Zimmerman.*



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Job Pressman Seeks Position in South America or Cuba.

(3170) A young man, twenty-one years of age, with six years' experience, seeks opening as job pressman in South America or Cuba. Will sign up for one or two years. Can also set type to some extent. Cuba preferred.

Manager of Country Weekly Seeks Change.

(3171) A man, at present employed in Georgia, desires position as manager of a country weekly and job office. Forty years of age; married; has had extensive experience in both city and country newspaper work; a practical printer of twenty-four years' experience. Prefers the North on account of wife's health.

Working or Desk Foreman Seeks Change.

(3172) Foreman, working or desk, systematic, efficient and all-around job-shop man, first-class compositor, stone and proof-desk man. Steady, sober, hard worker; married; union. Has good reason for desiring change of locality.

Desires Position as Pressman or Compositor.

(3173) Desires position as pressman, compositor, or all-around man in a large and up-to-date weekly, preferably in the northeastern part of Iowa.

Rotary Pressman Seeks Position.

(3174) A man, thirty-six years of age, with eighteen years' experience in the sales-book printing line, with wide experience on various makes of automatic presses used in printing sales-checks, railway transfers, sheet and roll paper, seeks position. Ten years in last place of employment, eight years as rotary pressman and two years as foreman. Can furnish best of references.

Linotype Operator Seeks Position.

(3175) Has had three years' experience in operating and caring for Model 3, and one year on Model 8. Has just completed mechanical course in linotype factory in Brooklyn, New York, and is anxious for a steady position. Will go anywhere, but prefers near New York or Washington. Union or open shop.

Seeks Position as Copy-Reader and Make-up Man.

(3176) A man with many years' experience on Chicago daily papers desires position as copy-reader and make-up man; has worked as a printer (both job and news), and can read proof, if necessary. High-class references.

All-Around Printer Seeks Further Advancement.

(3177) All-around printer seeks position in charge of medium-sized composing-room. Graduate of the I. T. U. Course. Makes all mechanical drawings for two publications on which he is now working. Seeks opportunity for further advancement.

Will Establish Bindery.

(3178) Two practical bookbinders wish to establish bindery and coöperate with the printers in small city and do all of their binding of every description. Central States preferred.

Stock-Cutter and Shipping-Clerk Seeks Position.

(3179) First-class printing-house stock cutter and shipping-clerk, thoroughly posted on paper values, and all miscellaneous duties in connection with stock and cutting department; competent to handle all details of packing and shipping.

Cylinder and Platen Pressman Seeks Change.

(3180) Experienced on all kinds of work; seeks a position as cylinder or platen pressman, west of Chicago preferred. Will consider only a permanent position.

Seeks Position as Bindery Superintendent or Foreman.

(3181) Union man, having served seventeen years at the printing business as salesman, estimator, superintendent and bindery foreman, seeks position in the West as bindery superintendent or foreman. Can furnish best of references.

Apprentice Seeks Advancement.

(3182) Young man, twenty-one years of age, having served four years' apprenticeship, two years setting advertisements and one and a half years in linotype department as assistant to machinist, seeks opening. Can give first-class references as to character and ability.

Desires to Connect with Lithograph and Printing House.

(3183) A first-class, all-around binder and cutter, with twelve years' experience, desires to connect with a lithograph and printing house making a specialty of bank and loose-leaf work. Is an efficiency expert and capable of holding position as foreman in any kind of shop. Best of references.

Cylinder and Job Pressman Seeks Position.

(3184) Cylinder and job pressman with eighteen years' experience, also familiar with automatic feeders, folders and stitchers, half-tone and color work, desires position in small town, Indiana preferred.

Apprentice Desires Opening.

(3185) Young man, seventeen years of age, with three years' experience in the printing trade, desires position in the vicinity of New York. Understands imposition and the locking up of forms. Good references.

Job and Advertisement Compositor Seeks Position.

(3186) A man of twenty years' experience as first-class job and advertisement compositor, and foreman, seeks position in job or newspaper office where up-to-date composition is required. Non-union. Best of references.

Opening for Bindery Foreman.

(3187) Requires the services of a thoroughly competent workman to take charge of bindery, operated in connection with a general printing and publishing business. Must be an all-around workman, a good executive, who can work his help to the best advantage and keep the work going forward, also keep his department in proper order.

Would Purchase Weekly Newspaper.

(3188) A man, thirty years of age, having had eleven years' thorough training in all departments of small daily and large weekly plants, is seeking an opening where his experience can be used to advantage. Is capable of handling editorial, news, advertising and jobwork departments. Would purchase a weekly paper in a town of fair size if satisfactory terms can be secured.

Opportunity for First-Class Pressman.

(3189) Desires to secure the services of an expert platen pressman capable of turning out the highest class of work, and having enough knowledge of machinery to qualify him to serve as an inspector and tester of newly constructed machines in the factory. Only a thoroughly experienced, skilful man of well-balanced judgment, competent to discharge his duties in a discriminating way, will be considered.

Desires to Purchase Half Interest in Newspaper and Job Plant.

(3190) A newspaper man of twenty-five years' experience wishes to buy a half-interest in a small daily newspaper and job plant in some small but growing city in California or the Southwest. Opportunity for investigation required before making investment. First-class references furnished if desired.

Cylinder and Platen Pressman Seeks Change.

(3191) A cylinder and platen pressman, thirty-six years of age, fifteen years' experience, capable of taking charge of medium-sized pressroom and producing results on all kinds of commercial job and book work, seeks change. Prefers city of less than 60,000 in Kentucky, Tennessee, southern Indiana or Illinois. Best of references.

Commercial Artist Seeks Opening.

(3192) Commercial artist and decorative designer desires to connect with a firm seeking the services of an artist. Can typewrite, correspond, and talk engravings as well as be generally useful in the office, should some firm want a combination man. Prefers artwork only if possible. Able to write and plan advertisements also.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

A NEWSPAPER SURVEY.

Preliminary to a newspaper short course, the University of Iowa recently sent out a questionnaire to a selected list of weeklies, semi-weeklies, tri-weeklies and small dailies of Iowa, with questions covering the editorial, business and printing departments. Answers were received from twenty-five weeklies, five semi-weeklies, two tri-weeklies and seven dailies. A most interesting and instructive digest of these answers has been prepared by Herbert M. Harwood, of the University of Iowa, and from this we select the answers to a few of the most significant questions:

How much importance should be given to departments for women and children? Is the average small paper weak in this respect?

The average small paper is decidedly weak in conducting departments for women and children, according to the views of most of the Iowans, although four denied any such weakness, and another was not in favor of giving such departments much space. One assented, but insisted that this kind of material was "hard to manage," and another said that one-half column to a column each week was enough, while a third emphatically proclaimed that he had no space for such news. Opposite views were expressed when one asserted that "Children are sadly neglected and in a costly manner," while a second came back at him with "Children can be practically ignored." A restriction made by one individual was that the news be of a local character.

But the "ayes" were in the majority, and the following quotation perhaps expresses the general trend of the sentiment: "I think women and children the most important readers, and everything should be done for them." Another reader averred that he "Would rather have one woman reader than two men," while another summed it all up when he said, "Women and children are the best friends that a newspaper can have."

A constructive suggestion came from one of the "ayes." It follows: "Contests for the children in writing letters, writing stories, growing corn, sewing, or doing any other interesting thing, will stimulate wonderfully the interest in the paper. Very small prizes are necessary, and the cost of them will be much more than met with increased receipts from circulation."

What do you regard as the greatest defect in the average small newspaper editorial office to-day?

"Lack of system" was the popular opinion to the question on the greatest defect in the average small newspaper editorial office to-day. One said, "Lack of time for editor to keep himself posted," while another explanation was, "The meditative temperament necessary for good editorial work is foreign to the business instinct. To find both combined in the same individual is rare."

One comprehensive reply was: "Too much work of all kinds for the editor to do. The business end must be attended to at the expense of the editorial columns." Another said, "Lack of knowledge of costs and failure to keep books thoroughly."

A cure-all was proposed, as follows: "Eliminate the publishers who are living from hand to mouth and the defect will be corrected." Another claimed that the "publisher in the small town gets in a rut and plays only to the banker and the leading merchant."

Other statements follow: "Not enough sound thought." "Scatter energy over too many things." "Carelessness in details." "Inclination to let that business office overshadow everything else." "Not expressing opinions on important subjects." "Accepting free and nearly free advertisements." "Lack of brains." "Lack of sufficient information and experienced judgment." "Lack of attention to preparation of copy."

Do you believe in contests or premiums to increase circulation?

Contests and premiums are not popular with the Iowa publishers, according to the answers of the majority. A few more were in favor of them, while a like number held a divided opinion, favoring one plan but not the other. One says, "No, but I do resort to them." Another liked just one kind of premium — county maps. One said, "Contests never, premiums seldom," while another reversed him with, "Yes, contests; no, premiums." One publisher frankly stated that he had "Used them to excellent advantage," and another said, "Yes, with proper limitations." Another had "One contest which was very successful, but do not think very much of them."

The opposition voiced its sentiments in the following way: "Leaves sore spots, and gets a list of subscribers who do not want the paper." "Thinks it usually stimulates for a time, with no lasting results." "It is too big a discount in the first place and has a pernicious effect in the second place, because you have got to do it all over to get the subscribers in line again." "An expensive method with numerous drawbacks. Contest managers are fearfully and wonderfully made. Look on it just as you would on a critical operation."

Do you think women subscription solicitors are more effective than men?

A large percentage of the publishers had had no experience with women subscription solicitors, but for the most part those who expressed themselves were against the idea. Two or three had found them effective in contests and one was willing to "give his eye-teeth for a woman subscription solicitor," although he made the admission that he was speaking without personal experience.

One publisher stated that "Good men are best if you can get them," and another asserted that "sex cuts no figure." One unique statement was that "women can legitimately take an unfair advantage."

Isn't the average small newspaper weak in advertising its own business?

Only one publisher was found who would say that the small newspaper was strong in advertising its own business. The vote was almost unanimous against him. Here is a typical reply, "Very much so. The only doctor on earth that shows such a reluctance to take his own medicine."

One qualified his answer as follows: "In a sense, yet the percentage of its readers who use its columns is pretty small. Soliciting is better advertising. This does not apply to want advertisements, of course." But another had found good results from advertising his paper, as is shown by the following: "We have found that advertising our classified department and clubbing propositions attract much material attention."

Is Brisbane's estimate of $6 profit for every yearly subscription a fair basis for the average country newspaper?

There was a storm of remarks deriding the $6-a-subscription-profit theory. Some of the replies follow: "Absurd." "Too heavenly for this world." "Would like to see the color of hair of the publisher who nets that." "There is no country paper in Iowa on such a basis." "Extravagant." "Perhaps fair, but somewhat Utopian." "About $2.50 is all that I can make." "There is no newspaper in Iowa — weekly — with 2,000 subscribers that is making $12,000 a year net profit, especially in these days of ten-cent advertising rates." "I do not believe that it will amount to more than $3."

What, in your opinion, is the greatest defect in the present cost system?

Most of the objections to the present cost system were that "it is too complicated." Another said, "too clumsy." "Just what is non-chargeable time?" was the query of one editor. Another alleged that it took too much time for country offices. One publisher found "All of it too cumbersome for the country editor who keeps his books at odd spells." This was affirmed by still another, who said, "It is too much bookkeeping for the country plant."

One possible objection was voiced as follows: "The average country publisher resents its use, owing to his lack of city experience and supervision." Two answers along the same line were as follows: "Usually more intricate and hair-splitting than the gross business of from $1,000 to $10,000 warrants." "Generally a too minute a division of the working hours."

On the other hand, one editor said that "too few keep it." Another contended that "its main defect is that the average editor does not enforce its requirements rigidly." One advocate said, "It has only one fault — it is not closely enough followed." A proper mode of procedure was outlined by another, as follows: "For the one or two man shop, the Porte system is better. Every county-seat paper should use the Standard system and confide its care to a capable bookkeeper."

Should each of the inside pages be made up according to the style which starts the news matter in column one and confines the advertising to the right and lower parts of the page? Is this practicable for the smaller newspaper, too?

The matter of make-up with the news in column one and the advertisements at the right and lower part of the paper brought an almost even division of answers. A typical reply follows: "Yes, it is better, but impossible most of the time in the smaller offices." Another answer along the same line is, "Yes, but I do not think it practical to follow it out altogether." A third was radically in favor of the metropolitan style, and he contended that "the small paper can follow good form as advantageously as the big paper. It is simply a matter of showing efficiency in conducting your business, and will command the respect of your customers and jar loose the old-time habits and ideas."

On the other hand, here is a publisher who stated, "It is not practical in the average country weekly." Another saw "no reason for such a style." The answer, "Feasible, but unnecessary," was expressive of a common view, while another thought it did not look well. The reasons were outlined by one, who replied thus, "It should be so, but impractical, owing to the number of single and double column advertisements and the demand that advertisements be not shut off from other advertisements." The usual demands of advertisers were brought forth vividly by this reply: "This reminds me of a foreign advertiser who recently stipulated that his fourteen-inch advertisement should be the only advertisement on the page."

Can you give the exact cost of an inch of advertising in your paper (be sure to state number of insertions and number of changes of copy)?

As expected, the query regarding the exact cost of an inch of advertising extracted a large collection of "No's." One publisher stated he would give $25 to know himself. Another stated he ought to know, but didn't. Evasions were many, one man stating that "variation was too great to even make an accurate estimate." Another publisher alleged that it would not be possible with a jobman working interchangeably on job and advertising. He said, "I know what my plant as a whole is doing." Another stated that it was impossible to give an estimate, while a third admitted, "it is a long story plus a theory or two." But one publisher came right out and stated, "No, sir. An honest confession is sometimes good for the soul."

One publisher, however, had it figured out that for one insertion an inch of advertising cost him from 8 to 9 cents, composition costing 5 to 6 cents — this with a circulation of 3,200. Another estimated that his advertising cost "ranged from 8 to 12 cents a single insertion of new copy, with a drop of from 4 to 6 cents for repeats. Occasional advertisements of intricate construction ranged as high as 14 cents."

The questionnaire contained thirty-two questions, and of these I have selected only nine and given the digest of the answers in full. The answers show that the Iowa newspaper men, like all the rest of us, are pretty well agreed on how to make a newspaper, editorially and mechanically, and what differences there are are only questions of taste or of personality, but that in questions pertaining to the business end, the "jury" made up its verdict upon insufficient evidence. Since advertising is the principal source of income of Iowa newspapers, what can we do but charitably draw the curtain when so many of the publishers confess to not knowing the cost of their principal commodity, and those that do assume to know go so far wrong. All honor, however, to the boys who had the courage to say they did not know.

I know that the newspaper publishers of Iowa are studying their business as never before because of letters of inquiry which have since been addressed to me; and as a method of directing attention to and defining the problems of the business, a questionnaire has no equal. When a problem is once stated clearly, intelligent men (of whom there is no lack among the Iowa publishers) will find the answer.

"LEGAL" ADVERTISING AND "LEGAL RATES."

An important source of income for the country weekly and the small daily are the "legal" advertisements — more commonly known as "legals." The laws of the several States differ greatly as to what matters are required to be published, but, in general, state, county and city legislative bodies are required to acquaint the public with their official proceedings. Legislatures publish their session laws in the newspapers, county boards publish the official minutes of their meetings and certain fiscal reports at stated intervals, and city councils publish their minutes, ordinances and financial reports. These bodies also publish notices for public hearings and notices of contracts to be let. The object and purpose of all this class of legals is that the people may be informed of the conduct of the public business, and, in furnishing the necessary and appropriate medium for the dissemination of such official proceedings, the newspaper performs a function of paramount importance in a democracy, and a function which is so peculiar to the newspaper that it can not be economically and effectively performed by any other agency.

There is also another large class of notices issued out of the courts of the land, such as the bankruptcy notices of the United States courts, the citations and notices of hearing in probate and surrogate courts, the summonses of various courts of original jurisdiction, the notices in connection with the quieting of land title, and the delinquency of real-estate taxes. In the publishing of all of this class of legals, the newspaper performs the function of a bailiff or other court officer charged with the serving of papers issued out of the various courts, except that through the newspaper the court order or notice is to be served upon "parties or persons unknown." There is both dignity and responsibility connected with the entrusting of this peculiar office to the public press.

And there is also a third class of legals not having to do with the proceedings of public bodies, and not issued out of the courts, but arising out of a sound public policy that certain businesses stand in such a peculiar relation to the public that the public interest demands that the scrutinizing eye of the public be ever upon them. In this class are the periodic reports of the condition of the banks and insurance companies and the articles of incorporation and amendments thereto of corporations. In the publishing of this class of legals, the newspaper again performs a function which is necessary to the orderly and proper conduct of business and the safeguarding of the public interest.

Legal Advertising Not a "Graft."

Why, then, is a legal? Is it a largess which public officials dispose to the press at the expense of the public, or a means for the pettifogging attorney to increase his fees by a "split" with the publisher, or is it plain "graft"? Most assuredly it is none of these things, though it may be diverted into improper channels as suggested. The legal is just a special kind of service which the publisher performs for the public — a service which he can perform best, and a service which is essential to the proper conduct of a democratic government, necessary in the administration of justice, and salutary in the affairs of semi-public businesses. The publishers of the several States might with profit study the laws of other States as to what matters are required to be published, for it is to the legitimate interest of every publisher that there be as large a volume of this business as possible, but whether or not certain classes of notices should be published should be judged entirely by the public interest rather than by the publisher's interest. When the latter alone is considered, the legal becomes a "graft."

It is as much to the publisher's interest — yes, more — to keep the laws regarding publishing legal notices in harmony with the public interest and out of the field of "graft." The present laws regarding the publishing of legal notices are too important, both to the public and the publishers, to be jeopardized by the destructive tendencies of modern legislatures, and whenever any new laws are proposed they should be tested by the measure of public necessity and public policy which lies back of the present laws as outlined in the first paragraph of this article.

The Cost of Legal Advertising.

The exact cost of publishing a legal advertisement can be computed in accordance with the well-established principles of cost-finding, but the cost would vary so much in different publications that it will answer our present purpose to simply point out the elements of cost, leaving the reader to judge whether our conclusions are substantially correct.

The composition cost is from 10 to 20 cents a column-inch, varying according to the size of type used, and whether machine or hand composition.

The average "white space" cost would be an additional 15 to 20 cents a column-inch.

The additional "white space" cost due to the intermittent character of this advertising will easily double or treble the average "white space" cost before mentioned. Legal advertising is not subject to contract, for the volume varies greatly. The publisher, however, must give continuous service, and so a legal advertisement which runs three weeks may properly be charged with a fraction of the cost of maintaining the service for the whole fifty-two weeks.

In addition to all these factors which apply to the determining of the cost of any advertisement, the legal advertisement may be properly charged with the cost of maintaining the service at the point required by statute. The laws of the various States require that a newspaper, in order to be a qualified medium for the publication of legal notices, shall have been published a stated length of time — six months or one year. To bring a newspaper up to this standard requires a certain investment of capital which will ever afterward be an investment charge against the legal advertising. The law also requires that a legal newspaper should be published continuously, which would throw against the legals a charge for the losses which the publisher sustains by reason of being required to publish his paper continuously even if some issues are published at a loss. The law also charges that the publisher shall maintain a printing-plant of his own, though it might be more inexpensive for him to have his newspaper printed in a commercial plant; it also charges that the newspaper shall be of a certain size, and have a certain number of subscribers, and that it shall contain general and local news. The legal requirement that a newspaper shall contain "general and local news, comment and miscellany," throws upon the legal notices a part of the cost of producing that general and local news, comment and miscellany.

To ascertain each of these items of cost with exactness would entail more labor than a publisher would be justified in expending for that purpose, but it is easy to see that if all these elements were taken into consideration, the cost of producing legal advertising would be very close to the legal rate of 75 cents to $1 an inch for the first insertion, and 35 to 50 cents an inch for subsequent insertions. In

general, it may be said that the publisher who sells legal advertising at less than the legal rate is selling it for less than cost.

Why Rates Are Chaotic.

The rates at which legal advertising is sold vary greatly in the different States, and within the same State. The causes of this variance are two:

One.— The publishers themselves.

Two.— The laws governing the unit of measurement and the price to be paid per unit.

When the publishers themselves put legal advertising on the bargain counter, it is peculiarly the province of the strong publishers of that community to set to it and put legal advertising on a proper basis. Legal advertising is the most fruitful cause of friction between weak papers and strong papers, and if the latter will adopt a broad-gage policy, they will find that other causes of friction can be removed to the common advantage of all.

But the laws defining the unit of measurement and the price to be paid are unsatisfactory in most of the States, and it is with the purpose of gleaning helpful suggestions wherever they may be found that we have taken up the study of the laws of the several States. In some States we find there is no unit of measurement, while in others it is designated as the "inch," "folio," "square" and "line," and these different units will be considered in the order named.

States with No Unit.

Massachusetts has no maximum or legal rate, nor is the unit of measurement fixed by statute. The lists of candidates to be voted for at the state election, and notices of legislative hearing, are published in designated newspapers, with instructions that they be "printed in type not larger than nonpareil, set solid, and without display." The newspaper is instructed to charge this advertising "at the lowest advertising rates." Hon. Albert P. Langtry, secretary of state, informs us that "scattered all through our statutes are more than one hundred different provisions of law that relate to legal and public advertising to be given by towns, counties, corporations, the courts in evidence, health regulations, licenses, highways, mortgages, police regulations, unclaimed property, etc.," and the inference is that the rate is what it is. The newspaper men of Massachusetts should get busy.

Connecticut has no state printery, and, so far as the office of the secretary of state can inform us, has nothing in the statute books regarding legal rates for legal printing.

Maryland has no statute prescribing rates for legal notices, according to the secretary of state.

California has no standard, according to R. L. Telfer, superintendent of state printing. "All purchases, whether of advertising, ballot paper, or other commodities, are let to the lowest bidder. The State Board of Control, the financial body, asks for competitive bids among all newspapers having over one thousand circulation, and makes awards to the lowest bidder among standard, bona fide mediums. The legal basis is six-point, twelve lines to the inch. State bonds and constitutional amendments are handled in this way."

Delaware has no legal rate or measurement.

Washington has no statute providing the remuneration for legal publications, or anything else that would serve as a guide to the country publisher, nor is there any system of measurement, according to John M. Stone, of the *Pilot*, at South Bend, Washington. "Nearly all publication work for the counties is done by competitive bidding at so much per square, and 250 ems is the accepted legal square for some reason or other. The paper that is awarded the contract must also publish the delinquent tax list at 7 cents per description, and this one item, if figured at regular space rates, would come to about ten times what the law allows for it," says Mr. Stone.

Where the "Inch" Is the Unit.

Mississippi allows "for newspaper publication, 35 cents per running inch, minion, solid," for the first insertion, and 29 cents for each additional insertion.

Colorado has a legal rate of "84 cents per inch for the first insertion and 48 cents per inch for each subsequent insertion, on the basis of six-point type." The statute, as cited to us by Harry W. Risley, commissioner of printing, is as follows:

> Publishers of newspapers in this State shall be entitled to receive the following fees: For the publication of all legal advertising in newspapers required to be done by law in this State, publishers shall be paid at the rate of 7 cents for each line of nonpareil, measure thirteen ems (pica) wide, for the first insertion, and 4 cents for each subsequent insertion. In ascertaining charges under the provisions of this act, twelve lines shall be counted to the inch, and all emblems, display headings, rulework and necessary blank space shall be paid for as if solid type. And any public or municipal officer or board created by or existing under the laws of this State that has now, or may hereafter be authorized by law to enter into contracts for the publication of legal advertisements, is hereby authorized, subject to other limitations on said authority, now imposed by law, to agree to pay therefor prices not exceeding said rates.

This statute appears to prescribe a fixed rate, but another section provides that a contract for payment at a lesser sum shall be valid.

This State issues a forty-eight-page pamphlet fully setting forth all the laws in regard to legal advertising and publishing. It was compiled by G. E. Hosmer, formerly commissioner of printing and now president of the National Editorial Association. This pamphlet will be a great benefit to the publishers of some other State wishing to put their own laws in good form.

Florida has the following statute, according to Hon. H. Clay Crawford, secretary of state:

> The publisher of any paper publishing any official notice or legal advertisement shall not charge more than $1 per inch for the first insertion, and 50 cents per inch for each subsequent insertion, in single column, nonpareil type; and when any official notice or legal advertisement is required by law to be published more than two months, the charge shall not exceed three-fourths of the above rates for all the excess of time, above two months, of said publication.

South Carolina fixes the rate for legal advertising, "by any state or county officer whatsoever," at "$1 an inch for the first insertion, and 50 cents an inch for each subsequent insertion, basement on brevier measurement. Newspapers that use other type than brevier may figure what the space would make in brevier type." That is the substance of the wording of the statute, according to *The State*, of Columbia. There are some exceptions in one or two counties, but that is the general law. There is also some special provision for election notices where the charge is practically the same as above, but the rate is by the word instead of by the lines.

Some of the notices that are required to be published are advertisements of opening books of subscriptions for newly organized corporations, notice of application for charter by eleemosynary institutions, advertisements of notice to creditors by administrator of an estate, advertisement of appointment of administrator and final discharge as administrator; advertisement of sales by the master, by the sheriff, by the clerk of court or probate judge. In the county in which Columbia is situated, the county officials are required to publish a list of all claims paid against the county. This particular advertisement

is not charged for at the legal rate, but there is a special act fixing a lump price for publishing the notice each three months, without regard to how much space it occupies.

Arizona also uses the inch as the unit. Hon. Charles R. Osburn, secretary of the Board of Control, cites the law to us as follows:

The maximum prices to be paid for all public printing and advertising shall be as follows: For publishing summons, sheriff sales, all notices of the Superior Court and all other county officers who by law are


The Manhattan Nationalist.

THE NOTE IS OFF

BOYS KEEPING UP

BRYAN GOES ON

TO PAVE LARAMIE

MOVE ON LEWERS

SAVE NEXT CROP

TEXAS HONOR ROLL

Attractive, orderly first-page make-up by Chas. W. Hodson, Manhattan, Kansas.

required to publish notices in a newspaper, the price shall not exceed 75 cents per inch for each insertion; for publishing the proceedings of the board of supervisors, the price shall not exceed 35 cents per inch for each insertion.

For publication of all proclamations of the governor, all notices of various state officers required by law to publish such advertisements, the price shall not exceed $1 per inch for each insertion.

Mr. Osburn further says: "You will note from the above quotations that measurement is per inch, but that the statute does not define it exactly. It is taken to mean per inch single column, and is modified by paragraph 4665, which reads as follows:

In the publication of all notices, proclamations, proceedings of boards and all other notices for publication in the various counties in this State, the type used in such publication shall not be larger than the body-type of the paper in which such notices, proclamations, etc., are published, and all notices required by law to be published not otherwise provided for shall be published for four consecutive weeks.

Long primer must be the "ideal newspaper type" in Arizona.

The laws of other States will be taken up next month.

A FEATURE WORTH FOLLOWING.

The Bethany Clipper, Bethany, Missouri, in a recent issue contained a feature which many publishers could adopt to excellent advantage. The issue in question is termed the "Write a Letter Back Home" edition, and in it former residents of the community have written general letters to all the readers of the paper, in which they tell of the places where they live, of their activities, and recall incidents of former residence in or about Bethany. Several pages of the paper were devoted to this feature, and this writer's former residence in a small town, where every one knows everybody and where all who remain have a deep interest in those who have gone out into other parts of the world, warrants his stating that every reader of the paper undoubtedly took a deep interest in all the letters. Those publishers desirous of adopting this plan should go over their subscription list and write a number of those former residents, asking for a general letter to all readers of the paper. It is safe to say that all will be anxious to write "back home," as the folks there will be glad to hear from them. The plan should do much toward popularizing a paper.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

News, Nevada City, California.—The first-page news headings are too large and bold. A simple wedding is no excuse for a scare-head. Practice more restraint in this respect and your paper will be much improved.

The Pelouser, Colfax, Washington, is an admirable little five-column semi-weekly, in which attractively set advertisements, well made up and printed, are the outstanding feature. The Fair advertisement in your May 19 issue is a model of advertisement composition. The presswork would be creditable to many magazines printed on book-paper.

CHARLES W. HODSON, Manhattan, Kansas.—You have the correct idea as to make-up, both of first and inside pages. We are showing your first page and one inside page as models for the benefit of our


TELL FULL STORY

HAD A BIG TIME

Our Monthly Magazine

The Leader Dry Goods Store

GREAT ADJUSTMENT SALE

Nowhere Else at Any Time Was Dry Goods Priced Like This!!

First National Bank

Leader Dry Goods Store

Proper make-up of inside page by Chas. W. Hodson, Manhattan, Kansas.

readers. We note in your advertisements, however, a tendency to cut up the display into varying sizes, which is detrimental to the greatest display effectiveness. We refer to the Leader advertisement in your issue of May 26.

ONE of the best printed papers that have recently come to our attention is the *Montclarian*, Montclair, New Jersey, and the pressman deserves commendation along with the editorial staff and the composing-room for its very excellent appearance. This paper recently issued a "Special No-License Number" of twenty pages which carried 145 separate advertisements, aggregating 1,389 inches, in which it took a decided stand against the liquor traffic, especially as it concerns Montclair. The Boy Scouts delivered the edition.

JOHN A. ROSE, Boone, Iowa.—Advertisements in the *Democrat* are simply and effectively composed, and the make-up is very satisfactory indeed. A uniform style of border throughout is all that is necessary to obtain our unqualified approval.

The Evening News, New Glasgow, Nova Scotia.—It is next to impossible to get up an attractive paper when one is compelled to use such a variety of faces as your plant seems to possess. One series in large fonts for display, and a series of a lighter face for body-matter, also in large fonts, would make it rather difficult to get up anything but a neat paper.

The Daily Sun, Brandon, Manitoba, Canada.—Personally, we would prefer headings set in types less bold, for they give to the page a some-



Interesting advertising suggestion from *The Brandon Daily Sun*, Brandon, Manitoba.

what bizarre appearance. The Dollar Day Sale advertisement, herewith reproduced, is nicely handled, and we show it in the hope that it will offer a suggestion to other publishers, who in turn can offer it to their advertisers.

W. W. DRUMMOND, Odessa, Missouri.—Your advertisements are always attractive, neat and effectively displayed, and your last consignment of samples is no exception to previous ones. The pleasing manner in which you handle small advertisements is commendable, and, inasmuch as all small-town papers are interested in such, we are showing one of these as an example.

The Record, West Union, West Virginia, is not as attractive as it might be because of the fact that news matter is set in varying sizes of body-type. One size and style should be used throughout. Large display headings without subheadings lend the render rather too brusquely into the article they introduce, very much as though a speaker were introduced simply, "This is Mr. Smith."

Record Herald, Miami, Oklahoma.—We are attracted by your paper's excellent mechanical appearance, both as regards the composition of advertisements and the uniformly good presswork. We would admire your paper more, however, if you would substitute plain rule or some other border which would not offer the spotty effect apparent in the border of circles you are now using.

Evening Sun, Clearwater, Florida.—Mechanically, yours is a very good paper, and, judging from its appearance, it is ably edited. When the subordinate decks of double-column headings contain considerable matter, we would suggest that upper and lower case be used instead of all capitals. Capitals are not so easily read as lower-case, and when a large number of words make up a given item, lower-case should be used. We believe in consistently making the heading of an advertisement stronger than the signature, contrary to the plan followed in the otherwise satisfactory two-page advertisement for the "Cut Price Store." Why not use plain rule as borders about all advertisements throughout the paper?

E. J. HORICK, Woodstock, Illinois.—Your page advertisement, herewith reproduced, is a model of neat and effective display. Prices might be larger, and spacing in the two small panels on the top corners is not good. You are justified if you feel a little pride in having designed it.

The Prospector, Tonawanda, New York.—We believe, if memory serves us right, *The Prospector* has improved in appearance since we last reviewed it. The only serious fault we find is a tendency in some of the advertisements to use colons, hyphens, etc., in the fancied belief that some line is too short. Remove those in the Niagara Light, Heat & Power Company's advertisement and see for yourself the improvement which results.

"ROUNDUP" suggests the "wild and woolly," and there are many who still consider Montana on the outer edge of civilization, but in this opinion such people are not prompted by the Montana newspapers, which, taken as a whole, are of a very high standard. *The Roundup Tribune*, Roundup, Montana, uses a very good grade of stock, which, in combination with good presswork and a high grade of advertisement composition, makes it a very presentable publication. The editor, too, deserves commendation, for, in a special edition dated May 13, he establishes a reputation for energy and ability that is hard to surpass.



Interesting and effective page advertisement by E. J. Horick, Woodstock, Illinois.

Excellent articles, illustrated with well-printed half-tones, give one a very flattering impression of the natural resources of the country as well as its development. Perhaps its strongest endorsement is the fact that it causes one to wish to journey to that famed region midland.

THEN from far-off Midland, Texas, comes the Pre-Fair Edition of *The Midland Reporter* to vouch for the steady growth of that section. In appearance it rivals the Montana special, although the half-tones are hardly so well printed. Nevertheless, it is an excellent edition, and speaks volumes for the modern community. The borders are a little light in tone for the type-faces used in display.

EARWIN C. CONGER, Unionville, Missouri.—The large advertisement is nicely paneled and the prices are well brought out, which adds interest to the display. The signature logically belongs at the bottom, and in this particular case it is more necessary than usual, owing to the fact that the shoe cuts do not balance well, and by running the signature below the panel advertising shoes, the appearance of the page would be more symmetrical. You have too great a variety of type-faces.

THE FRANKLIN-TYPOTHETAE OF CHICAGO.

The Franklin-Typothetæ of Chicago is an accomplished fact. The amalgamation of the principal master printers' organizations into one body has at last been consummated. The campaign to this end closed with a banquet at the Fort Dearborn Hotel on Thursday evening, May 27, 1915, at which the constitution of the new organization was adopted, officers were elected and addresses made commending the new organization, its purposes and its great scope for good. The meeting was a most enthusiastic affair, in the neighborhood of two hundred of the representative master printers of Chicago being present.



W. H. SLEEPECK,
President.



J. HARRY JONES,
Vice-President.



FRED B. COZZENS,
Treasurer.

Officers of the Franklin-Typothetae of Chicago.

The principal event of the evening, after the adoption of the name and the constitution, was the election of officers. These officials hold office until the October meeting, at which time the annual election will be held. The new officials are: William H. Sleepeck, president; J. Harry Jones, vice-president; Fred B. Cozzens, treasurer; E. W. Chesterman, secretary, and W. T. Leyden, assistant secretary.



E. W. CHESTERMAN,
Secretary.



W. T. LEYDEN,
Assistant Secretary.

The business session was called to order by J. Harry Jones. After stating the purposes of the meeting, Mr. Jones introduced William H. Sleepeck as temporary chairman and E. W. Chesterman as temporary secretary. The reading of the new constitution brought forth an objection to Section V of Article III, which gives the Typothetæ division the right to withdraw from the association any time that two-thirds of its members so desire.

T. E. Donnelley, of R. R. Donnelley & Sons Company, straightened out this tangle by stating that this clause was inserted for the purpose of safeguarding the rights of the Typothetæ division as a member of the national body.

"We are surrendering our charter as a member of the National Typothetæ in joining this organization," said Mr. Donnelley, "and should the Franklin-Typothetæ at some future time see fit to take action inimical to our interest, we, a hopeless minority, would lose our membership in the national body if we could not withdraw and demand the return of our charter."

The speakers of the evening were C. D. Traphagen, A. E. Southworth and P. P. Tyler, first vice-president, treasurer and secretary, respectively, of the United Typothetæ and Franklin Clubs of America; John W. Hastie, W. J. Hartman, E. F. Horn, William A. Grant, J. A. Morgan and T. E. Donnelley.

The following dispatch was received from President Finley, of the national body:

"Permit me to extend congratulations to the Franklin-Typothetæ of Chicago. May its first meeting be the largest and most successful ever held by the master printers and trade of Chicago, and may the consolidation of these forces into one organization bring about business conditions that are beneficial to all members."

The joint committee on organization, the body whose hard and persistent work made the Franklin-Typothetæ of Chicago possible, was given a rising vote of thanks for its very efficient service.

The initial work leading to the formation of the Franklin-Typothetæ of Chicago was begun some five years ago. These efforts were made by the leading members of the Ben Franklin Club of Chicago and the Chicago Typothetæ; but owing to a feeling that had its origin over labor matters, the plans were until this year unavailing, though not without profit.

Able men in the printing industry succeeded a year

ago in bringing the Ben Franklin Club of Chicago, The Employing Printers' Association and the Machine Composition Club into one organization under the name of the Graphic Arts Association of Chicago, rallying under its folds a considerable number of the progressive printers of the city. The success of this organization, while gratifying, was not satisfactory, because not all interests were united. Persevering in their efforts, the men who brought about this consolidation were joined by some of the leaders of the Chicago Typothetæ. A committee on one organization was appointed, which consisted of John W. Hastie, E. F. Hamm, Fred B. Cozzens and William H. Sleepeck, of the Graphic Arts Association, and T. E. Donnelley, H. M. Loth, H. W. Campbell and William A. Grant, of the Chicago Typothetæ.

A constitution and by-laws were drafted and a prospectus issued to all the employing printers of the city, followed by personal canvass by this committee and subcommittees, with the result that two hundred and six master printers signed applications for membership in the Franklin-Typothetæ of Chicago, the formation of which was consummated, as before stated, at a meeting in the Fort Dearborn Hotel, on the evening of May 27, 1915.

THE most precious of all possessions is power over ourselves; power to withstand trial, to bear suffering, to front danger; power over pleasure and pain; power to follow our convictions, however resisted by menace and scorn; the power of calm reliance in scenes of darkness and storms. He that has not a mastery over his inclinations; he that knows not how to resist the importunity of present pleasure or pain, for the sake of what reason tells him is fit to be done, wants the true principle of virtue and industry, and is in danger of never being good for anything. — *Locke.*

THE LATHAM MACHINERY COMPANY IN NEW LOCATION.

On the first of May, 1915, the Latham Machinery Company moved into its own building, designed and erected for its special purposes at the southeast corner of Ann and Fulton streets, Chicago. The company has been in business in Chicago for thirty years, and for the last twenty-one years occupied the premises at 306 to 312 Canal street.

H. H. Latham, the president of the company, has been the genius of the business which has developed a large domestic and foreign trade in printers' machinery, but, like many others, Mr. Latham turned abilities trained in other fields than printing machinery to the development of that industry. His business life was first occupied as a civil engineer, and for many years he was engaged in railroad construction and in mine engineering in the West. Incidentally he became interested in the manufacture of machinery for printers, and has practically made it his life-work.



New Home of the Latham Machinery Company, Fulton and Ann Streets, Chicago.

Wire-stitching machinery was specialized by Mr. Latham, with particular regard to the needs of printers and binders, and new lines and new developments accumulated under the inventiveness stimulated by doing, until the activities of the company now include machines of all capacities for wire-stitching for printers, bookbinders and boxmakers; specially drawn wire; multiplex and duplex punchers; round-corner and index-cutting machines; perforators with special hard die, feed gage, and back rail delivery; paging and numbering machines; stub folders; embossers; table shears; job backers, and standing presses.

It is one thing to manufacture and another thing to sell, and the important adjunct to selling — advertising — was carefully considered. The trade journals were judiciously used, and the advertising matter carefully prepared. This advertising was supplemented by descriptive

circulars and for some time by a house-organ, *The Latham Red Book*.

The result has been a steady progress, so that the business not only covers the United States but also includes an extensive foreign trade. Branch offices carrying full lines of the goods manufactured, with sales managers, each with an adequate and well-organized sales force, are maintained in New York and Boston, and the design to give to each branch a service power equal to the home factory is well maintained, so that repair parts and all accessories are under the control of the men on the ground.

The foreign market covers Europe, Africa, Australia and South America, *and this foreign trade has been developed by the company under its own methods*, mainly of advertising in publications that circulate in the various sections of the countries named, though an exception may be noted in the case of South Africa, where at Cape Town the company has been represented for the past fifteen years by the John Dickinson Company.

Australia has proved to be an extensive buyer, and in South America most gratifying results have followed advertising in publications catering to that market. The company has used various methods of trade-building for the domestic and foreign markets, and in regard to the latter, the publication of a magazine in Spanish, explanatory of the machines made by the company, and sent broadcast



H. H. Latham,
President.

into the South American countries, has brought the company gratifying returns in business.

In these facts there are suggestions for American manufacturers generally, and printing machinery manufacturers in particular, and in this connection the equipment of the factory will possibly have a lesson.

The building is of three stories and basement, fronting 150 feet on Fulton street and 100 feet on Ann street. The material is red pressed brick and concrete. A continuous series of wide and high windows, as will be observed in the illustration, give a maximum of light and sunshine on all sides of the building.

The power and heating plants are in the basement. The first floor is occupied by the manufacturing department, including the pattern department. The business and private offices, showroom and stockroom are on the second floor. Evidences of an admirable order and system are apparent here. The large and varied types of machines awaiting shipment, the department for storage of the various parts of machines, labeled, tabulated and arranged by classification for prompt shipment on emergency orders,



Paul H. Latham,
General Sales Manager.

show the development of the service idea in a striking way. On each floor there is a heavy concrete vault, a convenience and a safeguard for the numberless things in the way of papers, patterns, etc., that are of so much importance and value in manufacturing industries.

H. H. Latham was born in Chicago in 1859. His success is founded on the methods which we have described. He is fortunate in having two sons who have grown up with the business. One son, E. C. Latham, is vice-president of the company, and the other, Paul H. Latham, is general sales manager. M. A. Williamson is the secretary and treasurer.

Probably no more promising record of a compactly prosperous, and deservedly prosperous, concern has appeared in these pages.

THERE is no art or science that is too difficult for industry to attain to; it is the gift of tongues, and makes a man understood and valued in all countries, and by all nations; it is the philosopher's stone, that turns all metals, and even stones, into gold, and suffers no want to break into its dwellings; it is the northwest passage, that brings the merchant's ships as soon to him as he can desire. In a word, it conquers all enemies, and makes fortune itself pay contribution.— *Clarendon.*

Written for THE INLAND PRINTER.

CONVENTION OF THE ASSOCIATED ADVERTISING CLUBS OF THE WORLD.

BY CAPT. JAMES T. ELLIOTT.

THE eleventh annual convention of the Associated Advertising Clubs of the World, held in Chicago, June 20 to 25, has passed into history, and emblazoned upon its banner as it is unfurled to the gaze of an admiring public is the one word, "TRUTH." "Swat the Lie" and "Honesty Is the Only Policy" were the slogans of the convention from start to finish.

In number as well as importance of the exhibits, addresses made and actions taken, the Chicago meeting was the most far-reaching and important in the history of the organization. It was quite fitting that this should be so, for it was meet that the association which first saw the light of day in the city by the inland sea should make its bravest showing in the town of its nativity.

Some fifteen thousand mental experts from practically every section of civilized mother earth were present to participate in the convention. Delegates from far-away Australia, the Philippine Islands, and London, England, added their activities to the gathering, while every city of importance in the United States and Canada was represented by a delegation. From the larger cities like New York, Boston, Philadelphia, Baltimore, Cincinnati, Indianapolis, Cleveland, St. Louis, New Orleans, Dallas, Houston, Shreveport, Louisiana, Omaha, Denver, Los Angeles and San Francisco, came large delegations, each dressed in a regalia peculiar to itself, and whose combined noise-making powers served to awaken Chicago to the fact that an exceedingly live bunch of fellows had struck the dear old town.

The first day of the convention, Sunday, June 20, was devoted to lay sermons in Chicago pulpits by advertising men from over the country. It is quite reasonable to assume that our church friends were treated with addresses of moment on these occasions, for the speakers were carefully selected and were composed of the brightest minds in the association, which is saying a great deal.

Sunday afternoon was devoted to a reception tendered President William Woodhead at the Auditorium Theater. This event was made particularly notable from the fact that the session was opened by an address by Joseph E. Davies, chairman of the Federal Trade Commission. In his address Mr. Davies delivered an official message of optimism and reassurance from the national administration to the American man of business. He said he had been distinctly requested by the President of the United States to assure the advertising men that he was prevented from personally addressing them only on account of the extraordinary pressure of matters of grave importance in Washington.

Monday, June 21, President William Woodhead called the convention to order. Addresses of welcome were made to the association by Lieutenant-Governor Barrett O'Hara, representing Governor Edward F. Dunne, of Illinois; Mayor William Hale Thompson, of Chicago, and Charles H. Porter, president of the Advertising Association of Chicago.

Responses on behalf of the association were made by George W. Coleman, of Boston, and Samuel C. Dobbs, of Atlanta, former presidents of the association. Then commenced the routine work of the convention, which continued until Friday, June 25.

Bishop Warren A. Candler, chancellor of Emory College, of Oxford, Georgia; Dr. Charles R. Van Hise, president of the University of Wisconsin; William H. Ingersoll, of Robert H. Ingersoll & Brothers, New York city; William H. Field, of the Chicago *Tribune*, and James Keeley, of the Chicago *Herald*, were among the noted men who addressed the convention. The basic tone of all these addresses was honest advertising.

The final result of the agitation for truthfulness in advertising was that the Associated Advertising Clubs of the World, acting in coördinated departmentals and conferences, adopted the standards of practice unanimously voted upon by the one hundred and fifty-five newspaper delegates representing the newspaper section of the convention. These standards of practice are as follows:

To make none but true statements of circulation.

To maintain advertising rates as published.

To reject fraudulent advertising.

To oppose free publicity.

Philadelphia was named as the meeting-place for the next convention, and Herbert H. Houston, of Doubleday, Page & Co., of New York, was chosen president; Lafayette Young, Jr., of the Des Moines (Iowa) *Capital*, vice-president, and P. S. Florea, of Indianapolis, was reëlected secretary.

The new executive committee is composed of F. A. Black, Boston; E. T. Meredith, Des Moines, Iowa; W. H. Fee, New Haven, Conn.; William H. Ingersoll, New York; William H. Johns, New York; John Clyde Oswald, New York; Walter B. Cherry, Syracuse, N. Y.; W. C. D'Arcy, St. Louis; W. W. Cloud, Baltimore; Frank Rowe, Toronto; A. M. Briggs and A. E. Chamberlain, both of Chicago; the new president, secretary-treasurer, and vice-president, and the retiring president, William Woodhead, San Francisco.

The "Kalamazoo cup"—a bronze trophy—was presented to the Nevada (Iowa) Ad News Club for the best vigilance work done during the last year.

The *Printers' Ink* cup was awarded to the Advertising Forum of Minneapolis for having made the most practical use of its opportunities during the last year.

The Resolutions Committee presented only one resolution. It endorsed President Wilson's efforts to keep peace with honor, and conveyed official appreciation of the reception accorded the convention by Chicago, and the work of William Woodhead, the retiring president, and Douglas N. Graves, of Boston, retiring from the Executive Committee.

The affiliated Association of Advertising Agents elected the following officers: President, Stanley Clague, of Taylor-Critchfield-Clague Company, Chicago; secretary and treasurer, George Sherman, of Sherman & Bryan, New York.

One of the biggest public events of the entire convention was the great parade pageant of Monday evening, June 21. Modern advertising was visualized in floats, trade-marks, uniformed horsemen, caparisoned horses, pretty girls, and red fire, through the main business streets of the city, to the delight and edification of the great crowds of people who thronged every inch of sidewalk and much of the window space on both sides of the street along the entire line of march. The reviewing stand was opposite the Auditorium Hotel, in Grant Park, and from this point of vantage Governor Dunne, Mayor Thompson, the officers of the convention and other notables viewed the greatest night advertising pageant Chicago has ever seen. The dominant exemplification of the parade was "Truth in Advertising," and it was the most impressive and inspiring

public exhibition of the development of the new spirit of clean publicity ever brought together.

Supplementing storage batteries concealed in the floats were huge searchlights mounted on automobiles, and following the exhibits at strategic intervals. The advertising clubs of the country, in varicolored costumes and with the insignia of their respective cities, loudly voiced their presence as they passed the official stand.

The parade started shortly after eight o'clock. The mounted police, led by Chief Healey and a bugler, led the parade. It was officially estimated that 4,000 of the 10,000 advertising delegates were in line, with 150 floats, representing an aggregate cost of $100,000, the music proceeding from fifteen bands.

The Advertising Association of Chicago led the uniformed marchers in "Palm Beach" suits. They were followed by the Chicago Trade Press Association, carrying illuminated signs bearing the names of one hundred and five trade papers.

Display in Graphic Arts Department.

The department of Associated Advertising Clubs of the World known as the Graphic Arts exhibit occupied the Gold room of the Congress Hotel. It was, in a concrete form, the combined ideas of many of the brightest advertising minds in the world. This particular section was under the direction of S. Clayton Wicks, chairman. Further advertising exhibits were located in the Elizabethan room of the same hotel, with Irving Paschall, an advertising man from Philadelphia, director over all. This exhibition was made up from specimens of lithography submitted by the leading lithographers of the United States and Canada.

The exhibits were educational in character. The business printing exhibit, for example, gave the business man an idea how to make his printing more fruitful, the making of a booklet from the copy to the finished product being shown in detail.

In the British exhibit, American manufacturers were shown how to sell their goods in foreign countries. Plans were suggested so that any American manufacturer could discover, at small expense, how he can best seek trade outside of the United States. The exhibit also revealed how successes have been made in foreign advertising.

The exhibit of the Vigilance Committee showed the folly of exaggerated and cut-throat advertising. It proved conclusively not only that bad advertising does not pay, but also how tremendously resultful good advertising is.

The Specialties Committee expended thousands of dollars on its division of the exhibit. Graphic charts were on exhibition at every turn, making the average business man who visited the show wonder whether he knew as much about his own business as he thought he did.

The advertising history of business of famous manufacturers was shown in the advertisements of the Quoin Club. Some of these exhibits dated back more than a hundred years, showing the growth from a tiny volume to a mammoth business.

The following firms participated in the business printing exhibit:

Printers from Milwaukee, Philadelphia, New York, St. Louis and Cleveland furnished samples through their local Typothetæ. Poole Brothers, of Chicago, Transportation Advertising; Ketterlinus Lithographic Manufacturing Company, of Philadelphia, Piano Catalogue.

Complete campaigns were obtained from Alexander Brothers, Philadelphia; J. B. Stetson (Stetson hats), Philadelphia; Universal Portland Cement Company, Chicago; Eastern Railroads, against full-crew law; Liberty Bell Bud Club; Wilmer Atkinson Company, Philadelphia; Moore Push Pin Company, Philadelphia; Royal Electrotype Company, Philadelphia; New York Edison Company, New York; Poor Richard Club, Philadelphia ("Philadelphia 1916"); The Curtis Company, Detroit.

Photoengraving: Gatchel & Manning, Philadelphia; Phototype Engraving Company, Philadelphia; Pontiac Engraving Company, Chicago; Monternach Engraving Company, Hartford; Matthews-Northrup Works, Buffalo; Electro-Light Engraving Company, New York; also Stockinger Photoengraving and Printing Company, New York.

The Art Stamp League, New York; Keating Engraving Company, of Philadelphia, and S. D. Childs, of Chicago, steel and copper plate engraving; Lanston Monotype Company; Mergenthaler Linotype Company, and Chicago Paper Company ("Foldwell Enamel").

A daily newspaper was one of the features of the Graphic Arts department. In it appeared the leading events of the convention, also bright and sprightly gossip of the doings of its personnel.

PRINTING, ADVERTISING AND ALLIED TRADES EXPOSITION.

The Printing, Advertising and Allied Trades Exposition opened at the Coliseum, Chicago, on Saturday, June 19, continuing for one week, with one hundred booths in full operation. The exhibits, large and small, were arranged to the best advantage, while the gentlemen in charge were courteous and cheerful in explaining the details of the respective propositions they represented.

While the show, in its extent and the number of exhibitors, was not up to the standard of other expositions of similar character, it was a very creditable one, and undoubtedly advanced the material interests of the enterprising and far-seeing firms which took part in it.

The Queen City Printing Ink Company exhibited a two-color process which is unique and simple. By the use of two ink disks it prints two colors with one impression. Another exhibit of this company was the Universal pressure quoin. It is a single, hollow steel rod, with sliding steel blocks which are forced out at the side by a screw attachment at one end. Uniformity of lock-up with pressure equally distributed around the chase is one of its strongest claims to popularity.

The Taylor registering projector, invented and manufactured by Arthur K. Taylor, is a process for registering forms in the composing-room before sending them to press. It is an apparatus mounted in an iron framework set upon the imposing-stone. In the upper frame is set horizontally a flat sheet of plate glass. At just half the distance between the upper surface of the glass and the printing surface of the form is a carriage that slides from end to end of the frame on horizontal ways at the sides. This carriage also has horizontal ways running across from side to side, on which slides a smaller carriage, on which is mounted a high-class color-corrected lens and an erecting prism. Four incandescent lights in strong reflectors provide brilliant illumination for the copy, which is placed face down upon the upper surface of the glass. This optical apparatus projects the image of the registering detail that is on the sheet above (in a circular area of about eight inches in diameter) to the surface of the blocks below in its same relative position (not reversed), showing the precise position for each plate included in the projected field. Curtains are stretched



Section of the Graphic Arts Exhibit in the Gold Room of the Congress Hotel during Convention of Associated Advertising Clubs of the World.



Section of the Graphic Arts Exhibit in the Gold Room of the Congress Hotel during Convention of Associated Advertising Clubs of the World.

horizontally from the carriage to spring rollers on the frame, and vertically around the sides, making a dark chamber over the stone, light entering only through the optical apparatus.

Elaborate exhibits of paper were shown by Bermingham & Seaman Company, Stearns Paper Products Company, W. E. Wroe & Co., The Paper Mills Company and Regenstein-Veeder Company. These were all of an educational nature, completed specimens of jobs, demonstrating the adaptation of the papers to the work, being shown.

The Miller Saw-Trimmer Company exhibited a platen-press feeder that attracted much attention.

Lack of space forbids special mention of all the other very meritorious features of the different exhibits. The list of exhibitors was as follows:

J. A. Richards Company, Albion, Michigan. Mr. Richards in charge. Multiform saws and creasers.

The Chapman Double Ball Bearing Company, Ltd., Toronto, Canada. Universal ball-bearing trucks.

Cowan Truck Company, Holyoke, Massachusetts. Trucks.

H. L. Roberts & Co., New York. Silk-stitching machines for double-stitching fine catalogues with knot in center. Looping machine for looping books, calendars, cards, etc.

A. G. Burton's Son, 118 to 124 South Clinton street, Chicago. The "S. K. White" paging and numbering machine (foot and steam power).

Henry Disston & Sons, Philadelphia, Pennsylvania. Disston knives and specialties.

Consumers Paper Company, Detroit, Michigan. Wiping and polishing rags.

Melvin H. Sykes, 16 North Wabash avenue, Chicago, Illinois. Official photographer.

The Pen-Sketch Company, 608 South Dearborn street, Chicago, Illinois. Advertising matter. Walter R. Krembs in charge.

Technical Trade School of International Printing Pressmen and Assistant Unions of North America. *The American Pressman.*

The Postamper Company, Chicago, Illinois. Postampers.

Barrett Multi-Truck Company, exhibit made by Barrett-Cravens Company, 732 Federal street, Chicago, Illinois. Four-wheel roller-bearing trucks.

Chicago Baling Press Company, 305 South La Salle street, Chicago, Illinois. Baling presses.

Art Reproduction Company, 412 Orleans street, Chicago, Illinois. Multi-color plate specialists and negatives for offset process.

Printing Trades Blue Book. A. F. Lewis & Company, 1620 West Division street, Chicago, Illinois.

Jagenberg Machine Company, Inc., 131 West Twenty-fourth street, New York. Standard and special machines for all trades employing paper, board and glue.

Simonds Manufacturing Company, Seventeenth street and Western avenue, Chicago, Illinois. Saws, files, machine knives.

Fergus Printing Company, Chicago, Illinois. Colorwork display.

The Henry O. Shepard Company, 632 Sherman street, Chicago, Illinois.

THE INLAND PRINTER, 632 Sherman street, Chicago, Illinois. H. S. Browne in charge, assisted by W. W. Pace and P. G. Smith.

Business Equipment Journal, 632 Sherman street, Chicago, Illinois. Publication.

The I. T. U. Course of Instruction in Printing, 632 Sherman street, Chicago, Illinois.

Bermingham & Seaman Company, Chicago, Illinois. Paper.

Rapid Addressing Machine Company, 610 Federal street, Chicago, Illinois. Models of addressing and mailing machines, from a hand office model to a duplex machine.

Goldberg Display Fixture Company, 130-134 West Twenty-fourth street, New York. Display fixtures.

Excello Manufacturing Company, Chicago, Illinois. Linotype motors.

Western States Envelope Company, Milwaukee, Wisconsin. Envelopes.

Mashek Manufacturing Company, 1616 West Lake street, Chicago, Illinois. Patent form truck. Mashek Across Bar.

Cline Electric Manufacturing Company, Fisher building, Chicago, Illinois. Motor equipments.

Regenstein-Veeder Company, 1336-1342 South Halsted street, Chicago, Illinois. Cardboards, bristols and cover-paper.

Standard Pen Company, 531 Broadway, New York city. Self-filling fountain pens.

Pence Mailing Machine Company, Minneapolis, Minnesota. Mailing machines.

Kalamazoo Paper Box Company, Kalamazoo, Michigan. Paper boxes.

Regan Printing Company, Chicago, Illinois. High-grade printing.

Ertman Publishing Company, Chicago, Illinois. Publications.

W. L. McKay & Co., 107 North Market street, Chicago, Illinois. Writerpress and Multipost. Rapid mail-opening machine. E. W. Iles, W. L. McKay, G. A. Georgeson.

Metal Specialties Manufacturing Company, Chicago, Illinois. Sealing machines and gummed tape.

Line-a-time Manufacturing Company, Rochester, New York. Copy-holders for typewriters and billing machines. J. H. Ruddick in charge.

Printing Trade News, New York. Publication.

Dexter Folder Company, Chicago, Illinois. Folding machines and paper-cutters.

The Canton Cutlery Company, Canton, Ohio. Pocket knives and scissors.

Multicolor Press and Multicolor Sales Company, 332 South Michigan avenue, Chicago. Imitation typewriter system. E. G. Ryan in charge.

Michigan Lithographing Company, Grand Rapids, Michigan. Lithographs.

Ralph Temple Automobile Company, 1221 Michigan avenue, Chicago. Automobiles.

The Grier Press, 515 South Dearborn street, Chicago. Unique printing.

National Printer Journalist, Chicago. Publication.

Miller Saw-Trimmer Company, Pittsburgh and Chicago. Platen-press feeder. H. G. Miller, president and treasurer, in charge.

Printers Supplymens Club of Chicago. C. H. Collins, secretary, in charge.

C. F. Anderson Company, 710 South Clark street, Chicago. Folder and binding presses.

The Paper Mills Company, 517-525 South Fifth avenue, Chicago. Fred. H. Goodrich in charge.

The Cleveland Folding Machine Company, Cleveland, Ohio. Folding machines.

Osterlind Printing Press & Manufacturing Company, Chicago. Presses.

The American Printer, New York. Publication.

New York Revolving Portable Elevator Company, Jersey City, New Jersey. R. D. Fisher in charge, assisted by Paul J. Schniedewend, E. A. Roberts, F. A. Bossack. Model F hand-power revolvator; motor-driven revolvator; non-revolving type tieing machine.

Stearns Paper Products Company, 732 Federal street, Chicago. Paper and cardboard specialties.

A. W. Hall & Co., 501 South Dearborn street, Chicago, Folding machines.

Stokes & Smith Company, Philadelphia, Pennsylvania. High-speed rotary presses.

W. E. Wroe & Company, 1006 South Michigan avenue, Chicago. High-grade bond, writing and offset papers. H. Van Petten in charge.

C. H. Dexter & Sons, Windsor, Connecticut. Paper. A. D. Coffin, president, in charge, assisted by Herbert R. Coffin and Charles H. Coye.

Chicago Safe & Merchandise Company, 30-32 West Lake street, Chicago. Furniture.

The Pictorial Printing Company, Aurora, Illinois. Poster stamps.

Berry Machine Company, St. Louis, Missouri. Berry round-hole cutters.

H. B. Rouse & Co., 2214 Ward street, Chicago. Printers' supplies.

R. O. Vandercook, 559-565 West Lake street, Chicago. Proof presses.

The Taylor Registering Projector, Baltimore, Maryland. Apparatus for registering forms in the composing-room before sending them to press. Arthur K. Taylor in charge.

Latham Machinery Company, Latham Automatic Register Company, Chicago. Stitching machines and folders. Paul H. Latham in charge.

National Seale Company, Chicopee Falls, Massachusetts. Trucks and scales.

Economy Engineering Company, 415 South Washtenaw avenue, Chicago. Portable elevators, tiering machines and trucks.

Loring Coes & Company, Worcester, Massachusetts. Paper-cutting knives.

J. W. Pitt & Co., Chicago. Printers' supplies.

National Binding Machine Company, Chicago. Gummed tapes, labels, moistening machines.

The Goss Printing Press Company, 1535 South Paulina street, Chicago. Presses. Paul F. Cox in charge.

Queen City Printing Ink Company, Chicago. Inks, dual-print attachment, and Universal full-length pressure quoin. John L. Priesman in charge, assisted by Walter B. Horner, John J. Keiser, E. H. Sample, M. M. Gerrish, Dan H. Church and L. D. Terreo.

American Folding Machine Company, Warren, Ohio. Tapeless jobfolder.

The Productograph Company, Slocum, Avram & Slocum, 30 Church street, New York city. G. H. Warren in charge, assisted by A. F. Hinrichsen. The Productograph is a machine for recording output of all kinds of machinery.

The Master Printer, 1011 Chestnut street, Philadelphia, Pennsylvania. Publication.

Charles Eneu Johnson & Co., 418 South Market street, Chicago. Printing and lithographic inks. Cliff R. Hunn in charge.

Lanston Monotype Machine Company. Monotypes.

George P. Clark, Chicago. Motor trucks and castors.

THE NINETEENTH ANNUAL CONVENTION OF MANUFACTURING PHOTOENGRAVERS.

That the nineteenth annual convention of the International Association of Manufacturing Photoengravers, held at Hotel Sherman, Chicago, June 17, 18 and 19, was a great success in every particular was the opinion of all in attendance. It is also the general belief that it will mark the beginning of better days in the photoengraving industry.

The convention really started two days before the date announced for the opening. The Employing Electrotypers Association held a meeting on June 15, which was attended by many of the photoengravers, and the Employing Photoengravers Association, comprised of quite a number of the members of the international association, held a meeting on June 16. Thus, when the convention was officially opened and two hundred manufacturing photoengravers from all parts of the country took their seats to legislate in behalf of their industry, the ice was broken and the delegates were ready for business.

Every convention is noted for some distinctive feature, and those who participated will long remember the Chicago convention for the sincerity and earnestness manifested.

The opening exercises consisted of addresses of welcome by Hon. William Hale Thompson, mayor of Chicago; John D. Shoop, first assistant superintendent of public schools; S. M. Hastings, president Illinois Manufacturers Association; William R. Moss, of the Chicago Association of Commerce, and A. E. Southworth, treasurer of the United Typothetæ and Franklin Clubs of America.

E. W. Houser, ex-president of the international association, introduced President H. A. Gatchel, and the convention was in full swing.

Many men prominent in photoengraving circles were on the program, and the addresses made and the papers read offered considerable food for thought and gave ideas and suggestions that more than paid for the time and money spent in attending the convention.

W. C. Huebner, of Buffalo, read a paper entitled "Developments in Planographic Methods"; Charles W. Beck, Jr., of Philadelphia, described the rotogravure process and its influence upon the photoengraving industry; F. W. Gage, of Battle Creek, spoke on "How to Meet Rival Illustrative Methods"; C. W. Klauminzer, of Cleveland, spoke on "The Middleman Problem"; L. B. Folsom, of Boston, read a paper entitled "Thorough Organization"; E. W. Houser described the Chicago plan of coöperation. Other speakers were Roger Cunningham, of Kansas City; N. S. Amstutz, of Valparaiso; Arthur B. Rice, of Chicago; Arthur Hatt, of New York, and Adolph Schuetz, of New York.

The key-note throughout the entire convention was the feeling that some action must be taken without loss of time to meet the greatly increased cost of production due to the rise in price of chemicals and metals on account of the war. Practically every commodity entering into the manufacture of photoengravings has jumped in price from fifty to two hundred and fifty per cent during the past eight months, the sharpest rise of all being in the cost of zinc, the price of which is two hundred and fifty per cent higher to-day than it was eight months ago. After much discussion on the subject, the following resolution was unanimously adopted:

The International Association of Manufacturing Photoengravers, in convention assembled, after careful consideration and due deliberation, does hereby agree and resolve:

First.— That the square-inch rate method of pricing has no relation to the cost of production and is therefore the greatest evil in our industry, being unfair alike to the producer and the consumer.

Second.— That the selling price of photoengravings, in fairness to the manufacturers and the public, must have a definite relation to the cost of production.

Third.— That of late, because of the decided increase in the cost of materials and labor, the minimum charge for half-tones and zinc etchings is always less than the cost of production.

Fourth.— That the only way to correct a wrong practice is to inaugurate one that is as nearly right as can be devised.

Fifth.— That the "Standard Scale of Prices," based on a fixed charge of $1.50 plus 10 cents per square inch for half-tones, and 75 cents plus 5 cents per square inch for zinc etchings, up to 30 square inches; and 15 cents per square inch for half-tones and 7½ cents per square inch for zinc etchings over 30 square inches, has a consistent relation to the cost of plates of every size.

Be It Therefore Resolved, That the International Association of Manufacturing Photoengravers does hereby approve and adopt the "Standard Scale of Prices" for half-tones and zinc etchings as the official basis of charges.

Be It Further Resolved, That a copy of these resolutions be engrossed and mailed to every manufacturing photoengraver in the United States and Canada.

Officers for the coming year were elected as follows: President, E. C. Miller, of Chicago; first vice-president, F. W. Gage, of Battle Creek; second vice-president, B. J. Gray, of St. Louis; secretary-treasurer, J. C. Bragdon, of Pittsburgh. Executive Committee: H. A. Gatchel, chairman; E. W. Houser, Adolph Schuetz, W. B. Mackenburg, P. T. Blogg.

Entertainment features, which were above par in every respect, were furnished for the delegates and visitors, and the convention closed with a banquet at Hotel Sherman, on Saturday evening, June 19, at which about four hundred were present.



"Monarch of All He Surveys."

Six-month-old son of Glen McWilliams, monotype machinist, with Successful Farming Publishing Company, Des Moines, Iowa.

An Expert.

Johnny — What is an expert, pa?

Pa — A fellow who tells others how to do the things he can't do himself.— *Judge.*

OBITUARY

Jonathan Stern.

Jonathan Stern, widely known in printing and newspaper circles throughout Georgia, died on Monday, May 24, 1915, at his home in Savannah. Mr. Stern was sixty-five years of age and a native of Hirschaid, Bavaria, Germany. He went to Savannah in 1869, and was the proprietor of two newspapers during his active career, these being the *Abend Zeitung*, which was published from 1871 to 1882, and the *Savannah Recorder*, which existed from 1878 to 1883. Under the style of Stern Printing Company, a job-printing office was operated until his death.

Francis M. Call.

Francis M. Call, founder and for many years president of the Christian Publishing Company, of St. Louis, Missouri, and widely known as a philanthropist, passed away at Eureka Springs, Arkansas, on Wednesday, May 26, 1915, following a stroke of paralysis. Mr. Call was president of the Eureka Savings Bank. He was also the founder of the Standard Adding Machine Company, of which his son, F. B. Call, is now president, and the Christian Orphans' Home, both of St. Louis.

William H. Way.

William H. Way, of Meriden, Connecticut, until recently president of the Curtiss-Way Company, passed away during the latter part of May at the age of fifty-four years. Mr. Way began his career as a printer, afterward became a publisher and then he was made secretary-treasurer of the Curtiss-Way Co. He succeeded the late James A. Curtiss as president of the company, which thrived under his administration, and he retired during April on account of his health.

Mr. Way belonged to numerous fraternities and clubs, and, taking a great interest in rare postage-stamps, had one of the finest collections in his section. He was a founder and vice-president of the National Historical Society.

Elbridge Axtell.

Elbridge Axtell, one of the oldest printers in the State of Massachusetts, passed away on Monday afternoon, May 31, 1915, at the home of his daughter in Springfield. Mr. Axtell was born in Chesterfield, November 19, 1834. He started setting type in a shop run by his brother in Pittsfield, mastering all details and showing an aptitude for the work which enabled him to make a success in his chosen field. He moved to Northampton, where he worked on the *Northampton Courier*. Later he went to Providence and was employed by Knowles, Ansoner & Danielson.

While the Civil War was raging, Mr. Axtell went to Newbern, North Carolina, to work in a print-shop owned by George Mills Joy, of Northampton. The Union troops had recently invaded the town and it was under martial law. It was a stirring period for the young printer and he often recalled the motion pictures of military life witnessed there. Newbern did not appeal to him very strongly. When asked how long he remained there, Mr. Axtell replied: "Until I could get back home." In reality, however, he stayed there about a year. In 1869 he went to Westfield and was foreman in the *Times-News Letter*, remaining with the company for eighteen years. He went to Springfield and became identified with the Springfield Printing & Binding Company and Loring & Axtell.

Elias S. R. Butler.

Elias S. R. Butler, of Wilmington, Delaware, senior member of the firm of E. S. R. Butler & Son, passed away at his home, 2401 Willard street, on Monday, May 24, 1915. On Tuesday, May 18, Mr. Butler celebrated the seventy-fourth anniversary of his locating in Wilmington, having traveled from his home in Georgetown to Milford and from there to Philadelphia, from whence he went by stage to Wilmington, where he obtained employment as a printer's apprentice with Caleb P. Johnston, publisher of the *Gazette* of those days.

At the close of his apprenticeship, he began business at 8 East Fourth street. A few years later he moved to 420 Market street and about twelve years ago he was compelled to seek larger quarters, locating at 421 Market street, where the business is now conducted.

Mr. Butler retired from active business several years ago, his son, Walter L. Butler, a member of the firm, being the active head of the present company.

Mr. Butler was one of the best known business men of the Delmarvia Peninsula and always took a keen interest in the development of the State and his city. Before retiring from active business, he was a factor in all local trade organizations.

William H. Rand.

William H. Rand, for many years head of the printing and publishing house of Rand, McNally & Co., and for more than half a century connected with the journalistic and publishing growth of Chicago, passed away at the home of his daughter, Mrs. Henry W. Chappell, in New Canaan, Connecticut, on Monday, June 21, at the age of eighty-seven years.

Mr. Rand came to Chicago in 1855. He made the voyage around Cape Horn in 1849, when the gold rush to California was started. In California he established the first newspaper, the Los Angeles *Star*, printed in Spanish and English. Upon his arrival in Chicago he became part owner of the Chicago *Tribune*. In 1865, with Andrew McNally, he founded the printing and publishing house which still bears their names. In 1885 he, with Whitelaw Reid, Melville E. Stone, Stilson Hutchins, W. H. Smith, and others, organized the syndicate which brought to perfection the Mergenthaler linotype.

He was well known in Chicago as a philanthropist and civic leader. He was a member and supporter of the Methodist Church, long president of the Newsboys' Home, one of the founders of the Chicago Manual Training School, and a charter member of the Commercial Club of Chicago.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

St. Paul Printers' Supplymen Elect Officers.

The association of the printers' supplymen of St. Paul, Minnesota, held its regular meeting on Thursday, May 20, at which time the following officers were elected for the coming year: Harry S. Thompson, of Philip Ruxton, Incorporated, president; Ralph B. Henry, of White & Leonard Company, vice-president, and John C. Bryant, of Buckbee-Mears Company, secretary-treasurer. The association consists of twenty-two firms, every firm in the local field being represented on the membership roll.

The Osco Mortising Saw.

From the Osco Machine Company, 185 Franklin street, Boston, Massachusetts, comes the announcement of a new moderate-priced mortising saw. The company claims that this saw will make inside and outside mortises accurately, and that where nails are in the path of the saw they need not be removed, as the saw will go right through them. The saw also has attachments for drilling, routing and planing.

Mrs. Clara J. Shepard Unanimously Endorsed for the Chicago Board of Education.

Members of the following organizations have interested themselves in the candidacy of Mrs. Clara J. Shepard, only daughter of Henry O. Shepard, founder of THE INLAND PRINTER and the Inland Printer Technical School, for the Board of Education, and have recommended her appointment by Mayor Thompson: Press Club of Chicago, Graphic Arts Association, Ben Franklin Club, Typographical Union No. 16, Old-Time Printers' Association, and the Shepard Memorial Association, of which Mrs. Shepard is president and treasurer.

Outing of Chicago Old-Time Printing Pressmen's Association.

Saturday, August 7, 1915, has been set as the day for the annual basket picnic and reunion of the Old-Time Printing Pressmen's Association, No. 1, of Chicago. Atlas Park has been selected as the place, and a good time is assured the members and their families. Music, dancing and games are on the program, and prizes for all kinds of games will be distributed by the association.

Mergenthaler Linotype Company Shows New Faces.

The latest character report issued by the Mergenthaler Linotype Company shows great activity in the matrix department. A surprising number of new characters are shown. These include accented letters, commercial and foreign characters, figures, fractions, leaders, etc. Many new matrix slides are added to the already extensive line. The interesting faces shown in the specimen-sheets are: Eighteen-point Bodoni, eighteen-point Antique No. 1, thirty-six-point Gothic No. 24, and twenty-four and thirty-six point Russian caption. Notwithstanding the heavy demands, this department has been able to keep up to date on new faces.

Lewis F. Griebel Joins Force of Universal Type-Making Machine Company.

In the recent addition to its sales force of Lewis F. Griebel, the Universal Type-Making Machine Company is assured that its interests in the New York territory will be well taken care of. Mr. Griebel was formerly in charge of the linotype division of the Jersey City Printing Company, Jersey City, New Jersey. Prior to his connection with that company he held executive positions with several of the large printing and publishing concerns in the East. He has had a wide and varied experience since serving his apprenticeship with the New Canaan (Conn.) *Messenger*, being at one time publicist for Collins Banking Service, of Philadelphia; ad.-writer for *Hampton's Magazine*, New York; and also special writer on the New York *World* and *Journal*. He is thoroughly posted on linotype, monotype and typecasting machinery in general, making him especially qualified for his new work.

Henry O. Shepard Employees to Have Outing.

On Tuesday, July 20, The Henry O. Shepard Company and The Inland Printer Company will give their employees an outing at Glenwood Park, Batavia, Illinois. The offices and entire plant at 632 Sherman street will be closed for the day, and plans are well in hand for making this a day long to be remembered by all members of the office, sales and mechanical forces. Special trains will carry the picnickers from the city to the park and return. Various athletic sports, as well as boating, dancing, etc., will be indulged in. Challenges to matches of one sort and another are being issued by the different departments — a baseball game between the office and the mechanical departments being one of the star events.

Special Train to Pacific Coast for Query Club, of New York.

The Query Club Typographical Union special transcontinental train leaves New York city by the West Shore Railroad, on Tuesday morning, July 27. For the past ten years the Query Club has successfully carried out many social and interesting features. Its membership includes many of the most prominent printers in New York. The tour to the International Typographical Union convention at Los Angeles and the entertaining features provided by the local unions will no doubt make the trip one long to be remembered.

Twenty-five days will be consumed for the round trip,

stops being made at many of the large cities and other places of interest. This is an all-expense tour, which is under the personal supervision of the railroad company, and the hotel accommodations and meals contracted for are of the highest grade.

The cost for one person, including lower Pullman berth, is $246.40. An illustrated pamphlet containing all the necessary information will be furnished on application to Nate Newman, 39 Vanderveer avenue, Woodhaven, New York.

Attractive Brochure about Snowflake Enameled Book Paper.

The J. W. Butler Paper Company, Chicago, is a concern which consistently does things right. Thoroughness is characteristic of its manufacture, of its service to the printer, and is manifest as well in the advertising prepared for its many products. Of these, Snowflake enameled book is synonymous with all that can be reasonably expected in the manufacture of paper, and a brochure just issued gives some excellent examples of half-tone work printed thereon. Seldom have we seen such good presswork — never better — and the pressman will tell you that good paper is a large part of the battle in the satisfactory



Cover-design of Brochure of Snowflake Enameled Book Paper.

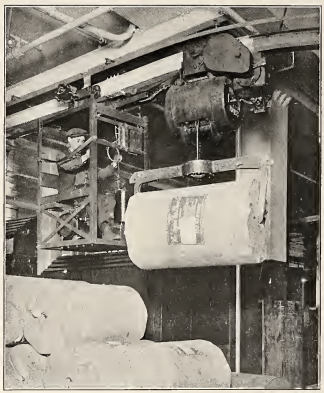
printing of half-tones. With its highly enameled surface, which holds, the results are plainly up to the pressman.

We admire the work on this folder, for with *white* high lights and *black* solids in the half-tones, without a touch of the weak grayness which so often characterizes that work, without a sign of picking and with an intelligent selection of type-face for printing on half-tone stock, it is truly a work to be proud of. No employing printer should be without a copy of this admirable brochure and the J. W. Butler Paper Company, Chicago, Illinois, will forward copies upon request.

Sprague Electric Club.

A large and representative gathering of the members of the commercial and manufacturing departments of the Sprague Electric Works of General Electric Company recently met at the Hotel Marlborough, New York, for dinner and organized the "Sprague Electric Club."

It will be the purpose of the club to bring the salesmen,



Sprague Electric One-Ton Monorail Crane Installed in the Plant of P. F. Collier & Son, New York City.

engineers, factory heads and other employees into closer personal contact and coöperation.

The club adopted a Constitution and By-Laws and elected a Board of Governors and officers, and plans were tentatively formulated for a series of meetings and events which are destined to stimulate the interest of the members in the new association.

Jersey City Printing Company Craftsman's Club to hold Outing.

Arrangements have been completed for the third annual outing of The Craftsman's Club, composed of employees of the Jersey City Printing Company. About two hundred members will journey to Midland Park, Grant City, Staten Island, on Saturday, July 17, and indulge in a long list of field games prepared by the committee.

The star event will be the baseball game between the bindery and pressroom departments, which will play for a large loving-cup donated by the officials of the company. This event promises to be a hot contest, as there is great rivalry between the two departments.

A substantial breakfast and an elaborate dinner with the usual trimmings constitute the main part of the day's outing.

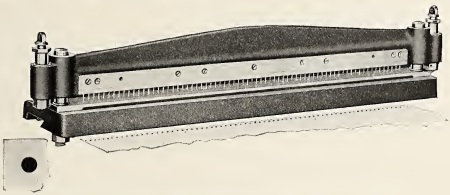
The outing will assemble at Bergen Point Ferry and proceed to trains at Port Richmond, led by a band. A good time is assured all who attend by the Arrangement Committee, which consists of L. E. Simmen, Samuel Beilby, Charles Krohne, Joseph Kelty, Patrick Medly, George Rolfs, F. Beyer and F. Barnes.

The club's Executive Committee consists of George B. Drach, chairman; James Morton, O. C. Aubut, Robert Sanford, J. Van Dam, R. K. Meixsell, E. R. Rodd, O. Miller, W. J. Frick, W. A. Schoppe, D. S. Rothrock, Edward Johnson, August Krohne.

New Multiple-Hole Combination Punching Member for Tatum Punching Machines.

The development of the various devices, such as billing machines, etc., for increasing efficiency and reducing labor in business offices, has made necessary the devising of machines or attachments to meet the demand for the special supplies required by those devices.

Printers who are called upon to furnish these supplies will be interested in the attachments, or combination members, for the Tatum machines, the latest of which is the multiple-hole combination punching member, designed for punching sheets for use in connection with billing-machine outfits, a number of which are on the market. The accompanying illustration was taken from a special member made to punch seventy-one holes, five-thirty-seconds of an inch in diameter, at one operation, in a sheet twenty-four inches wide, such as is required for the Underwood billing machine. Another member is made to punch forty-seven holes, three-sixteenths of an inch in diameter, in a sheet fifteen inches long, for the Elliott-Fisher machine.



Multiple-Hole Combination Punching Member for Tatum Punching Machines.

The Samuel C. Tatum Company, Cincinnati, Ohio, will be pleased to forward complete information regarding these members, and also other attachments for special work along the same lines.

Shenandoah "Sentinel-Post" to Have Get-Together Day.

Believing that a spirit of good fellowship, interest and enthusiasm among the employees of a newspaper and printing company is a valuable asset, the editors of the Shenandoah (Iowa) *Sentinel-Post* have invited all their employees, from the city editor to the printers' devil, to a big all-day social meeting, to be held June 26. They call it Sentinel-Post Day. Invitations were sent to the out-of-town correspondents, the editorial and business staffs and the mechanical staff, fifty in all.

The morning will be devoted to an inspection of the printing-plant, registration and getting acquainted. From one to four o'clock there will be a banquet, with informal talks by members of the editorial and business staffs. A round-table discussion by the out-of-town correspondents will be one feature. After the banquet the guests will be given an automobile ride around the city.

The Sentinel-Post Company publishes a semi-weekly, two-county newspaper, and maintains a job-printing plant. C. N. Marvin, president of the company and general manager, is the oldest newspaper man in southern Iowa in length of service, having been editor of the *Sentinel* and its successor, the *Sentinel-Post*, almost twenty-eight years. H. E. Deater, R. K. Tindall and Miss Merze Marvin are associated with him in the management of the newspaper and printing-plant. They have a plant 45 by 100 feet, especially built for the *Sentinel-Post* by Mr. Marvin a few years ago. The company is installing a new press and some other equipment, which will be on display for the first time on Sentinel-Post Day.

Universal Pressure Quoin.

If printers really believe that time is money, they will not fail to see the utility of using but two quoins where formerly they found it necessary to use ten or more. Thus, by reducing the number of quoins in a form, you will obviously increase the number of coins in your pocket. Of course an explanation of this peculiar condition is necessary. Suppose a Gordon form contains four quoins on the side and six the long way of the chase. The lock-up man must go over these at least twice, and that takes time. Suppose he gets better results with two quoins, and finds that the two quoins, by a simple screw operation, exert uniform pressure along the two sides with less effort than the old way — well, that saves time, and by natural inference it saves money. The quoin that does such wonderful work is quite unique. It is metal, and, owing to the combination of the screw and wedge principle, you have almost unlimited pressure at your command; not only have you pressure, but it is uniform. Owing to the exactness of construction of this device, one quoin on each locking side of a form performs the functions of the series of quoins heretofore used. A postal addressed to the Equipment Department of the Queen City Printing Ink Company, Cincinnati, Ohio, will bring full information regarding the Universal pressure quoins.

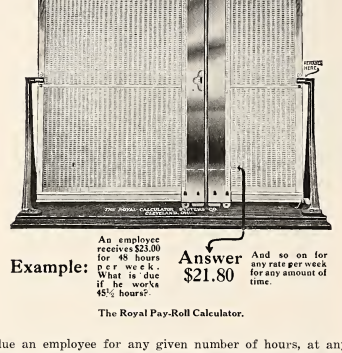
Johnson Automatic Roller Rack.

The equipment of the ordinary pressroom for the storing of ink and rollers is usually home-made and generally looks the part. There has been no standard to work from until the "Johnson way" came into vogue. The Johnson Auto Roller Rack is a piece of furniture that should have a place in every pressroom, large or small. These racks are provided with ball-bearing supports for the roller-holders, and are adjustable for rollers of various lengths and diameters. Besides having a neat and serviceable place for rollers, there is a stand for oil-cans, a porcelain slab for mixing inks, and a receptacle for clean and used wipers. The stand is built of iron. These utilities, as well as other things of use in the pressroom, are made by the Johnson Automatic Roller Rack Company, Battle Creek, Michigan.

Royal Calculating Systems.

A convenient and practical device that will eliminate a large amount of the work and worry of making calculations is offered in the Royal calculator, being placed on the market by the Royal Calculator Systems Company, New England building, Cleveland, Ohio.

This calculator can be adapted to various purposes, and an arrangement that should prove of great value to printers, publishers and wholesale paper-houses is the one combining the pay-roll and paper calculators. With this combination it is possible to tell at a glance the amount



The Royal Pay-Roll Calculator.

due an employee for any given number of hours, at any rate, by the hour, week or month, percentages, invoices, discounts, prices for any amount, size, kind, weight or shape of paper at any price per pound. When desired, this arrangement may also include rates for piece-work or wages by the hour at any rate or for any amount.

In addition to hourly rates, rates may also be had for any size of type, and measurements at any price per thousand ems, also square inches, fractions, and prices for cuts, electrotypes, and other calculations.

These systems are built or arranged by a strip system of calculations fully protected by patents and copyrights, according to the needs of each individual user, and are sold on the plan of satisfaction guaranteed or money back.

District Meeting of International Association of Electrotypers.

The second district meeting of the International Association of Electrotypers was held at Hotel Sherman, Chicago, Illinois, June 15, 1915. The meeting was called to order by President Clark at 10:30 A.M. and was well attended. Fifty-eight members were present at this conference. The various addresses by officers and chairmen of committees were very interesting and educational. Chairman Scott, of the Cost-Finding Committee, gave a most interesting detailed report on the cost of various classes of work. Addresses were also made by the following chairmen of committees: August D. Robrahn, Labor; R. F. Nuzum, Scale. All members in good standing will receive a copy of these addresses, together with facts and figures as compiled by the Cost-Finding Committee. In the evening, the out-of-town guests were entertained by the Chicago Employing Electrotypers Association at a dinner at the Midway Gardens.

BOOK REVIEW.

Poems of Printers.

This is a thirty-two-page, vest-pocket size, neatly printed booklet of verse, written by Dick Work, now a proofreader on the St. Louis *Republic*. Most of the contents has to do with disciples of Gutenberg, especially members of Typographical Union No. 8, and therefore will not fail to interest the craft. Humor and pathos are both in evidence. It is published by Chapler & Work, 6219 Alabama avenue, St. Louis, Missouri. But a limited number has been printed, and copies are being sold at 25 cents each to cover cost of publication.

"The Chemistry and Technology of Printing Inks."

The book under the above title, written by Norman Underwood and Thomas V. Sullivan, chief and assistant chief, respectively, of the inkmaking division of the Bureau of Engraving and Printing, United States Treasury Department, contains much that should prove of great interest and value to makers and users of printing-inks. In the preface the authors state that they "have endeavored in the preparation of this volume to prepare a concise work on the chemistry and methods of manufacture of one of the most important materials of the present day. They have attempted to give, in a brief and practical but yet scientifically correct manner, the many facts concerning the raw materials and finished products used in this industry which they have collected during a number of years of laboratory work and manufacturing experience. . . . The attempt has been made to present the most recent methods of manufacture, and a description of the materials which have been found useful in the art."

The book is divided into three parts, each part containing several subdivisions, as follows: Part One, Testing of Materials — Laboratory Apparatus; Methods of Analysis; Physical Tests of Pigments. Part Two, Manufacture and Properties of Ink-Making Materials — Reds; Blues; Yellows; Greens; Oranges; Russets; Citrines; Blacks; Diluents; Bases; Organic Lakes; Oils; Typographic Varnishes; Reducers; Driers. Part Three, The Manufacture of Printing Ink — General Considerations; Explanation of Terms; Printing Inks; Plate Inks; Typographic Inks; Defects of Inks and Their Remedies.

Published by D. Van Nostrand Company, 25 Park place, New York. Price, $3. May be obtained through The Inland Printer Company.

BUT HE UNDERSTOOD.

The artist was painting — sunset, red, with blue streaks and green dots.

The old rustic, at a respectful distance, was watching.

"Ah," said the artist, looking up suddenly, "perhaps to you, too, Nature has opened her sky-pictures page by page? Have you seen the lambent flame of dawn leaping across the livid east; the red-stained, sulphurous islets floating in the lake of fire in the west; the ragged clouds at midnight, black as a raven's wing, blotting out the shuddering moon?"

"No," replied the rustic, shortly; "not since I signed the pledge."— *Tit-Bits.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55. JULY, 1915. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PEYROT & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

RETIRING OFFICER, in well-established commercial stationery, office furniture, printing, engraving, steel-die embossing, bookbinding and architects' and engineers' supply business, of highest prestige, located in one of the largest and most desirable cities on the Pacific coast, desires to negotiate with young or middle-aged man of unquestionable character and ability for the disposal of part or his whole interest; must have at least $25,000. G 883.

FOR SALE—One of the best-paying job offices in South Dakota; reason for selling—I have other business to take care of; $1,300 takes entire plant at a sacrifice. G. R. HOPKINS, Mitchell, S. D.

PRINTERS, NOTICE—Two first-class bookbinders wish to establish bindery and coöperate with printers in small city to do all their binding of any description; Central States preferred. G 873.

FOR SALE—The only Democratic weekly paper in southern California and the Southwest; established three years ago. Address J. S. RODMAN, 126 South Broadway, Los Angeles, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

GUARANTEED REBUILT Whitlock two-rev., bed 28 by 40, front delivery, direct drive; Whitlock two-rev., bed 29 by 52, 4-roller, front fly; Campbell two-rev., bed 32 by 46, front fly; Cottrell two-rev., bed 25 by 36, direct drive; Campbell pony two-rev., bed 23 by 30, front fly; Whitlock drum, bed 32 by 46½, tapeless; Cranston drum, bed 33 by 47, tapeless; Cranston drum, bed 21 by 36; Buffum automatic card press; job presses—all sizes and makes; paper-cutters, wire stitchers, punching machines, perforators, and all machinery appertaining to the trade. We will take great pleasure in giving all information, together with lowest prices. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

REBUILT—**Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $550; Hoe pony drum, 17 by 21 bed, $400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.**

FOR SALE—WESEL PATENT IRON GROOVED BLOCKS (4), size of each block 22 by 27½ inches, with 680 catches; cost about $425 new; our price for the lot is $150; in fine condition. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

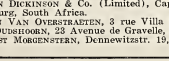
DEXTER AUTOMATIC FEEDERS FOR SALE—Two feeders to fit No. 0000 Miehle press; one feeder to fit press 32 by 44, with direct-current motors attached; special offer. Address THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

FOR SALE—One Harris two-color printing-press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. F 773.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

SEYBOLD DOUBLE HEAD TRIMMER, practically good as new; cost $1,000; sell for $400. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



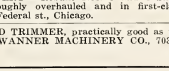
QUICK ON

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

SANBORN STAR POWER PAPER-CUTTERS, 43 and 24 inch; sell at bargain prices. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — Huber 4-roller, 46 by 60 bed; perfect condition; too large for present needs. G 886.

HELP WANTED.

Managers and Superintendents.

WANTED — MANAGER NEWS AND JOB; can rent, buy, or half-partner, on time; good business — 10 years; send references. LIFE LINE, Moores, N. Y.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours; $5 weekly; good machines; obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

SITUATIONS WANTED.

Artists.

POSITION WANTED — COMMERCIAL ARTIST — Experienced, air-brush, wash, pen-and-ink; samples sent; reasonable salary. G 884.

SITUATION WANTED BY FIRST-CLASS DESIGNER and retoucher; thoroughly reliable and progressive. G 890.

Bindery.

BINDERY FOREMAN WANTS POSITION; competent in all branches, good executive ability, and able to run a bindery to best advantage. G 564.

Composing-room.

COMBINATION MONOTYPE OPERATOR desires permanent position in Pittsburgh; graduate of monotype school; five years' experience; see current issue of *Monotype;* employed at present, but desires to enter night school of printing at Carnegie Institute. RAYMOND LAWSON, 1315 Alberta av., Dayton, Ohio.

LINOTYPE MACHINIST-OPERATOR, first-class, desires permanent situation where ability and energy are wanted and appreciated; experienced on all models and different classes of work; fast, clean proofs; will go anywhere; sober and reliable; union. G 888.

SITUATION WANTED by a job or ad. compositor, age 26, union; prefers some medium-sized job office in the Middle West, where there is a chance to learn linotype; has had some experience on stonework; can come about July 15. G 891.

MACHINIST-OPERATOR — Fast, clean and reliable; guarantees 6,000 ems 7-point per hour; 11 years' experience on all kinds of work; wants good position; not an $18 man. G 889.

MONOTYPE CASTER MAN with ten years' experience is desirous of a situation with reliable firm; news or job; efficient, sober, reliable; union; state particulars in first letter. G 887.

INDUSTRIOUS J. T. U. STUDENT wants to finish trade under first-class supervision; has been more than two years at jobwork; nineteen years old; of good moral habits. G 885.

SITUATION WANTED — MACHINIST-OPERATOR, experienced, reliable, union, married, swift; will come on wire; prefers not over 300 miles from Chicago. F 875.

Embossers.

EMBOSSER DESIRES POSITION with reliable firm; capable of handling all classes of work; fifteen years' experience; temperate; willing to start at a moderate salary with prospects for advancement. G 849.

Managers and Superintendents.

YOUNG MAN, age 33, having had wide experience, at present in responsible position on road, seeks settled position as manager of up-to-date printing establishment doing a good class of jobwork; further information, address G 894.

Office.

SITUATION WANTED by experienced cost expert and estimator with years of practical experience in the printing business; has met and talked with customers; has a successful record and the best of references. G 617.

Pressroom.

CYLINDER AND JOB PRESSMAN, color and half-tone; has had charge of up-to-date pressrooms; prefers country. G 892.

Proofroom.

PROOFREADER, absolutely first-class, non-union; can go anywhere. S 893.

Salesmen.

WANTED — POSITION BY A PRINTING SALESMAN; young man with no disqualifying habits; good education and address; experienced in selling high-grade work. G 739.

WANTED TO PURCHASE.

WANTED — INLAND PRINTERS, Feb., 1890, and April, 1899; also the following PRACTICAL PRINTERS: All 1899 and 1900; April, May, June, July, Sept., Oct., 1901; Jan., 1902; Dec., 1903. GEO. MARSTON, Waynesboro, Va.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

CROSS FEEDER WANTED — Secondhand, 48 by 36 inches; write, giving price, how long in use, condition, etc. Address G 882.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-15

Bronzing Machines.

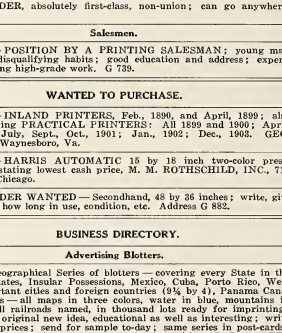
THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

THE FOLDER FOR WIDE-AWAKE PRINTERS

Folds and Cuts at One Operation



The MODEL "B" CLEVELAND FOLDER folds the sheet in any one of 159 forms and cuts parallel folds into as many signatures as desired *while they are still in the machine.*

This is only one of the many features of this folder which make it the most efficient and economical on the market

Get all the facts — write us for complete information.

This machine will be exhibited at the National Printing, Advertising and Allied Trades Exposition, Chicago, June 19th to 26th. Space No. 42.

THE CLEVELAND FOLDING MACHINE COMPANY

5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING; catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 10th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1506-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter—Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 8-16

BARNHART BROTHERS & SPINDLER—Type borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-15

BOOKS.

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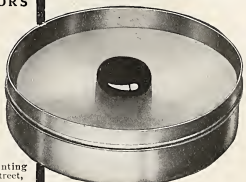
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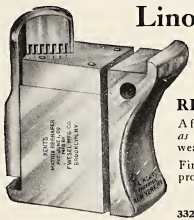
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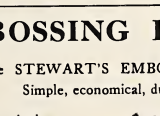
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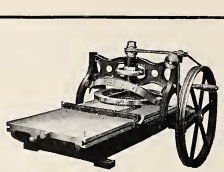
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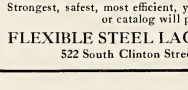
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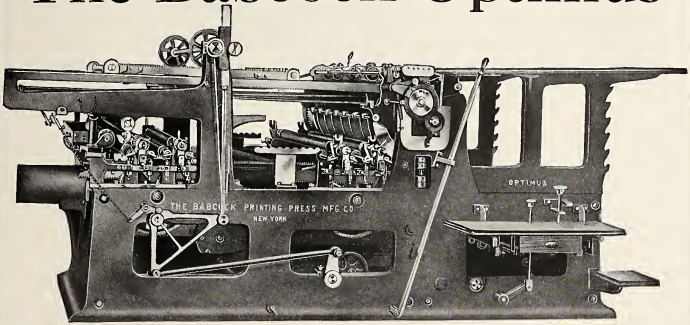
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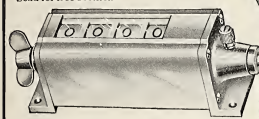
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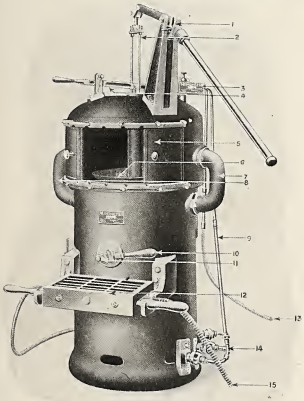
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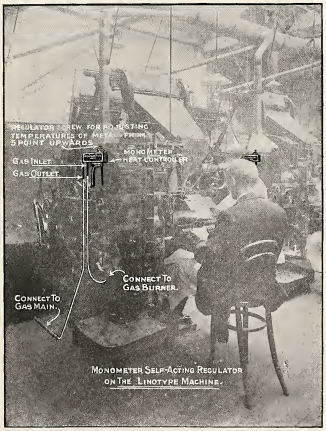
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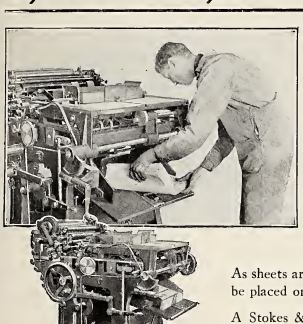
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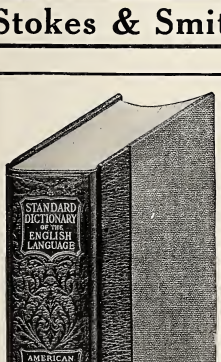
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TABLE OF CONTENTS

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TABLE OF CONTENTS — JULY, 1915.

PAGE

Advertising Service of the Weekly..... 475

APPRENTICE PRINTERS' TECHNICAL CLUB:
Initial Letters, The Proper Use of..... 499
Specimens, Review of..... 502

Associated Advertising Clubs of the World, Convention of the..... 546

BOOK REVIEW:
"Chemistry and Technology of Printing Inks, The"..... 556
"Poems of Printers"..... 556

Changing Matrix Combination Saves Time. 479

Chicago Old-Time Printing Pressmen's Association, Outing of..... 553

Chicago Trade Press Association, Meeting of..... 527

Consolidation and Conservation..... 483

CONTRIBUTED ARTICLES:
Advertising Service of the Weekly..... 475
Changing Matrix Combination Saves Time..... 479
Don'ts (poem)..... 504
Edwards, Edward, and His Art (illustrated)..... 516
Efficiency of the Boss, The..... 471
From Paper-Mill to Pressroom — No. VII.— Paper-Making (illustrated).. 525
How We Got Our Alphabet — No. XI.— The Alphabetical Discoveries..... 531
Idea for the Job, The..... 465
Literature of Typography, The — Great Britain — Continued (illustrated) .. 492
Monotype Accounting Problems..... 473
Parenthetical Clauses..... 477
Varying Styles and Proofreading..... 468

CORRESPONDENCE:
Country Printer, The..... 486
Curry? Claud, Where Is..... 486
"Modern Mapmaking"..... 486
Printer-Soldiers of France, In Aid of the. 485

COST AND METHOD:
Do You Believe It?..... 519
Efficiency and Cost..... 521
How Much Productive Time?..... 519
Interesting Estimate, An..... 520
Overequipment? What Is..... 522
Where to Charge the Wash-up..... 523
Which Was the Robber?..... 524

Cost Record of the European War..... 518

Department of Journalism, New Field for. 496

Don'ts (poem)..... 504

EDITORIAL:
Consolidation and Conservation..... 483
Grafter in Business, The..... 482
Notes..... 481
Pursuit of Knowledge, The..... 482

Edwards, Edward, and His Art (illustrated)..... 516

Efficiency of the Boss, The..... 471

Foreign Graphic Circles, Incidents in..... 487

Franklin-Typothetæ of Chicago, The..... 543

Grafter in Business, The..... 482

Griebel, Lewis F., Joins Force of Universal Type-Making Machine Company..... 553

How We Got Our Alphabet — No. XI.— The Alphabetical Discoveries..... 531

Idea for the Job, The..... 465

ILLUSTRATIONS:
Bridal Veil Falls, Kamloops, B. C..... 491
Declaration of American Independence, The..... 480

ILLUSTRATIONS — *Continued:* PAGE
Las Tres Marias — Peaks in Region Held by Bandit Zapata, Overlooking Fertile Cuernavaca Valley..... 483
"Monarch of All He Surveys"..... 551
Nuunsnu Pali (Cliff), Honolulu, Hawaii. 514
"Say, Wouldn't That Be Just Lovely"... 484
Surf-Riding at the Cross-Roads of the Pacific, Honolulu, Hawaii..... 523
"Uneven Distribution"..... 534
View of Chelan Gorge (Chelan River), Washington..... 530
"You Bet Those Kids Are Having a Good Time"..... 528

Incidents in Foreign Graphic Circles..... 487

International Association of Electrotypers, District Meeting of..... 556

International Association of Manufacturing Photoengravers, Nineteenth Annual Convention of the..... 551

Jersey City Printing Company Craftsman's Club to Hold Outing..... 554

JOB COMPOSITION:
Decoration, The Extent of..... 497

Knowledge, The Pursuit of..... 482

Latham Machinery Company in New Location, The..... 544

Literature of Typography, The — Great Britain — Continued (illustrated) 492

London Times, The..... 496

MACHINE COMPOSITION:
Curved Slugs, Peculiar Reason Given for 513
Lead Poison among Operators, Is the Danger from Exaggerated?..... 515
Linotype Operators, Service to..... 513
Matrix Bent by Distributor Screw..... 513
Plunger Trouble Corrected, A..... 514
Slugs Stick in the Mold..... 513
Transposition of Capital and Small Letters..... 513

Monotype Accounting Problems..... 473

Newspaper Proprietors' Association of New Zealand..... 530

NEWSPAPER WORK:
Feature Worth Following..... 541
"Legal" Advertising and "Legal Rates" 539
Newspaper Survey, A..... 537
Review of Newspapers and Advertisements..... 541

OBITUARY:
Axtell, Elbridge..... 552
Butler, Elias S. R..... 552
Call, Francis M..... 552
Rand, William H..... 552
Stern, Jonathan..... 552
Way, William H..... 552

Paper Market in Japan, The..... 491

Paper-Mill to Pressroom — No. VII.— Paper-Making (illustrated)..... 525

Parenthetical Clauses..... 477

PRESSROOM:
Desires a Red Ink That Will Withstand Heat..... 533
Edge of Half-Tone Plate Fills Up..... 535
Mechanical Overlays for Small Shops.... 533
New Use for Roller Composition, A..... 534
Printing on Aluminum..... 533
Rollers for Offset Presses..... 533
Rubber Blanket Unsatisfactory..... 533
Shrinking of Stock Affects Register..... 534
Tympan for a Blotter Form..... 534

PAGE

Printers Supplymens Club of Chicago..... 527

Printing, Advertising and Allied Trades Exposition..... 547

PROCESS ENGRAVING:
Brief Replies to a Few Queries..... 491
Half-Tones from Half-Tones..... 489
Half-Tones in the Magazines..... 489
Half-Tone Screens with Unusual Grain.. 490
Heatproof Lantern-Slides..... 489
How Coated Paper Originated..... 490
Rotary Photogravure Literature..... 491
Vandyke Process, The..... 490
Waterproof India Ink, To Make..... 489
Wet-Plate Negatives for Portraits and Landscapes..... 490

PROOFROOM:
Possessive Forms, Some..... 529
"Rev. Smith," "Graduate"..... 529
Spelling, An Old Rule for..... 530

Query Club of New York, Special Train to Pacific Coast for..... 553

Rotary Printing-Press, A New Type of Rapid..... 535

St. Paul Printers' Supplymen Elect Officers 553

Shenandoah *Sentinel Post* to Have Get-Together Day..... 555

Shepard, Henry O., Employees to Have Outing..... 553

Shepard, Mrs. Clara J., Unanimously Endorsed for the Chicago Board of Education..... 553

Specimen of Linotype Work Done with the Waters Tabulator..... 515

SPECIMEN REVIEW..... 505

Sprague Electric Club..... 554

THE MAN AND THE FIELD..... 536

TRADE NOTES:
Chicago Old-Time Printing Pressmen's Association, Outing of..... 553
Griebel, Lewis F., Joins Force of Universal Type-Making Machine Company. 553
International Association of Electrotypers, District Meeting of..... 556
Jersey City Printing Company Craftsman's Club to Hold Outing..... 554
Johnson Automatic Roller Rack..... 555
Mergenthaler Linotype Company Shows New Faces..... 553
Multiple-Hole Combination Punching Member for Tatum Punching Machine, New..... 555
Osco Mortising Saw, The..... 553
Query Club of New York, Special Train to Pacific Coast for..... 553
Royal Calculating Systems..... 556
St. Paul Printers' Supplymen Elect Officers..... 553
Shenandoah *Sentinel Post* to Have Get-Together Day..... 555
Shepard, Henry O., Employees to Have Outing..... 553
Shepard, Mrs. Clara J., Unanimously Endorsed for the Chicago Board of Education..... 553
Snowflake Enameled Book Paper, Attractive Brochure about..... 554
Sprague Electric Club..... 554
Universal Pressure Quoin..... 555

Typography, The Literature of — Great Britain — Continued (illustrated) 492

Varying Styles and Proofreading..... 468

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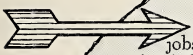
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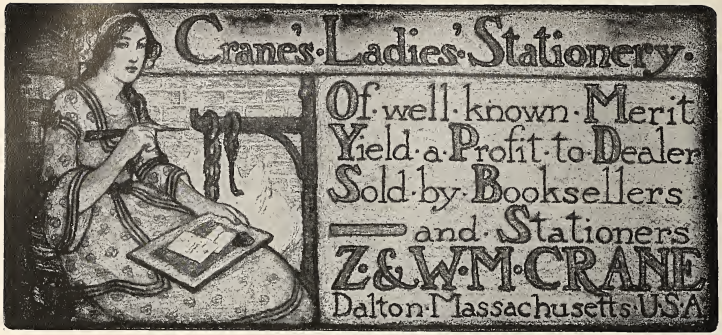


to prepare himself for some of the big jobs now being and to be created in the printing industry. The trade of type composition is gradually undergoing a great change. The big shops are going to pay one compositor to be the brains for groups of other compositors in the plant. He will be a typographic architect, as it were, figuring to a nicety plans for all the jobs, from a small business card to the big catalog, passing through the house, just as the building architect draws up plans to guide carpenters in their work upon the mammoth skyscrapers of the city and the bungalows in the residential districts. His "style" will permeate the product of the firm. His word will be law. Average compositors will become mere mechanical operatives and will receive the wages of such, but the typographic architect will receive in some cases $35 a week and more, depending upon his ability. To secure and hold these jobs the young printer will be compelled to know the essentials of good type composition, the principles which govern it from the standpoint of art and display. He must be able to know before a line of type is set just what the finished product is going to be, and there must be no blunders. Intense competition and increased expenses make it necessary for the successful proprietor to secure the greatest efficiency from his men and it is this as much as anything which is responsible for the birth of the typographic architect, or layout man. There must be no figuring at the case on how the job will appear when finished.

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INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	450
American Autopress Co.	441
American Electrotype Co.	449
American Pressman	570
American Printer	566
American Printers' Roller Co.	462
American Steel & Copper Plate Co.	457
Art Reproduction Co.	462
Audit Bureau of Circulations	568
Babcock Printing Press Mfg. Co.	563
Barnhart Bros. & Spindler	560
Bingham's, Sam'l, Son Mfg. Co.	440
Blatchford, E. W., Co.	572
Blomgren Bros. & Co.	456, 462
Boys' Magazine	562
British Printer	570
Britton & Doyle	459
Brown Folding Machine Co.	436
Brown, Paul	561
Butler, J. W., Paper Co.	433
Cabot, Godfrey L.	560
Carborundum Co.	449
Carver, C. R., Co.	454
Challenge Machinery Co.	457
Chambers Bros. Co.	464
Chandler & Price Co.	451
Chicago Paper Co.	568
Cleveland Folding Machine Co.	558
Cline Electric Mfg. Co.	462
Coes, Loring, & Co.	437
Colonial Co.	560
Crane, Z. & W. M.	576
Deutscher Buch- und Steindrucker	570
Dewey, F. E. & B. A.	460
Dexter, C. H., & Sons	Cover
Dexter Folder Co.	435
Dinse, Page & Co.	459
Dorman, J. F. W., Co.	572
Duplex Printing Press Co.	450
Durant, W. N., Co.	560
Eastern Brass & Wood Type Co.	462
Economy Engineering Co.	560
Federation of Trade Press Associations	574
Feuerstein, S. B., & Co.	572
Flexible Steel Lacing Co.	562
Fonderie Caslon	570
Franklin Co.	461
Freie Künste	570
Freund, William, & Sons	462
Gatchel & Manning	462, 561
Globe Engraving & Electrotype Co.	452
Globe Type Foundry	462
Hamilton Mfg. Co.	448
Hare, Dudley L.	561
Hartnett, R. W., Co.	560
Hellmuth, Charles	456
Hempel, H. A.	572
Hickok, W. O., Mfg. Co.	450
Hoyt, Arthur S., Co.	560
Humana Co.	458
Ideal Coated Paper Co.	565
Illinois Electrotype Co.	462
Inland Printer Technical School	463
International Correspondence Schools	567
I. T. U. Commission	575
Jaenecke Printing Ink Co.	460
Jones, Samuel, & Co.	459
Juengst, George, & Sons	460
Juergens Bros. Co.	462
Kast & Ehinger	456
Kent, Perry E.	561
Keyser, E. C., & Co.	462
Kidder Press Co.	463
Kimble Electric Co.	461
King, Albert B., & Co.	560
Kohl & Madden Mfg. Co.	462
Linograph Co.	438
Lino-Tabler Co.	462
Ludwig, Paul	462
Manz Engraving Co.	462
Megill, E. L.	557
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	434
Miller Saw-Trimmer Co.	446, 447
Mittag & Volger	572
Monitor Controller Co.	567
Monometer Mfg. Co.	569
Nashua Gummed & Coated Paper Co.	459
National Lithographer	567
New Era Press	453
New York Machinery Co.	462
New York Revolving Portable Elevator Co.	572
Osco Machine Co.	572
Osterlind Printing Press & Mfg. Co.	562
Oswego Machine Works	442
Pacific Printer & Publisher	570
Parker, Thomas & Tucker Paper Co.	567
Penrose, A. W., & Co., Ltd.	559
Pittsburgh White Metal Co.	572
Potter Printing Press Co.	444
Process Engraver's Monthly	570
Queen City Printing Ink Co.	443
Regina Co.	453
Riessner, T.	561
Ringler, F. A., Co.	462
Roberts Numbering Machine Co.	461
Rouse, H. B., & Co.	454
St. Louis Sticker Co.	462
Scott, Walter, & Co.	439
Seybold Machine Co.	445
Shepard, Henry O., Co.	Insert, 561
Sinclair & Valentine Co.	565
Sprague Electric Works	457
Standard High-speed Automatic Job Press.	455
Stationers Engraving Co.	462
Stokes & Smith Co.	571
Sullivan Machinery Co.	572
Swift, George W., Jr.	462
Talbot, J. W.	454
Tatum, Sam'l C., Co.	456
Type-Hi Mfg. Co.	562
Ullman-Philpott Co.	561
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	560
United States Machine Recorder Co.	452
United Typothetæ	440
Vandercook Press	561
Veeder Mfg. Co.	565
Wanner Machinery Co.	561
Want Advertisements	395
Western States Envelope Co.	566
White, James, Paper Co.	464
White, L. & I. J., Co.	453
Wiggins, John B., Co.	464
Wing, Chauncey	454
Young, William R.	462

THE HAND
THAT KEEPS



THE WORLD
INFORMED

DON'T THINK ONLY OF ITS ECONOMY

WHEN YOU THINK OF THE LINOTYPE, FOR THE QUALITY OF ITS PRODUCT IS EQUALLY IMPORTANT. HAND COMPOSITION NEEDS SKILFUL MANIPULATION; SO DOES THE LINOTYPE

MERGENTHALER LINOTYPE CO.
TRIBUNE BUILDING, NEW YORK

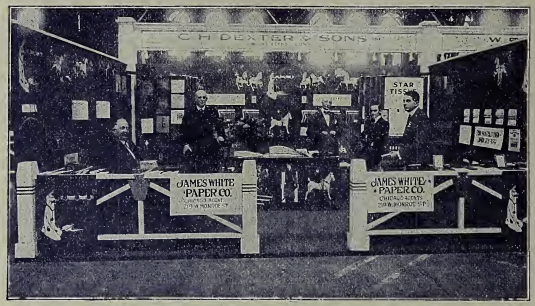
CHICAGO
1100 S. WABASH AVENUE

SAN FRANCISCO
638-646 SACRAMENTO STREET

NEW ORLEANS
549 BARONNE STREET

CANADIAN LINOTYPE, LTD., TORONTO

Catalog Cover Papers



Booth of C. H. Dexter & Sons, Inc., at Chicago Graphic Arts Show

THE House of Dexter has been in the paper business beyond the memory of most living men. For eighty years they have wrought faithfully and well. From the Dexter Mills at Windsor Locks, Conn., has gone forth a large and distinguished family. The best known, perhaps, is the famous Princess Cover Stock.

PRINCESS COVERS are made by a secret process. It is a family secret which has been very successfully guarded. The result is a cover stock of remarkable strength, and combined with the strength is perfect flexibility. Most strong covers are very stiff, and when glued to a catalog back are split off by the opening of the cover; not so with Princess Covers.

Princess Covers are made in a dignified range of colors, designed particularly to protect catalogs, and preserve their original appearance after much handling. For this use they have no equal.

Princess Covers are supplied in two finishes, three sizes, four weights, and twelve colors. The sizes and weights are 22½x28½—110 lbs., 22½x28½—90 lbs., 20x26—90 lbs., and 20x25—65 and 50 lbs.

UNIQUE COVERS offer a popular-priced line of excellent quality, with ten beautiful shades of color. They have been sold previously for eleven cents a pound. Now to give them a still wider field of usefulness, and make them unquestionably the best buy in their class, a price of nine and one-half cents a pound is being quoted to the printing fraternity. Unique Covers are made in 22½x28½—60 and 80 lbs.; also 20x25—50 and 65 lbs. in both Plate and Antique finish.

LEVANT COVERS are a wonderful reproduction of the finest leather effects in seven shades. When you wish to impart to a book or catalog an appearance of extreme richness and dignity, make a point of using the Levant Covers; one size and two weights, 70 and 32 lbs.—20x26.

Write for Sample Books and Copy of "Xtra"

C. H. DEXTER & SONS

INCORPORATED

WINDSOR LOCKS, CONNECTICUT

The Inland Printer



Smithsonian Institution
AUG 9 1915
Natural History

August, 1915



Do You Know About SULLMANCO

The up-to-the-minute ink proposition

That Appeals to every Job Printer.

The Ink you want—as you want it, How you want it, when you want it!

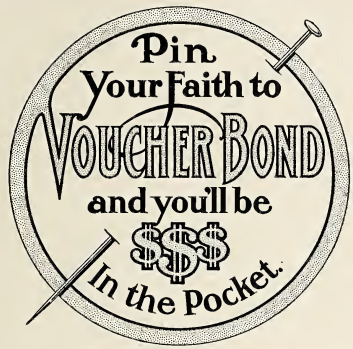
Have YOU received your Sullmanco Way Booklet?

If not, write TO-DAY to any of the following Selling Agents

Atlanta . . Keystone Type Foundry	Duluth . . . Peyton Paper Co.	Omaha . . Barnhart Bros. & Spindler
Baltimore . . American Type Founders Co.	Harrisburg . . The Johnston Paper Co.	Omaha . . . . Carpenter Paper Co.
Boston . . American Type Founders Co.	Indianapolis . . C. P. Lesh Paper Co.	Omaha . . . . Western Paper Co.
Boston . . . Carter, Rice & Co., Corp.	Kansas City . American Type Founders Co.	Philadelphia . . Garrett-Buchanan Co.
Boston . . H. C. Hansen Type Foundry	Kansas City . Barnhart Bros. & Spindler	Philadelphia . Keystone Type Foundry
Boston . . . Keystone Type Foundry	Kansas City . Keystone Type Foundry	Pittsburgh . American Type Founders Co.
Buffalo . . American Type Founders Co.	Kansas City . Missouri-Interstate Paper Co.	Portland, Ore. American Type Founders Co.
Buffalo . . . . Holland Paper Co.	Los Angeles . American Type Founders Co.	Reading . . . . . M. J. Earl
Chicago . . American Type Founders Co.	Louisville . . Louisville Paper Co.	Richmond . . American Type Founders Co.
Chicago . . Barnhart Bros. & Spindler	Milwaukee . Milwaukee Printers Supply Co.	Rochester . . The Alling & Cory Co.
Chicago . . Keystone Type Foundry	Milwaukee . . Standard Paper Co.	St. Louis . . American Type Founders Co.
Cincinnati . American Type Founders Co.	Minneapolis . American Type Founders Co.	St. Louis . . Barnhart Bros. & Spindler
Cleveland . American Type Founders Co.	Nashville . . . Graham Paper Co.	St. Louis . . . . Graham Paper Co.
Dallas . . Barnhart Bros. & Spindler	New Orleans . . E. C. Palmer & Co.	St. Paul . . Barnhart Bros. & Spindler
Denver . . American Type Founders Co.	New York City American Type Founders Co.	Salt Lake City Carpenter Paper Co. of Utah
Denver . Carter, Rice & Carpenter Paper Co.	New York City . Barnhart Bros. & Spindler	San Francisco . . Pacific Coast Paper Co.
Detroit . . American Type Founders Co.	New York City H. C. Hansen Type Foundry	Seattle . . . Barnhart Bros. & Spindler
Detroit . . . Keystone Type Foundry	New York City . Keystone Type Foundry	Spokane . . American Type Founders Co.
Washington, D. C. R. P. Andrews Paper Co.	Washington, D. C. Barnhart Bros. & Spindler	

Sigmund Ullman Co.

New York Chicago Cleveland



This Is Interesting

If you have been in the custom of accepting almost anything when buying low-priced Bond Paper, you can get out of that costly habit right now by adopting Voucher Bond—a standardized "Butler Brand"—as uniform year in and year out as a paper of this character can be made.

Voucher Bond is the best and most economical general utility paper obtainable for business stationery forms.

Due to its practical range of colors and all-around usefulness, Voucher Bond is extensively used in the following business forms:

LETTER-HEADS	ORDER BLANKS	CREDIT MEMOS.
FORM LETTERS	MANIFOLD WORK	CHECKS
SALES TICKETS	MEMORANDUM PADS	RECEIPTS
STATEMENTS	DEPARTMENT BLANKS	ENVELOPES
BILL-HEADS	HOUSE BULLETINS	INVOICES

Voucher Bond has a very bright, clear color and is an exceptionally good-looking paper. You will indulge in no experiment when you decide on this brand. You do not need to put it to any test, because thousands of others have done this for you with the result that they are carrying it in stock and featuring it.

To recommend Voucher Bond is the best kind of business assurance.

Stock is carried in an extra large list of sizes and weights in White and nine distinctive tints. A postal will bring samples with full information and prices.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. — Milwaukee, Wis.	Mutual Paper Co. — Seattle, Wash.
Missouri-Interstate Paper Co. — Kansas City, Mo.	Commercial Paper Co. — New York City
Mississippi Valley Paper Co. — St. Louis, Mo.	American Type Founders Co. — Spokane, Wash.
Southwestern Paper Co. — Dallas, Texas	American Type Founders Co. — Vancouver, British Col.
Southwestern Paper Co. — Houston, Texas	National Paper & Type Co. (Export only) — New York City
Pacific Coast Paper Co. — San Francisco, Cal.	National Paper & Type Co. — Havana, Cuba
Sierra Paper Co. — Los Angeles, Cal.	National Paper & Type Co. — City of Mexico, Mexico
Central Michigan Paper Co. — Grand Rapids, Mich.	National Paper & Type Co. — Monterey, Mexico
National Paper & Type Co., Guadalajara, Mexico	

BUTLER·BRANDS PAPER THE BEST

J. W. Butler Paper Company

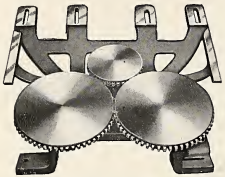
Established 1844 CHICAGO

THROUGH OUR

EQUIPMENT DEPARTMENT

WE 3 OFFER

MONEY-MAKING SPECIALTIES

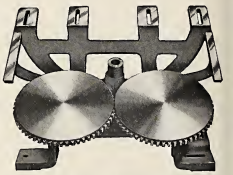


For Single Color
50 Per Cent Increase in Distribution

THE DUAL PRINT

ATTACHMENT

Saves ½ of the Impressions on Two-Color Work



Permits of Printing
Two Colors at Same Time

OUR
NEW PROCESS

OVERLAY

IS NOW BEING
USED
IN

Hundreds of the Leading Printing Establishments

SAVING
Fully ONE-HALF of the
MAKE-READY
TIME

BLACK AND COLORED LETTERPRESS INKS

FOR EVERY KNOWN PURPOSE

The Universal Pressure Quoin

PRESSURE APPLIED
AND
DISTRIBUTED
WHERE
REQUIRED



Screw
Pressure

A CHASE CONTAINING 16 SMALL QUOINS
REQUIRING MANY ADJUSTMENTS EACH
BEFORE FORMS ARE SECURELY LOCKED
IS PROPERLY LOCKED . . . . . WITH TWO
FULL LENGTH UNIVERSAL PRESSURE QUOINS

The Queen City Printing Ink Co.

H·D· INK

CINCINNATI

BOSTON
ROCHESTER
MINNEAPOLIS

PHILADELPHIA
KANSAS CITY
DALLAS

CHICAGO
DETROIT
ST. PAUL

H·D· INK

New Oswego Cutting Method

For Labels, Strips, Bands and All Duplicate Size Cuttings

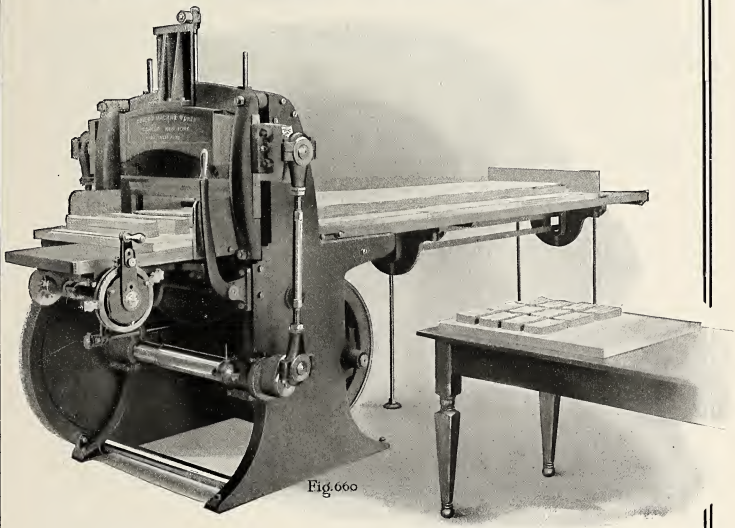


Fig. 660

ONE EQUIPMENT OF THE RAPID OSWEGO STRIP AND LABEL CUTTER

Pioneer Oswego patents allowed controlling new and exclusive improvements. Furnished in all Oswego stock widths from 32-inch up to 84-inch

One of these new Oswego machines increased the daily cuttings from seven hundred thousand to four million pieces.

On another class of work from five hundred thousand to one million and a half pieces.

That is, three hundred per cent increased product in one case and six hundred per cent increase nearly in the other.

Particulars of these new Oswego Strip and Label Auto Rapid-Production cutting machines will be furnished you promptly on request by mail, or a skilled representative will study your conditions and recommend the Oswego equipped machine that will pay you the largest profit. It will be a pleasure to hear from you.

OSWEGO MACHINE WORKS

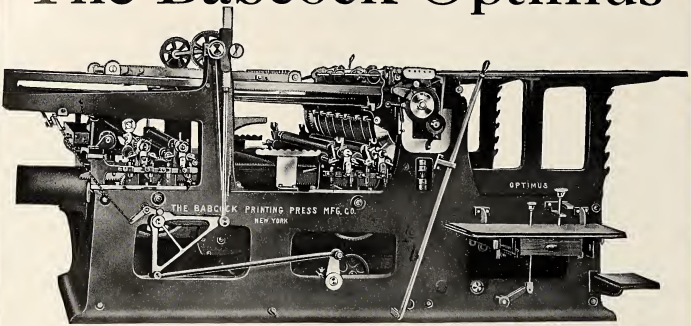
NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY; NINETY SIZES AND STYLES—16-INCH TO 84-INCH; FOR PAPER, BOARD, CLOTH, FOIL, LEATHER, CELLULOID, RUBBER, CORK, ETC.

Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

The Babcock "Optimus"



Strength, Accuracy, Speed

The first great economy in every printing-office must be in the machines that do the work. The qualities absolutely indispensable are, *strength, accuracy and speed.*

THE BABCOCK "OPTIMUS"

is the embodiment of these qualities.
Strength is assured by the intelligent use of the best material.
Perfect Accuracy is built into every part.

SPEED is the demand of the century and as necessary in a printing press as an airship. SPEED means much more than fast running. It means quick make-ready, no change of delivery for different sizes of sheets or in changing from cardboard to tissue paper, time saved in handling rollers and in numberless other ways—each one adding to the SPEED of the "OPTIMUS." Into every invention for the convenience of the printer, every original, patented device, the element of SPEED has entered as a prime factor—with result that

THE BABCOCK "OPTIMUS"

is unequaled among two-revolutions in

STRENGTH, ACCURACY, SPEED and ECONOMY

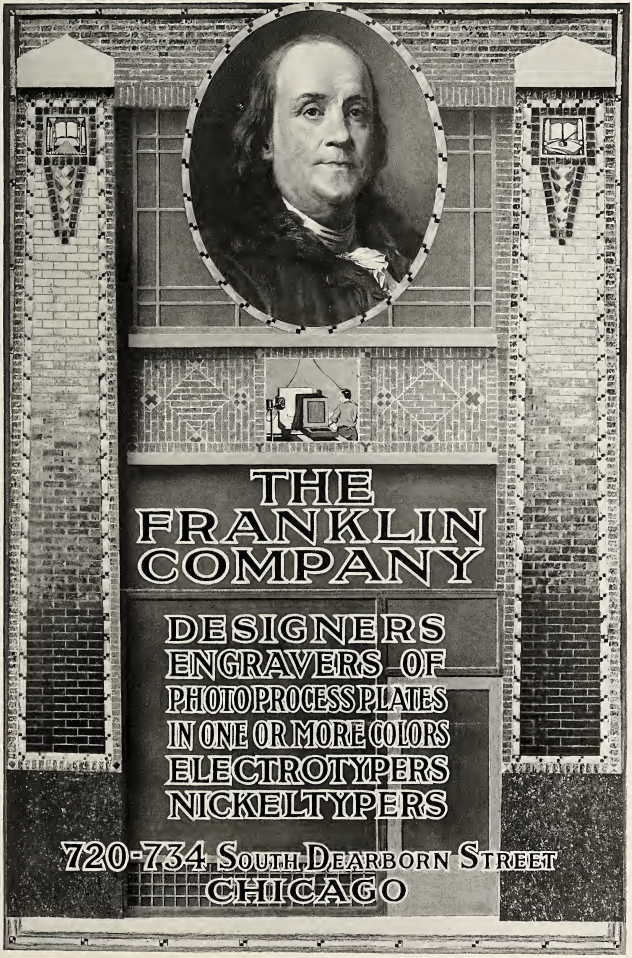
We shall be glad to tell you more about it.

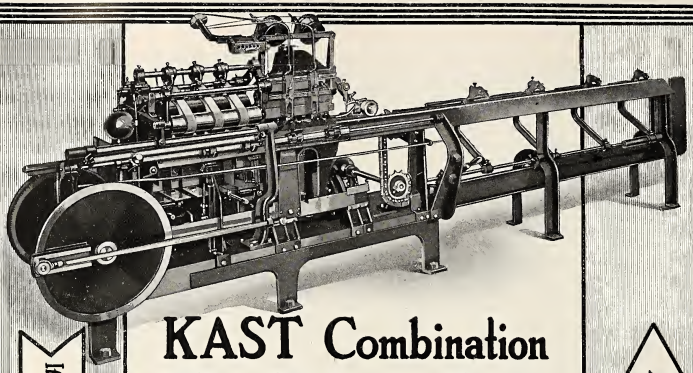
OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
John Haddon & Co., Agents, London, E. C.
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.


THE
FRANKLIN
COMPANY
DESIGNERS
ENGRAVERS OF
PHOTO PROCESS PLATES
IN ONE OR MORE COLORS
ELECTROTYPERS
NICKELTYPERS
720-734 South Dearborn Street
CHICAGO



KAST Combination Wire-Stitcher and Feeder

Makes *Multiple* Wire-Stitching Practical on Job Work

If you have enough work for three or more single stitchers

This machine will save you time and money

For the first time, short-run-job work is now profitably fed automatically to wire-stitchers. Stitchers are arranged in multiples so that books may be **completely** stitched in **one** operation—1-up to 5-up—at a speed of 90 to 500 a minute.

The operator simply **feeds** the **saddle carriers**—nothing else. Books counted and delivered neatly stacked into packer-box—all **automatically.**

The new Kast Combination Wire-Stitcher and Feeder is a tremendous boost to jobbing Bindery economies and earnings. Occupies no more floor-space than two or three single stitchers.

Complete information gladly sent upon request.

DEXTER FOLDER COMPANY

Paper Folding, Feeding, Binding, Cutting, Bundling Machinery

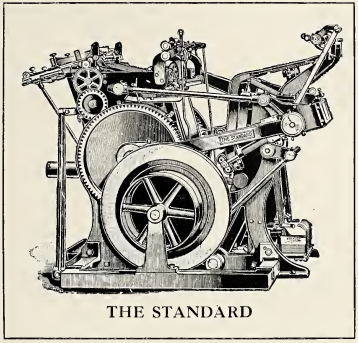
NEW YORK CHICAGO PHILADELPHIA BOSTON
DETROIT ATLANTA DALLAS SAN FRANCISCO
TORONTO



Easy to Buy; Easy to Learn; Easy to Keep Busy; Easy to Earn Big Money With

THE STANDARD

High-Speed Automatic Job Press Pays for Itself Automatically



THE STANDARD

Only $250 Down

Our terms run on rubber tires.
So easy they never jar.

The STANDARD alone has stood the practical test of day in and day out work in the job department. No other machine has ever survived this test.

Write for particulars

WOOD & NATHAN COMPANY

SOLE SELLING AGENT

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue

THE SCOTT

All Size Rotary Perfecting Printing-Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The latest Scott All Size Web Press prints two colors on each side of the sheet. This machine is especially adapted for mail order catalogues and fine magazine printing.

EVERY LARGE PRINTING-OFFICE

can use one of these machines to advantage. In New York City there are four of these machines in operation; in Philadelphia, five, and others are scattered all over the country.

THERE ARE A GREAT MANY PRINTERS

who could use one of these machines, but unfortunately they do not know just what the machine is and what it is capable of doing. Our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward catalogue and descriptive matter about these machines.

WHEN SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

TO YOU

Whether You Are a Manufacturer, Advertising Man, Sales Manager, Editor or Publisher

An Invitation Is Given to Attend the

Tenth Annual Convention

of the Federation of

TRADE PRESS ASSOCIATIONS

The Bellevue-Stratford Hotel, Philadelphia

Sept. 7-8-9, 1915

The FEDERATION OF TRADE PRESS ASSOCIATIONS

—comprises 250 leading trade and technical journals.

—exists for the purpose of developing and encouraging higher and still higher ethical standards in publishing, advertising and general business practice.

—represents over $40,000,000 invested capital.

—reaches through its constituent publication, millions of business men!

—includes in its membership publishers expending over $37,000,000 in salaries and wages.

—desires the individual interest and co-operation of every reader and advertiser.

—wants YOU to attend its annual gathering.

EVERY man engaged in producing, advertising or selling merchandise will find much of interest and help at the Annual Trade Press Convention.

Whether you come to give of your own experience and observation; to gather the ideas of others or to exchange yours for theirs — this convention will give you big returns on your investment of time.

The influence of these conventions is assuredly a potent factor in meeting the need of the day for greater economy in production and distribution of both necessities and luxuries.

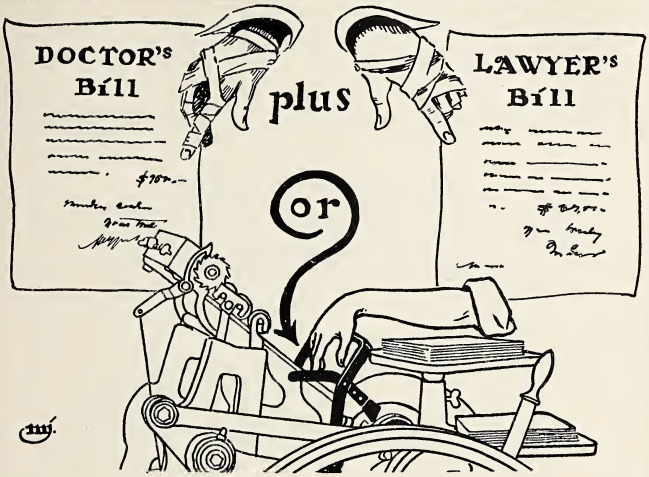
A gathering of hundreds of leaders in the great economic movement toward increased efficiency in the manufacture, sale and distribution of merchandise is bound to be productive of great good and helpfulness. *You should be there.*

For additional information write the Editor of this Journal, or

BARTLEY J. DOYLE, Chairman Committee on Arrangements
512 RACE STREET, PHILADELPHIA

The Federation of Trade Press Associations

John Clyde Oswald, President New York
A. A. Gray, Vice-President Chicago
Grant Wright, Sec'y-Treasurer Philadelphia



Let the "Safety First" Guard Prevent the "Human Spoilage"

Accidents have happened in your shop, slight, serious; they happen in every shop. Don't you feel that the "human spoilage" in the printing industry is far too high?

Do you know that in a day of, say seven thousand impressions, the average feeder pulls his impression lever or makes a quick attempt to straighten out the sheet at least seven hundred times?

Think of it, seven hundred times a day just before the press closes a boy or girl perhaps must make a quick decision and act on it. You know that the accident happens even faster than the short time allowed for even deciding about it.

With seven hundred instant decisions a day—it follows that some day, perhaps soon, one of your employees will decide too late, and all that stands between you and the accident and a disagreeable damage suit later is a series of quick judgments by a feeder constantly under tension.

Avoid the human waste. Cut down the "human spoilage." The "Safety First" Guard will throw the hands of the feeder up and out of the press. No more work under great mind and body tension. The instant decisions are now all made automatically.

Don't you really see how this will increase his output—that the "Safety First" Guard will positively yield more impressions through increased speed; and that more impressions will be effective ones?

On account of a greatly increased output we have reduced the price of our "Safety First" Guard from $25 to $20 f. o. b. Newark, N. J., less 3% 10 days; 30 days net; applying to all makes of Gordon presses.

Act on your real feelings about this subject and at least write us to-day for a booklet on the "Safety First" Guard.

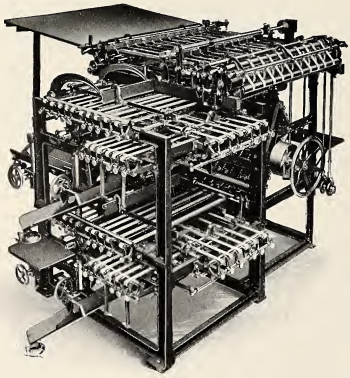
The HUMANA Co.

Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

OUR GREATEST TRIUMPH

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE



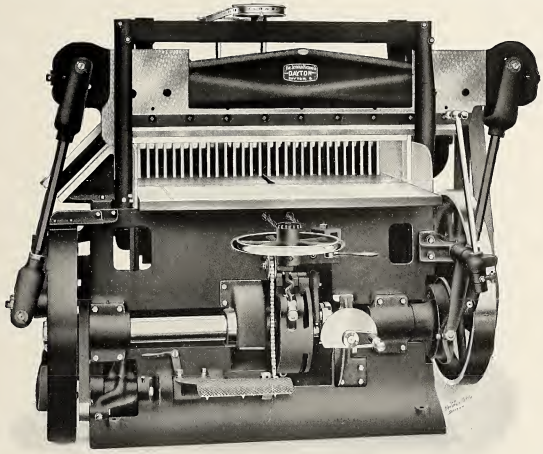
MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce Street
TORONTO, CAN.: 114 Adelaide, W.

The Seybold "Dayton" Automatic Cutting Machine



Illustration—35-inch, 40-inch, 44-inch and 50-inch sizes.

The Cutting Machine that puts MORE WORKING HOURS in a day. HOW?—By GREATER OUTPUT and elimination of TIME LOST FOR REPAIRS

LET US PROVE IT

THE SEYBOLD MACHINE COMPANY

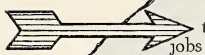
Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

New York.....151-155 W. 26th Street	Dallas, Texas.....The Barnhardt Type Foundry Co.
Chicago.....112-114 W. Harrison Street	Toronto, Canada.....The J. L. Morrison Co.
Atlanta, Georgia.....J. H. Schroeter & Bro.	Winnipeg, Canada.....Toronto Type Foundry Co., Ltd.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

Young Printer Wanted



to prepare himself for some of the big jobs now being and to be created in the printing industry. The trade of type composition is gradually undergoing a great change. The big shops are going to pay one compositor to be the brains for groups of other compositors in the plant. He will be a typographic architect, as it were, figuring to a nicety plans for all the jobs, from a small business card to the big catalog, passing through the house, just as the building architect draws up plans to guide carpenters in their work upon the mammoth skyscrapers of the city and the bungalows in the residential districts. His "style" will permeate the product of the firm. His word will be law. Average compositors will become mere mechanical operatives and will receive the wages of such, but the typographic architect will receive in some cases $35 a week and more, depending upon his ability. To secure and hold these jobs the young printer will be compelled to know the essentials of good type composition, the principles which govern it from the standpoint of art and display. He must be able to know before a line of type is set just what the finished product is going to be, and there must be no blunders. Intense competition and increased expenses make it necessary for the successful proprietor to secure the greatest efficiency from his men and it is this as much as anything which is responsible for the birth of the typographic architect, or layout man. There must be no figuring at the case on how the job will appear when finished.

The I. T. U. Course of Instruction is a necessary aid in preparing printers for these important, lucrative positions and, in some cases increased wages in a very short time have more than paid the entire cost of the instruction. Complete information may be had by addressing

The I. T. U. COMMISSION

632 Sherman St., Chicago, Ill.

NEENAH BOND

AMERICA BOND FIRST

NEENAH BOND

Loft-Dried-*Quality* at Modern Prices
Made by Modern Processes
In a Mill of "*Safety First*"



Follow Your Inclination and Adopt One

"We are always doing something to keep our Customers in the Lead"

OLD COUNCIL TREE BOND—A High-Grade Bond of Preference

LOFT DRIED BONDS AND LEDGERS ONLY
SEND FOR SAMPLES

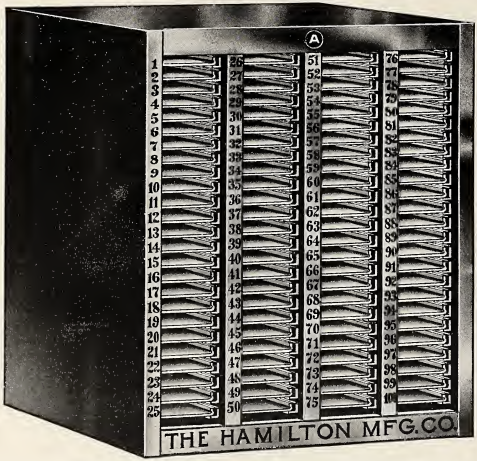
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NEENAH PAPER COMPANY
NEENAH, WISCONSIN
FOUNDED 1873

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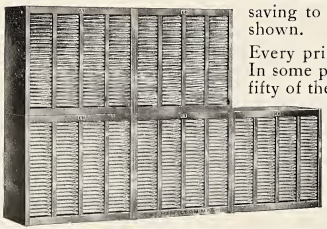
MEMBER PAPER MAKERS ADVERTISING CLUB

Modern Storage System



The efficient up-to-date method of storing pages is on galleys. The Hamilton Manufacturing Co. has been perfecting this plan of galley storage for quite a few years.

The great advantages of this System were first clearly demonstrated in the office of the J. B. Savage Company, Cleveland, where a complete outfit of Hamilton Equipment was installed. It was in this plant that the actual saving to be effected by the System was first clearly shown.



Group of 5 units Hamilton Steel Galley Cabinet No. 657; depth 15 inches, height 77 inches, length 126 inches. Capacity 500 8½ x 13 Galleys.

Every printer needs at least one of these Cabinets. In some printing-offices we have installed as high as fifty of them.

The price of these Cabinets complete with galleys is less than was charged only a few years ago for a Cabinet only without galleys.

Order one of these Cabinets to-day from your nearest dealer and inject system into your page-storage problem. Circulars and sample of galley will be sent promptly upon request.

THE HAMILTON MANUFACTURING CO.

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**



THE MOST IMPORTANT ANNOUNCEMENT EVER MADE TO PRINTERS

The Committee on Apprentices of the United Typothetae and Franklin Clubs of America is ready to announce that progress in the preparation of the official U. T. & F. C. A. Technical Library is so far advanced that the time has arrived to solicit subscriptions therefor.

(OVER)

THIS LIBRARY consists of ten general divisions containing a total of sixty-four volumes, each being an authoritative text-book upon some one important subject of the printing or allied industries. The complete list of titles is as follows:

Part 1

1—Types: A Primer of Information
2—Compositor's Tools and Materials
3—Type Cases and Composing-Room Furniture
4—Imposing Tables and Lock-up Appliances
5—Proof Presses and Apparatus
6—Platen Printing Presses
7—Cylinder Printing Machines
8—Mechanical Feeders and Folders
9—Power Machinery for Printers
10—Paper Cutting Machines
11—Printers' Rollers
12—Printing Inks
13—Paper and Cardboard
14—Relief Engravings
15—Electrotypes and Stereotypes

Part 2 (A)

16—Elements of Typesetting
17—Printers' Proofs
18—First Steps in Job Composition
19—Miscellaneous Job Composition
20—Composition of Book Pages
21—Tabular Composition
22—Applied Arithmetic for Printers

Part 2 (B)

23—Typesetting and Composing Machines

Part 3

24—Locking Forms for the Job Press
25—Preparing Forms for the Cylinder Press

Part 4

26—Making Ready on Platen Presses
27—Flat-bed Cylinder Presswork
28—Pressroom Hints and Helps
29—Modern Processes of Printing

Part 5

30—Pamphlet Binding
31—Book Binding

Part 6

32—Word-study and English Grammar
33—Punctuation
34—Use of Capitals
35—Division of Words
36—Compound Words
37—Abbreviations and Signs
38—The Use of Italic
39—Proofreading
40—Preparation of Printer's Copy
41—Printer's Manual of "Style"
42—The Printer's Dictionary

Part 7

43—Elements of Typographic Design
44—Essentials of Good Design
45—Typographic Design: Lettering
46—Typographic Design: Layouts
47—Typographic Design: Advertising
48—Rudiments of Color Printing

Part 8

49—Ancient Writing and Printing
50—The Invention of Typography
51—Stories of Famous Early Printers
52—Printing in England
53—Early Printing in America
54—History of American Printing Machines
55—Typefounding in America

Part 9

56—Elements of Cost in Printing
57—Use of a Cost System
58—Buying and Selling Printing Paper
59—Cost of Type Composition
60—Cost of Presswork
61—Cost of Pamphlet and Job Binding

Part 10

62—Health, Sanitation and Safety
63—Topical Index
64—Courses of Study

The Books

Each book measures 5 x 8 inches, varying in number of pages from 48 to 400, dependent upon the importance of the subject treated. They are bound in a beautiful shade of blue cloth, with rounded backs, lined inside and out with blue cover paper. The stamping both side and shelf back is white leaf. The books are set in 10 point Lining Caslon, and are printed upon a fine grade of white semi-smooth book paper. The illustrations are principally outline, but halftones and color plates have been used where required to properly illustrate the text.

The Book-Case

Accompanying the books is a pressed steel, double shelf book-case or cabinet, having a movable spring end for lower shelf, so that books may be always kept in an upright position. There is space for a few additional books which may be added from time to time. The book-case has a metal label as shown by the illustration, which also suggests the color which is a pleasing dull finish dark olive. This book-case has been especially devised for this purpose and is an ornament to any office. Its dimensions are $18\frac{3}{4}$ inches wide, $19\frac{1}{2}$ inches high, and $6\frac{5}{8}$ inches deep.

The Authors

The Authors and Compilers of this Technical Library are representative men from all parts of the country who responded to the Committee's invitation to aid in this work and their material has been carefully revised and edited by the Committee, under the general supervision of our National Apprentice Director, Dr. Frederick W. Hamilton, a former President of Tufts College, Mass., and a member of the Massachusetts State Board of Education. Each Book has also received careful scrutiny by a number of practical men in the business—the aim being to produce text-books of the utmost authenticity and practicality.

General Contents

Each book contains, in addition to its subject matter, title, preface and contents pages; a list of books for supplementary reading; a glossary of terms used; a carefully compiled list of review questions, and information regarding all the other books of the series.

The Purpose of These Text-books

This Typographic Technical Series is being prepared pursuant to instructions of the U. T. & F. C. A. Convention at New Orleans, in October, 1913, and follows the general lines as set forth in the Committee's report to the Convention held in New York in October, 1914. These books are being compiled and published in order to provide orderly, authentic and correlative teaching material for the instruction of Printers, Apprentices and Printing Employees generally.

Tools of Our Trade

As the work developed it became evident that these books must assume not only the character of Apprentice text-books, but practical tools of trade for our important industry, valuable alike to Employer, Journeyman, "Two-thirder," Apprentice and Boy.

The Greatest and Most Important Organization Effort Ever Undertaken

The Committee feels secure in the statement that the completion of these text-books will bring to our Organization and the printers generally of this country, the honor of having attempted and successfully accomplished the greatest and most important Organization effort ever undertaken. **It means nothing less than the effort to re-make through our Organization the entire personnel of the printing industry in this country, employer as well as employee, which in a few years, will result, we believe, in placing the printing business in the forefront of all other industries, with regard to technical skill, quality of product, and remunerative return. Certainly an object worthy of our best efforts!**

What Has Been Said About This Work

The plan and scope of this great work, together with sample volumes, etc., have been submitted to many competent Educators, Trade Bodies, Practical Men, etc., etc., and all have united in expressing the highest praise of our work as well as wonder at our undertaking so big a task. The Committee takes pleasure in quoting just a few from the many encomiums passed upon this Series.

From the President of the United Typothetae and Franklin Clubs of America

"I consider the Typographic Technical Series, as compiled by the Committee on Apprentices of the U. T. & F. C. A., a wonderful accomplishment, worthy of our great Organization, and urge every member of this Association to obtain this Library, as they cannot afford to be without it."

(Signed) Albert W. Finlay, President

From the Executive Council

"The Executive Council of the United Typothetae & Franklin Clubs of America is glad to record its appreciation and approval of the Typographic Technical Series, compiled under the auspices of the Committee on Apprentices. Every member of this Organization should possess it."

(Signed) C. D. Traphagen, First Vice Pres. & Chairman

From National Conference Board on Training of Apprentices

"Speaking for the Conference Board on Training of Apprentices, which is composed of five of the leading National trade-bodies in the United States, I wish to say that your Typographic Technical Series, as outlined and exhibited before our Board, is a great forward step in the field of trade training and I cannot commend it too highly."

(Signed) Magnus W. Alexander

From A Leading Educator

"I think your plan and the lessons you are getting out for printing is the best solution yet given of the problem of vocational training."

(Signed) W. F. Book
Chief of Vocational Division, Department of Public Instruction, State of Indiana

Cost to Produce

Although the Committee cannot at this time give any definite statement as to the ultimate cost which this great work will entail, it is, nevertheless, well within the range of truth to say that its cost will be in excess of $40,000.00 for the first printing only. No expense is being spared to make these text-books the best that have ever been published upon the foregoing list of topics.

Purpose of This Advertisement

This advertisement is published at this time in order to gauge the demand for this great work so that the Committee may prepare sufficient copies to fill all orders. Some fifteen of the books are now in process of manufacture and the remaining manuscripts are being compiled. The actual printing, binding and shipment must be deferred until the work is otherwise all completed, but in the meantime it is extremely necessary that bona fide orders, accompanied by partial remittance, be received as quickly as possible so that the Committee may not be handicapped in the final stages of its work.

How Sold

The Committee has decided that it would be a mistake to sell these books otherwise than in full sets with case. These are not books for casual reading but an encyclopedia of specialized information—a complete kit of valuable tools, as it were, for daily use in the printshop. Each book dovetails with the others, thereby providing the Printer with a complete Library of facts and valuable data regarding almost every possible phase of the printing business and allied industries.

Price for Complete Library

The pre-publication price for the complete Library of 64 volumes, including pressed steel cabinet, all securely boxed is $30.00. This special low price is for early acceptance only, all orders to be accompanied by a remittance of $10.00, the balance ($20.00) payable upon delivery.

How to Order

Send your name and address to Frederick W. Hamilton, National Apprentice Director, 20 Parmenter Street, Boston. State number of sets wanted, as large firms will find it to their advantage to order extra sets for their different departments. (One firm has indicated a desire for 15 sets.) State how you wish the books shipped. (Price is f. o. b. Boston.) Enclose check, money or express order at the rate of $10.00 for each set ordered. An acknowledgment of your order and a receipt will be sent you at once, and due notice given before shipment is made.

What This Library Will be Worth to You

This Typographic Technical Series will be worth many hundreds of dollars to you. The Committee has not prepared these books as a publishing enterprise, but as the first step in the training of Printers' Apprentices and the raising of the standards of efficiency in the Printing Industry. **The Committee has plans under consideration whereby every possessor of this Typographic Technical Series will be kept in active touch with a progressive system of teaching and development work—a plan that of itself will be worth many times the price paid for the books alone.** As an Organization enterprise, compiled, edited and supervised by men whose services are not purchasable, but who have given their time liberally to the successful completion of this master work, it can be readily seen that no publishing enterprise could possibly produce this Library at anywhere near the very small sum which the Committee is enabled to furnish the books for.

A Great Work for Printers by Printers

This Typographic Technical Series is an U. T. & F. C. of A. enterprise—the result of energetic, intelligent Organization effort. It is a monumental achievement and has elicited the admiration and wonder of other important national trade bodies. Several of these organizations are already making plans to undertake a similar work for their industry—a compliment that speaks louder than any possible words.

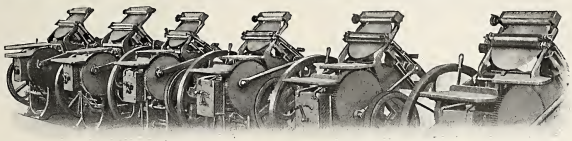
Send Your Orders In At Once

The Committee and Editors are extremely anxious to bring out these books at the earliest possible time. To do this we need the active support of Printers and Newspaper Publishers generally. Every Printing Office, large or small, and every Newspaper Office should possess this Library. It will prove to be a large dividend earner—a most profitable investment. WE SOLICIT YOUR IMMEDIATE ORDER, accompanied by remittance of $10.00 on account of special pre-publication price. SEND IN YOUR ORDER TO-DAY!

Committee on Apprentices U. T. & F. C. A.

Direct all orders and inquiries to Frederick W. Hamilton, National Apprentice Director, 20 Parmenter Street, Boston.

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A Battery of Six Profit-Producing Job Presses Equipped with Doyle-Allen Ink Distributors

The Doyle-Allen Ink Distributor

THIS profit-producing attachment will increase the capacity of your job presses for larger work, and improve the quality of all job work generally. It overcomes the streaking, and does away with double rolling of heavy forms.

The Doyle-Allen *Ink Distributor* is the only distributor for job presses on which the vibrating roller is *positively* driven by gears in combination with a rack at side of press. The experience of practical printers, who are now using it, proves that it not only saves time and material, but also produces cleaner and better results on all work. Send for samples of work and booklet.

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Press Room Efficiency Appliances
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There are some seven hundred Doyle-Allen *Ink Distributors* in operation in approximately five hundred plants. This shows that a large percentage of our business has been repeat orders, and that there is real merit in this device. Have your job presses equipped with Doyle-Allen *Ink Distributors* if you want them to produce better and more profitable work.

SINCE 1837 QUALITY FIRST

Paper Trimming Knives



Prices for Printing

are so low that if the printer expects to make a cent he must economize, and there is one big way to do this; not by buying cheap knives, but buy those that will last longer. We will guarantee that WHITE knives will.

Ask Our Agents or Write Us. NOW.

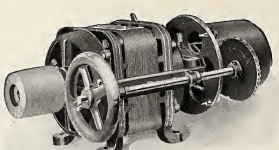
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We have a new KIMBLE

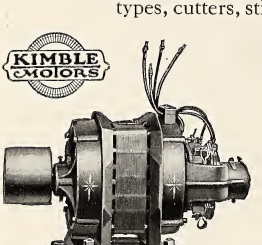
Adjustable Speed, Alternating Current

MOTOR



(SEND FOR DESCRIPTIVE CIRCULAR)

designed for taking care of varying loads—for use on your linotypes, cutters, stitchers, folders and other printing office machinery.



At the same time don't forget our **KIMBLE**

Variable Speed, Alternating Current

PRINTING PRESS MOTORS

for cylinders and jobbers. Motors that give such easy and accurate speed-control that spoilage is decreased and output increased.

It will pay you to "Kimbleize" your shop this summer, in preparation for the rush of business that now seems certain this fall and winter.

Let us figure on your needs—whether for a whole shop equipment or only one machine.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave., CHICAGO, ILL.

Try This Idea On Your Trade

No. 6¾ Regular Envelope



No. 6 Return Envelope

NOTICE cut of motor (or any other product) run *in a tint* on the address space of the regular envelope, and repeated in the same place on the return envelope, except with the manufacturer's name printed over it in the darker color. Neat, mighty attractive and a two-color run for you instead of the usual one-color idealess envelopes generally used.

Suggest the same idea to your likely customers and you'll find they'll like it. You've got cuts of theirs on hand. Just proof or paste up a dummy and show them the extra advertising attractiveness it gives to their correspondence. You'll pick up an order.

Print in the flat, before making up. See "Service Book" for running both sizes as one job, or write to us for special suggestions on how to make the right money out of this.

Come on! Join the *progressive* printers to-day.

This "W," notched under flap, marks envelopes of our manufacture

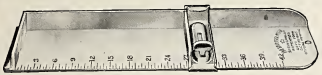


Western States Envelope Co.

Independent Manufacturers of *Dept. N, Milwaukee*

Guaranteed "Sure Stick" Envelopes for Printers & Lithographers

"WE PROTECT THE TRADE"



Use the Star Stick

The Star Stick feels easy to the hand, and is light in weight.

The Star Stick is quickly adjusted, always gives accurate measure, and can not be sprung by tight spacing.

The Star Stick has more capacity than others, saves time, and will pay its own cost several times each year.

The Star Stick means better composition, more efficient results, joy to everybody.

Use the Star Stick

ON SALE BY SUPPLY HOUSES GENERALLY

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SPRINGFIELD, OHIO, U. S. A.

INDIAN BRAND GUMMED PAPERS

FOR LABELS, POSTER STAMPS & STICKERS

LIES FLAT IS VERY EASY TO PRINT

COLOR WORK is a part of every Poster Stamp job—so is a gummed surface. Printers avoid the troubles connected with the latter, and secure the best results in the former, by the use of Indian Brand No-Curl Gummed Paper. Made for the purpose, from the finest imported esparto stock, Indian Brand carries a smooth printing surface—a necessity to the success of color printing. A special process of manipulation after gumming takes the curl out of Indian Brand. Perfect packaging makes it proof against moisture in transit.

Large Sample Test Sheets Sent to Any Printer.

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Nashua Gummed and Coated Paper Company

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There's a nation-wide market for

Brown's Linen Ledger Paper

—the paper that defies time—the paper that never weakens or yellows from age or exposure.

Unsurpassed for printing, ruling, writing and erasing qualities.

Brown's is the universal standard. Specify its use for particular purposes.

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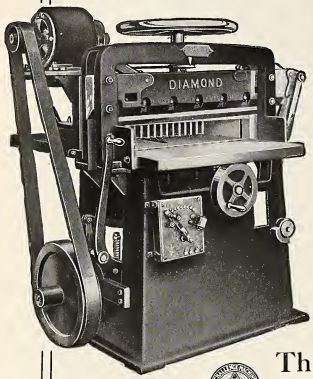
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Est. 1850 ADAMS, MASS., U. S. A.

FACSIMILE OF WATER-MARK

L.L.BROWN LINEN PAPER CO. LEDGER

Reduce Costs by Increasing Output



Diamond Power Cutter with Motor

EVERY printer is trying to secure a greater ratio of profit to cost. The one sure way to reduce cost is to buy machinery that will increase output. In this connection, the

Diamond Power Paper Cutter

is accomplishing wonderful results. It has a speed of twenty-four cuts per minute. It has every modern convenience to enable the operator to quickly and accurately gauge stock. It has reserve power which you can depend upon to meet the most severe requirements. It is the latest power cutter designed by any builder, and, in its construction and equipment, it represents the ripe experience of a third of a century applied to the needs of the present time.

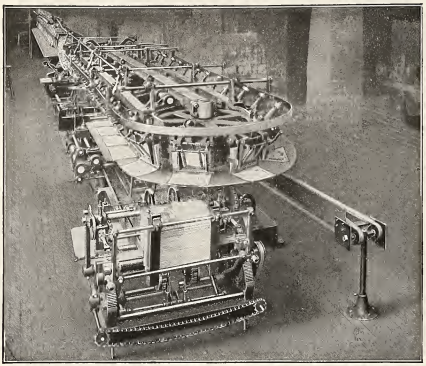
The Diamond is the cutter with the worm-gear drive, latest improved friction clutch with Hyatt roller bearing, patented quadruple geared back gauge, etc.

[*Sold and guaranteed by typefounders and dealers in all principal cities. Write for catalog.*]

The Challenge Machinery Company

Grand Haven, Mich., U. S. A.

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Gatherer

Gatherer-Stitcher

Gatherer-Stitcher-Coverer

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Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

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A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

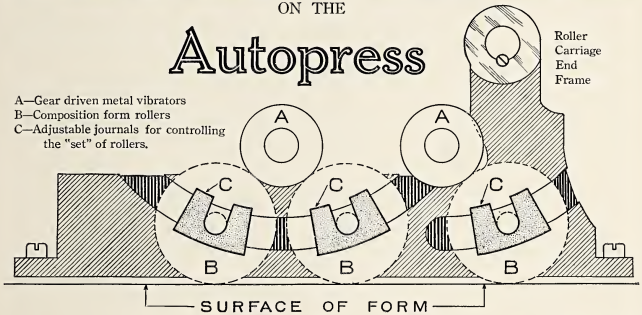
GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

PERFECT INKING

ON THE

Autopress



CERTAIN fundamental conditions are imperative in order to secure perfect inking of type and cuts.

First—Rollers must be driven at correct surface speed. When rollers derive their motion from the form, the rollers are often cut or torn and type and cuts tend to fill up especially on the edges of the form.

Second—The pressure of the rollers on the form must be just right. As rollers are very susceptible to atmospheric changes, these results can be secured only on presses so designed that the rollers can be set so as to rest on the form with the right pressure, regardless of fluctuations in their diameter.

Third—The rollers must present an evenly inked surface to every portion of the form. If there are no rider rollers on the form rollers they will present only a partially inked surface to the form after their first complete revolution.

THE AUTOPRESS has ALL of these features of perfect inking.

Above we show a view of one end of the Autopress Roller Carriage.

Each roller is driven by surface contact with vibrators A A. These are driven by accurate gears deriving their movement from the motion of the bed itself. These vibrators have not only a revolving but also a lateral motion,

There can be no drag of the rollers on any part of the form.

Each of the roller journals CCC is mounted in a slot of correct geometrical curve, permitting of quickly and easily giving exactly the roller pressure required and with sufficient latitude to provide for a variation of one-eighth of an inch in diameter of the rollers.

The vibrators of course renew the inking surface of the rollers at each revolution.

Write us for descriptive literature giving other interesting features.

AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

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CHICAGO	SAN FRANCISCO	PHILADELPHIA	RICHMOND, VA.
431 S. Dearborn St.	Phelan Building	1011 Chestnut St.	16 N. 14th St.

The True State of Affairs

Newspaper reports on the color situation are apt to confuse the printer. In so far as we ink makers, who are constantly in touch with market conditions, can see, reds are getting more scarce as time goes on. There seems to be no limit to the high prices we have to pay for them. Bronze and milori blues are fairly plentiful —fairly high in price. Aniline blues are high and scarce. Most of the dyes reported as being received from foreign ports are for textile dyeing, and not adapted for the ink maker's needs at all. The average ink maker is resourceful. The printer will be best served by a little extra confidence in his ink man at the present time.

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PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

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Established in England 1811

WAVERLY PARK, N. J.

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For General Jobwork

Model 27-A



№ 12345

Facsimile Impression
Size 1⅛ x ⅛ inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456

One hour and a half nearer meeting your electrotype demands

THIS is made possible by the new patented process we have recently installed in our plant for making the shell.

By this new process we are enabled to deliver a finished electrotype one hour and thirty minutes quicker than any one else, and this extra hour and thirty minutes, added to our already quick service, makes us your logical electrotyper.

Remember that quality and price are the same as before—they can not be beaten.

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Electrotypes, Nickeltypes and Stereotypes

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Telephone, Harrison 7185

The Miller Saw-Trimmer

Put the best printer in your plant on this machine, and he will show you that it pays bigger dividends than any machine of its size, price or weight.



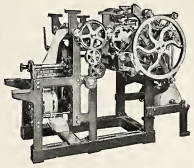
Miller Saw-Trimmer with Router and Jig-Saw Attachment.

Nine cut forms out of ten that go to press in your plant carry from $1.00 to $5.00 worth of hidden profits—just for lack of a Miller Saw equipment.

Shipped on 30 days' trial. Try it out in August—you'll need it in September.

Miller Saw-Trimmer Company

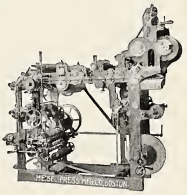
Point Building, Pittsburgh, Pa.



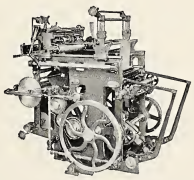
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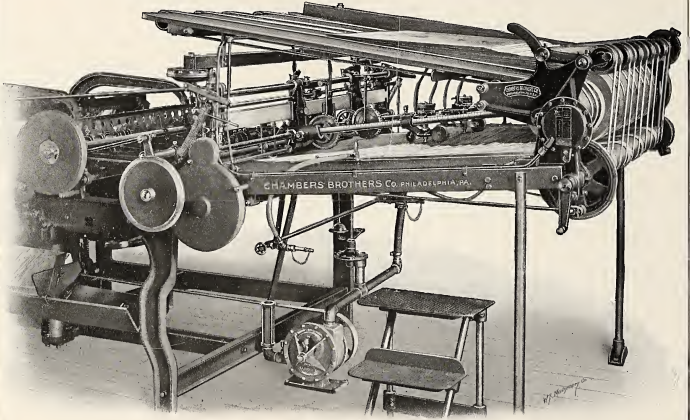
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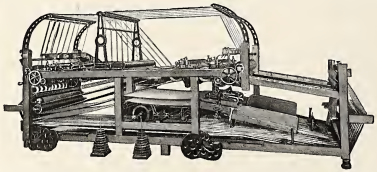
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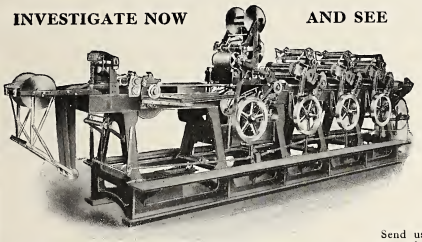
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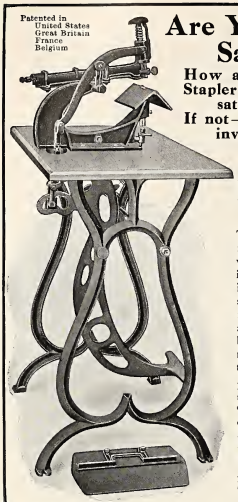
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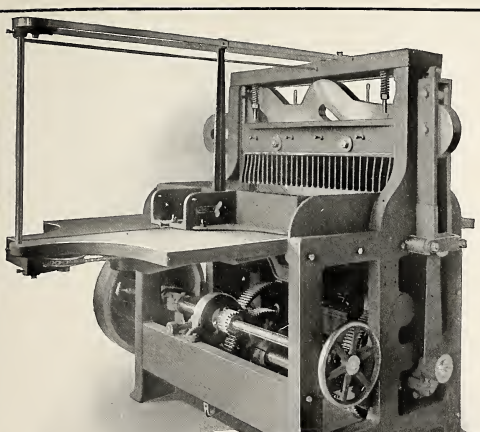


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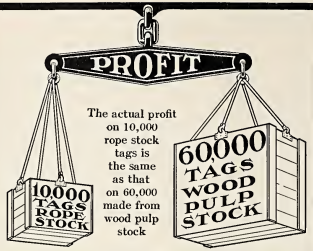
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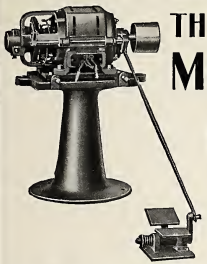
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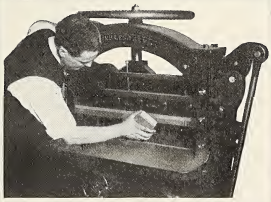
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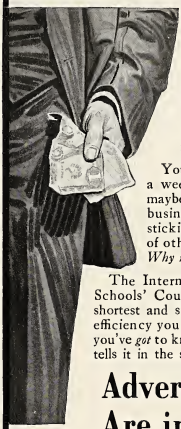


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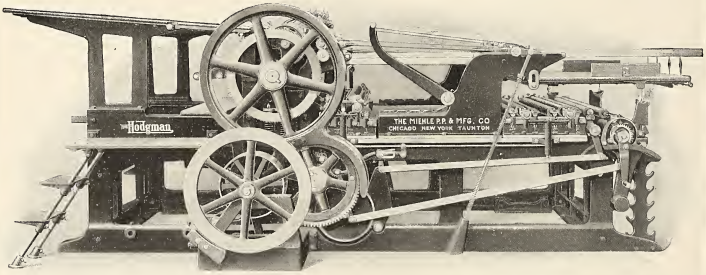
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Vol. 55 AUGUST, 1915 No. 5

Efficiency in the Small Shop

By HARRY HILLMAN

EFFICIENCY has many angles, all of which must be taken into consideration before the height of that most desirable accomplishment is attained. Both the mental and the physical sides must of necessity be submitted to careful scrutiny. The worker, in order to conserve his energy, and also to make himself of greater value to his employer, must train his mind to concentrate upon the work in hand, his eye to take in all details as quickly as possible, and his hands and body to do the work with the least effort and waste of motion. The employer must likewise train mind and body to secure personal efficiency, and must also provide for his employees the necessary material and equipment to enable them to do their work with the least amount of waste effort.

In the printing business to-day, as much if not more than in any other industry, efficiency to its fullest extent must be maintained in order to insure success. Not only in the large plant does this apply, but also in the small plant — and to every bit as great a degree. There has been, and is, too great a tendency on the part of owners of small shops to feel that efficiency is all right for the big fellow, but that it is not necessary for the little fellow to spend time and money studying ways and means and supplying devices and equipment to eliminate the waste effort in his plant. He generally figures that there is no such thing as waste effort in his establishment. No greater mistake can be made.

Then, too, the item of expense for cabinets and labor-saving devices looms up to a considerable degree before the small-shop proprietor. However, there are many ways in which this expense can be overcome, or at least kept at the minimum, through a little extra effort and planning.

It was the writer's privilege some time ago to listen to an address by Mr. C. A. Burner, editor and proprietor of "The Normalite," of Normal, Illinois, on the subject used for this article. Mr. Burner described plans he had put into effect for increasing the efficiency of his office. A short time ago the writer paid a visit to the plant in question, and was permitted to see for himself the effective results produced, and it is with the hope that others may derive benefit that this account of what one man has accomplished is given.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 4, 1879.

While it might not be advisable for the owner of a large plant — or of a small plant in a large city, for that matter — to adopt methods such as those described herein, they will prove greatly to the advantage of the "little fellow," who makes up the great majority of the industry. In a large city there are many opportunities for spending time to greater value in seeking new business, and it will prove a more profitable investment to secure the equipment offered by the various supply houses rather than devote time to making what will undoubtedly be considered by some as makeshifts; but for those in small towns, with somewhat limited fields for new business, spare time, of which there is more or less, can be utilized with profit. Then, too, opportunities frequently arise for the small printer in the small town to have some piece of work, which might be too complicated for him to attempt himself, done in exchange for an advertisement in his paper or for some other item of printing.

First impressions, it is said, are lasting, and the first impression the writer received as he stood in front of the building devoted to the publishing of "The Normalite" will remain for some time at least — that it must be a pleasant place in which to spend one's working hours. While the building in no way differs from the general run of country printing-offices — that is, where built for and owned by the plant — except, perhaps, in the choice of a location, which is off the main street and so situated as to allow of plenty of light on all sides, one can not help but feel that it is different. There is an abundance of windows, arranged in groups with reference to the material, stands or machines placed near them, and each provided with a shade and a full-length screen. Shrubbery and Boston ivy have been planted around the building, which, while not as yet at full growth, greatly enhance its appearance and in time will make it a place of beauty.

On entering the front door one is impressed with the neat and systematic arrangement of the office. The front part of the building has been divided, one-half being used for the office, the other half being rented for an insurance and real-estate office, thereby not only bringing an extra revenue from the rent, but also attracting customers who might not otherwise call for printing.

It is not our intention to claim that the plant is elaborate, either in its building or its equipment; neither is it any better than found in many country towns, but everything is so arranged and harmonized that the general effect is quite pleasing — to quote Mr. Burner, it is "a shop that is different from what it was before the work was begun."

Entering the plant from the office, the general view is in decided contrast to that of the majority of country plants. The room is 25 by 45 feet in size, the walls being painted a light tan and the ceiling yellow, while the floor is covered with linoleum of a light-stone color. The entire color-scheme blends well and reflects the light to the best advantage. On the walls of both the office and workroom hang pictures of famous editors and printers, a large portrait of Franklin occupying a prominent place, a source of inspiration to the workers — something all too frequently overlooked in the general scheme of laying out printing-plants.

Extending across the entire front part of the workroom is a wide alley devoted to the hand-set section. Each side of this alley is lined with cabinets. All of the type is in cabinets with the exception of thirty cases of body type held for emergencies. These are in a standing rack which has closed sides and back and is stained to match the other furniture. All cabinets and the majority of the other furniture are finished in weathered oak. Each case has a label showing the style and size of type, while the cases in the standing rack are numbered to correspond to the numbers on the slides of the rack. By this method no time is lost in getting and returning cases. The slogan of the shop is "a place for everything and the place known to every workman."

Having heard of the special equipment made for this office, we were particularly interested in seeing it. While these devices have been made by local workmen, they are finished to match the furniture furnished by the regular supply houses. The first thing shown us was the plan used for storing sorts, such as extra quads, spaces, figures, etc., which in most country plants are usually kept in cigar boxes. Four shelves are arranged so that they fit a space over the cut-cabinet. Tin cans, such as are used for certain brands of cigars, have been provided with labels stating the kind of material. The label also bears a number, which designates the location on the shelf, and this direct appeal, "Return to shelf when not in use." This sort-rack is very inexpensive and yet is serviceable and neat in appearance. Mr. Burner explained that he had held every position in a country office from devil to boss, and that while employed as the former he had taken a solemn vow that if he ever got to be boss he would change the equipment so that the devil would not have to spend his spare time picking up pi caused by cigar boxes going to pieces.

Our attention was next directed to the border-cabinet. Before describing it let us mention the piece of furniture on which it stood. After placing one cabinet in position, a small space, twenty-four inches in width, remained. A discarded case-rack was cut down to fit this space. The twelve slides are provided with letter-boards on which standing jobs are placed. When a form is placed on a letter-board a proof of the job bearing the number of the slide on which the form may be found is hung on a convenient hook. If it is necessary to look for a form the workman consults these proofs, saving the time that would be lost in hunting over the various standing jobs. Duplicate proofs are kept in the office in an ordinary bill file, and when a run from a standing form is ordered the location of the form is indicated on the job envelope. Time is considered as a salable commodity, and its squandering is guarded against as carefully as is the bank-account. On the lower-case brackets of this shortened rack is provided a working-bank which will accommodate a large-sized job-galley. This may be removed, giving access to a shelf on which extra leads and slugs are kept. Where the upper-case would rest a shelf has been placed which rises about a foot above the top edge of the working-bank. On this shelf stands the border-cabinet, which is also a specially built piece of furniture. It is one that any printer may provide at small expense. A cabinet has been made to hold twenty-four leader-boxes in two tiers. The construction is quite simple. Sheet-iron shelves, the width and length of leader-boxes furnished by the typefounders, have been fastened to upright pieces of lumber, which form the sides and center partition of the cabinet, thus forming pigeon-holes into which the leader-boxes are placed. Each box has a label holder and a pull. In these boxes are kept the metal borders and leaders, and any box may be taken out without disturbing the others.

On every hand we were impressed with the care that has been taken to prevent the losses of time which rob many a proprietor of his proper profits. The material is placed at the finger-ends of the workman, and in as convenient shape as possible.

On the opposite side of the job-alley are four cabinets. The one next the window is provided with a pair of case-brackets where cases may be placed when long takes are to be set. The second cabinet is provided with a Bettis working-bank, while on the upper brackets are two blank cases containing eight quarter rule-cases, thus placing every piece of rule within reach of the compositor. This same material formerly occupied six full-sized cases scattered all over the office. Many country printers have not yet learned the saving effected by using quarter rule-cases. The third cabinet has the lead and slug cases on its brackets.

In the north end of the alley stands a piece of furniture that resembles the turtle used in daily newspaper offices. For want of a better name it has been styled a "rolling stone that gathers moss." It is a job-stone on casters, and may be moved to any point in the alley where a stone is needed. On large advertisements and bills requiring stonework many steps are saved by moving the form to the type instead of the type to a distant stone, as is usually done in country offices. This piece of furniture was made from the two-thirds end of a discarded case-rack. The top is provided with a light-weight stone. The sides and back are paneled, stained and varnished to match the other furniture. On the slides beneath are blank cases for the storage of standing matter. These furnish sufficient weight to hold this piece of movable furniture in position when in use.

At the south side of the job alley, and in line with the cabinets, is the newspaper stone. Over the stone is a hanging make-up bank which holds all of the accessories used in the imposition of newspaper forms, such as leads, slugs, cut-off rules, etc. This bank consists of an inverted trough, each side being fitted with compartments for the material. On the under side of the trough are electric lights which focus their light directly on the forms. Many steps are saved in the making up of newspaper forms, and, besides, the forms are kept free from the material that is so often seen strewn over them while being imposed.

Every piece of the equipment — not only the linotype, presses and cutter, but also the cabinets — is provided with a khaki cover and is kept covered when not in use, and the saving of time has been considered even in the handling of these covers. The cabinet covers are on spring curtain-rollers which are fastened to supports at the backs of the cabinets above the cases, permitting of the raising or lowering of the covers without loss of time, and keeping them always at hand when wanted. Foolishness, some may remark; but not so when it is considered that the time required for dusting can be used to better advantage on other work, and also that a collection of dust helps to shorten the life of machinery.

As to the handling of galleys, the Savage system has been modified to meet the requirements of the office. Galley-cabinets are used exclusively, and are placed so as to eliminate all unnecessary steps. Within convenient reach of the linotype is the galley dump, which was made out of a discarded case-rack. The top of this galley dump is flat, while below are shelves where the galleys are placed while awaiting proving. As soon as the proof is taken the galley is placed in a numbered cabinet and the proof given the number of the slide on which the galley has been placed. The proof-press and ink-stone are located adjacent to this cabinet, and not scattered in different places over the shop as is so often the case.

When the galley is corrected a revise is taken and the galley placed in a cabinet beneath the stone where, later, the type will be used. The revised proof also is numbered to correspond with the slide on which the galley is placed. Under this system every galley in the shop — and there are at times more than one hundred filled with type — is in a known place, and any workman can get any galley without loss of time.

Two of the imposing-tables were somewhat of a revelation and demonstrated what ingenuity can do toward utilizing discarded material. Both of these tables have iron tops — the bed and platen of a worn-out Washington proof-press — with galley-cabinets built in beneath.

Just back of the hand-composing section, and at the north side of the room, stands the linotype. This does not stand at right angles with the wall, but is so placed that the light from the window strikes the copy and keyboard from the left side of the operator,

and that individual is not in his own light. The floor around the machine is covered with zinc, which is turned up around the feet instead of being slipped under them — another time-saver, as it prevents the shavings packing under the machine and makes the cleaning of the floor an easier and quicker task.

On the mould side of the machine stands a work-bench for the machine-man. Here, again, an old case-rack has been used. The office at one time had case-racks, but when cabinets were put in, all of the discarded racks were used in the building of special equipment. Mr. Burner claims that no office can afford to use case-racks for storing of type, as twice the space is required as when cabinets are used, making it necessary for the workmen to squander time in getting at the type.

The work-bench for the machine-man is provided with a set of drawers in which are kept the repairs, liners, matrices and tools. Ejector-blades are kept in a partitioned case on the side of the bench. We could not refrain from smiling at the way in which the output of the machine has been increased by placing everything needed by the operator within easy reach.

Just back of the composing-room is the pressroom. This is one step lower than the rest of the room and has a concrete floor. On the south side stands the cylinder press, the delivery-board extending over the floor of the composing section. Directly in front of the press is a large table for laying out the printed sheets, interlocking drying-racks being used.

On the north side of the room are the two job-presses. Between them stands the job-press cabinet, another specially built piece of furniture. The top of this cabinet is of plate glass for mixing ink. Just below is a drawer for job-inks. Below this are five shelves for draw-sheets and pressboards cut the right sizes for the two presses. The lower half of the cabinet is divided into two closed compartments, one for clean rags and the other for rollers. The cabinet has casters at the back but not in front. This plan permits of its being moved when necessary and yet prevents it from jarring or being pushed into the presses while they are in motion.

Just back of the job-presses is the job-stone, under which are letter-boards and chase-racks. On every hand correlated material is brought close together, thus eliminating unproductive steps.

In one corner of the pressroom is a strong work-bench provided with a good set of tools for both wood and iron work. Seldom is it necessary to go outside the shop to make repairs.

Back of the pressroom is the stockroom and bindery, which is equipped with cabinets and tables so arranged that the stock is handled with as little work and waste as possible.

Between the stockroom and the pressroom is a passage leading to an outside door, the employees' entrance, on the north side of the building. Along this passage are closed lockers for the employees' wraps. On the south side of the building and opening out on the alley are double doors where freight is unloaded directly into the stockroom.

Mr. Burner has done a great deal of the work of providing the special devices for his shop, and the present arrangement represents the outcome of much planning and arranging. His start on the efficiency work was the result of a serious illness which kept him in the hospital for some time, and for quite a while after he was released from the hospital he was unable to work. While sitting in a chair in the shop he became aware of the unnecessary steps his workers were forced to take in going from one place to another for material, and decided to eliminate as many of the waste steps as possible as soon as he was able. "Two years ago," said Mr. Burner, "I had the worst arranged shop in the State." To-day he modestly claims to have a shop that is

different. He also states that while it required considerable time the results are now being realized in a larger output with a shorter working day and the same pay-roll.

In a recent letter to the writer Mr. Burner said, "country printers should study efficiency — it is their easiest road to greater profits. I may be wrong, but I believe more country publishers lose their profits in poor arrangement than in any other way. I have experienced such a change from Saturday night with the help half paid to Saturday night with the boss on the full pay-roll, I can not help wishing my brother publishers could experience it also."

What has been accomplished in this one shop can be done by the proprietor of any country shop without a great financial outlay, and the results will certainly justify whatever time and money are required.

Varying Styles and Proofreading

No. II.—By F. HORACE TEALL

IN a former article with this title, begun with the intention of a general review of the whole subject, practically nothing was said of any phase of it except punctuation, and even that was inadequately considered. So much is necessary for any sort of satisfaction that it is simply impossible to say it in few words. And punctuation is worthy of serious attention, especially as it is intrinsically very simple when properly understood, and more especially because it is generally improperly misunderstood or woefully neglected.

One serious obstacle in the way of proper understanding is neglect of definitive classifying clarity, as shown in a magazine article that professed to treat of punctuation only, but actually dealt mainly with the subject of capitalizing. Punctuation is absolutely nothing but pointing, the use (and also the non-use) of points to separate sentences and parts of sentences. The word is confined in these writings to the pointing of language by the use of commas, semicolons, colons, periods, interrogation-marks, and exclamation-marks. Even the use of hyphens and reference-marks is excluded. But this and some other restrictions are not made as attempts to dictate to any one except the writer himself. Circumstances often justify a certain amount of liberty or even license, but not in such writing as this. Even hair-splitting is not only justifiable, but highly appropriate, in its proper place (for instance, in making definitions), although generally objectionable.

Some people even profess to believe that punctuation is not only unimportant, but supererogatory. A press notice of a book on the subject asserted that English writing is now mainly done in a style so clear in the mere wording that points are not at all necessary. Any one with an obsession like that will probably never be benefited by anything that can be said, and such non-thinkers are not considered here beyond the mere mention of the fact of their existence. It is impossible to write so clearly in any language as to be able to dispense altogether with pointing. So many scholars have averred that punctuation is very important as to make it unnecessary to name any of them; the opinion is practically universal, even among those (and they are legion) who will not learn to be systematic.

An apparently irremovable stumbling-block in the way of some earnest students is the fact that those who are really systematic are not agreed upon any one complete system. Scholarly men, even those who would agree on all points of principle, differ in practice so noticeably that men of less scholarly mentality can perceive only the disagreement in form, and are at a loss to account for it. There is a continual demand for information as to which of two ways is right, which is not satisfied without positive decision that one is right and the other wrong, in cases where nobody can make such a decision truthfully. And this is a universal condition, not peculiar to the matter in hand. It is a condition, not a theory, that must be dealt with as occasion arises. Evidently, the proofreader must often accept decisions by authors and editors that differ radically from his own choice, and even when he knows, as he may in some cases, that the decision involves absolute error.

An example of this has just occurred in the writer's daily work as proofreader. In reading a large index he found an entry "caraboa," and unhesitatingly corrected it to "carabao" on a proof which was sent to the author, who canceled the correction, stetting "caraboa." The proofreader had learned that it does not pay to fight too strenuously even for the right, so the error remained, notwithstanding the absolute fact that there is no such thing as a caraboa. Of course this is not an instance of varying style, but it is an instance showing perverse ignorance of a not uncommon sort where the only possible procedure was to grin and bear it. Do thou likewise when thou must, but not if there is any way out.

Very much of the bad punctuation in current print arises from the grossly increased demand that proofreaders shall not make avoidable work in correcting. Commercially such demand is not only justifiable, but economically inevitable. It is not a new demand, but is much more strictly enforced than formerly. It has a very unfortunate effect with regard to the literary quality of much of our print, since it restricts the literary responsibility to those to whom it unquestionably belongs, the authors and editors, many of whom still affect to believe that petty details may safely be left to proofreaders. Literary critics, when they notice bad punctuation and find fault with it, as they do occasionally, always attribute the trouble to poor proofreading, though it could be proved very easily that most of it arises through proofreading the most efficient possible from the employing printer's point of view. The evil can be overcome only by the making of better copy, either in the original writing or through careful editing, and the best way would be to attend to all the details in course of writing, as indicated for punctuation by the following, from Scott and Denny's "Elementary English Composition," by two university professors of rhetoric:

"The chief use of the marks of punctuation is to help the reader to see at a glance what words belong together and what words are to be kept apart. As his eye passes rapidly across the page, these marks interpose when it is necessary to prevent him from making wrong groupings of words. Thus, so far as they are needed, they help to point out grammatical structure. They should be inserted while the sentences are being written, for then the writer best perceives the relations of the word-groups which he is putting together. He is thinking of his reader, and can see where the reader will need the help of these marks. What is equally important, he can see where the reader will not need their help. To use too many of these marks, especially too many commas, is worse than to use too few. The reader should not be interrupted unnecessarily."

This quotation expresses clearly a doctrine always held by the present writer, which he is glad to present as found in an elementary text-book, but which he does not remem-

ber as expressed with equal clearness in any other book. It is that of careful and even meticulous attention to punctuation in the act of writing. It can not be urged too strongly that the necessary points should be held to be integral factors in original production, only slightly less important than the written words. In fact, the greatest hindrance known to his own facility in composition is the fact that he will not write a sentence without every point it should have, of course according to his own perception of the need.

A detailed review of differences not only allowable, but between which no absolute choice as right or wrong can be made, is to follow in later papers. Here we must be content to note one matter of difficulty in the printing-office. In a large establishment, probably similar to others in such matters, orders are made out for each book, one item in which is punctuation, most frequently "follow copy." One such recent order for a large work was "punctuation, regular." Who knows whether it should be regular as determined by some one person or according to some other? As a matter of fact, the actual occurrence was that the operators followed the copy, which was sadly irregular, and the proofreader did not dare to make it really correct, except in a few indisputable particulars, and even there he could only indicate corrections for the customer's decision as to whether he would pay for them. Such an order is not fair to proofreaders under present conditions, because it leaves them without any fixed line of practice. If one should make any sort of regularity by marking the proofs he would be accused of editing, which is strongly objected to.

Some Styles of Typography That Have Been Discarded—And Why

By GILBERT P. FARRAR

I HAVE been asked quite often to say something about "where styles of typography came from and what they will be next."

What they will be next is a large question. Where they came from should at least be interesting. Volumes have been written on this past history. Let's try to pick some of this history and leave the rest.

The first printers had one style of type only. They used this on everything they printed. But during the first days of printing, everything meant chiefly Bibles and church-books.

Didot, Jenson, Caslon, Morris, De Vinne, and all the immortal printers had their own individual type-faces which were used on nearly all of their work.

It is also interesting to know that most of the immortal printers were book-printers. The job-printer, job-compositor, and advertisement-compositor are practically recent institutions.

Until the advent of the typesetting machine a printer on the case setting type was known either as a "job-man" or a "book-man."

Of course in setting books there was nothing to do but set the type so that it was plain and readable, but when a printer became a "job-man" he was supposed to be able to get up "something different" — something fancy.

What was the result of this freedom of choice together with a lack of precedent?

Chaos! And chaos of such a brand that made the art of printing the laughing-stock of all the other arts. William Morris declared, near the close of the nineteenth century, that no good printing had been done since 1550. His work lives to prove that he knew good printing and did a great deal of it.

Edmond G. Gress, in "The Art and Practice of Typography," says "about the time of the Civil War . . . . the job-printer, influenced by the typefounder, took a liking to fancy typography, for the production of which there were shaded, outlined, rimmed and ornamental letters."

Added to the fancy style of type in those days were the fancy handling of rules and the use of fancy — and meaningless — borders and ornaments.

Never shall I forget my first days in the printing-office where I started to learn my trade.



Fig. 1.

Every one spoke in whispers of the wonderful job-compositor who was the star man in this print-shop. I was told that I was a fortunate human to be able to work near such a star in the printing world.

One day this star became quite friendly and he showed me some samples of his work. Among them was a card which is reproduced as Fig. 1. I wish you could see the original. It is in five colors and gold!

Somewhere back in the eighties it took first prize at a printing exhibit. My friend and first tutor swelled his chest as he showed me this prize winner.

Then I began to watch this master at his work.

Besides many hundreds of sizes of type-faces — no two of which were alike in style — he had a large case of fancy ornaments, another case of fancy borders, a case of rules of all sizes and thicknesses, a pair of pliers, a pot of glue, and a cigar box of plaster of paris.

This man would spend hours arranging an "artistic" design, then he would cut dozens of pieces of rules and glue them in place. After he had glued as much of the design as possible he would put strips of metal all around the job and fill the holes with plaster of paris.

Some of the "creations" of this man were really wonderful. Some of the curves and angles that he made from rules were unbelievable. He would spend hours and days on one job. He could put in two days on a job that would be handled by an average compositor to-day in two hours.



Fig. 2.

This style — if it can be called one — did not die because it was primarily very expensive, but rather because of the fact that there was no uniformity to the finished product.

There were many different angles, many different kinds and characters of type-faces, and, oftentimes, on jobwork, many different colors.

Advertisement composition has, until recently, suffered along in the same boat with job composition. An advertisement-compositor was supposed to be a good job-compositor, and vice versa.

Note that the Marlin advertisement (Fig. 2) has seven different styles of type in what is originally a quarter-page magazine advertisement. This advertisement appeared during the year 1896.

Compare this with Fig. 3 and you will not need to ask why the style of advertisement composition has changed. There is only one family of type used in Fig. 3. It is all Cheltenham of one kind or another — but all related, harmonious. Of course the name line and the signature line are hand drawn, and this also makes for distinction.

You will note from Figs. 2 and 3 that the manner of writing advertisements has changed during the last eighteen years as well as the style of display. One hangs on the other.

And right here I want to say that it is the advertising man who has made our advertising pages good to look at. He has built a selling advertisement and then he demands that his copy be set in a style of type that is attractive and harmonious.

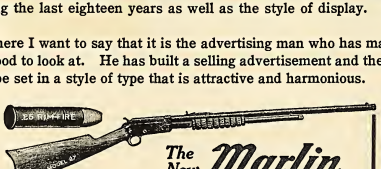


Fig. 3.

Some one has said that "science seeks to simplify." The advertising man is a scientist. His message is the thing. A little "millinery" may be allowed, but simplicity, symmetry, strength and beauty are the first considerations.

The advertising man says "use nothing without a purpose — a good purpose, a purpose to sell directly or indirectly."

Between 1890 and 1900 there were scores of borders similar to that shown as Fig. 2.

Why don't we see them to-day? Because they don't mean anything. They serve to confuse rather than convince or convey.

There is another thing that you do not see very much of in modern advertising. That is gothic — or square-type. It was once supposed that gothic type was bolder than the boldest bold type.

As a matter of fact, gothic type is hard to read because it is not natural. And most printers have only the gothic faces that do not have any lower-case letters. All capitals make gothic even harder to read.



Fig. 4.

I once worked in a print-shop where nearly half the type in the place was gothic of some kind or style. And the place had the reputation for setting the best advertisements in town.

The Cluett advertisement (Fig. 4) is twenty-seven years old, having appeared in 1888.

It has been a long journey from this advertisement to the present advertisements of Cluett, Peabody & Co., and perhaps some new advertisers will be benefited by the comparison.

Quite often some one will say, "How many type-faces should a man be familiar with?" This is a relic of a dead age. I always answer such questions by saying, "You should try to see how many you can forget."

The first advertisement ever published in America was set in plain type of one style.

A few faces of type, well chosen, are all that any printer or advertising man need know. Great artists need but few tools.

Simplicity is a universal virtue.

Fancy type-faces, grotesque borders, and twisted rules were not discarded because they were worn out from a mechanical standpoint.

When placed alongside our present-day advertisements that use one face, or two harmonious faces of type, we find that the old advertisements with all their unrelated elements are sadly lacking. They have no dignity, no power of connection, and no trace of beauty.

It is said that events move in circles. If this is the case with type-faces then I have a parting message for the man who is always trying to get something different: "Watch your step. Don't be too different. Don't have too many unrelated elements in your advertisement."

The first printer could not afford to buy more than one style of type as it was made by hand in those days. Modern advertisers can not afford to use more than one or two styles of type because they are dealing with the same human nature that pronounced some of the books printed by the first printers as immortal. Human nature changes but little in the main.

Office Clerk Problems—Relations with the Salesman

By CHARLES FRIED

WE all welcome ideas and suggestions when they are offered in a tactful and coöperative spirit and not with an air of superior intelligence and authority, for coöperation is the keynote of business success to-day — coöperation between each and every employee from the position of office boy to the position of head of department — and without it an otherwise smooth-running and machine-like system results in a system of perpetual disagreements and quarrels.

The two personages in the printing-office to whom the idea of coöperation is of paramount importance are the salesman and the office clerk. Their work, as will readily be seen, is so closely affiliated that relations between them should be of the most cordial nature. The salesman gets the orders for the printing, and, excepting in special cases where he is requested to look after the different operations, including the final delivery, he generally leaves the matter of the final arrangements and adjustment of the job in the hands of the office clerk, who, through previous training, should be well qualified to handle this end of the work efficiently. The salesman's one desire is to please the customer in every particular, and he realizes that the only way he can do this is by the coöperation of all through whose hands the job passes during the regular routine. Upon the office clerk, as the one who generally is called upon to use his own discretion in various matters after the completion of the job, and especially in cases involving in any way the reputation of the firm, rests the responsibility of meeting the demands of the salesman with special reference to his relations with and treatment of customers.

I recently engaged in conversation with a salesman of a large printing concern, who complained bitterly of the lack of coöperation on the part of clerks in the office toward furthering the mutual feeling he has created between himself and the customer. After going to considerable expense in securing difficult jobs, he declared, he was severely handicapped by the manner in which they were handled upon reaching the office. Promises for delivery were not kept, and concessions made by the salesman as extra inducements for securing the jobs were not properly executed. Customers are peculiarly sensitive to the proprieties of good business on the part of the salesman, and should the latter at any time show a weak spot in his methods, then business with the

particular customer might as well be considered at an end. The majority of salesmen are apprehensive of the dangers of weak business methods, and where this is due to the errors or failings of the office force they must be immediately adjusted.

The office clerk's problems sometimes reach a degree where a suggestion is cordially invited, and, by virtue of his relation with the salesman as outlined, he should always be open to suggestions, and when necessary, to criticism, from the latter. He should look upon it not as a mandate of authority but as advice given in a coöperative spirit to their mutual benefit.

The degree of intimacy and confidence to be exercised by the salesman in his relations with the clerk should be governed entirely by the individual cases involved, and regulated by the nature and qualities of the latter. Many salesmen are quick to realize the benefits to be derived by confiding in the office clerk, while others find it necessary to restrict their relations to generalities only. I happen to know of one printing-office salesman whose relations with the clerk were of such an intimate nature that many matters, which by the average clerk would be considered absolutely confidential, were discussed, because the salesman realized that by frank discussion with the clerk he was not only benefiting the latter by increasing his knowledge of details, and thus preparing him for an emergency, but was also aware of the fact that he was creating a relationship between himself and the clerk which under ordinary circumstances could not help but produce satisfactory results.

There are many salesmen who, for no apparent reason, seldom seek the coöperation of the clerk or offer any encouragement when the latter exercises extreme care in protecting the interests of the salesman in so far as relations with customers are concerned. This, sometimes due to the salesman's sense of his own responsibility and his probable reluctance to granting any liberty to the clerk in relations with customers, greatly handicaps the clerk to the extent of losing his individuality and self-confidence—the two important assets to success in any line. If, however, by mutual agreement it is decided that the salesman adjust all matters with customers, then the natural course for the clerk to pursue is to refer all such matters to him, for he has probably analyzed the peculiar temperament and general traits of the customer and is qualified to adjust matters more efficiently than is the clerk.

Whatever the circumstances, however, it must be borne in mind that the main issue in the office is exercising, to the utmost, earnest coöperation, not alone with the salesman, but, in fact, with all who are in any way connected with the production of work and who have the interests of the firm at heart.

LEVERS AND FULCRUMS

The powers of men do not lie in their physical forces. These are comparatively insignificant. It is their mental forces that make them supreme among created beings. Among themselves, men are unequal physically but more unequal mentally. Yet primary inequality is frequently overcome by some men because they develop the forces they have, both physical and mental, and thus oppose trained powers to greater latent but untrained powers and dominate them. The lever and the fulcrum represent not alone the utilization of physical law but the co-operation of man and man, and as the fulcrums and levers are placed to the best advantage by the management so will the powers of accomplishment of the factory, shop and office be increased.

Value of the Preparation of Copy

By FRANK A. KIDD

DOES preparation of copy pay? Is it a mere craft whim, a nicety to be accepted or discarded as taste may dictate, or does it increase output, perfect the printed page, and put money in the pocket? An investigation of this subject, made by the writer for the Government, covering twenty-six of the principal cities of the country, shows the methods employed in one hundred and seventy-five leading printing establishments. Fewer than one-half of the firms visited handle copy in a time-saving manner, but the successful printer, almost without exception, gives as close attention to the editing of copy as to the rendering of accounts.

Distinct advantages are secured by a proper preparation of copy, the estimated saving in time and elimination of error — a supreme consideration in the product of the press — ranging from ten per cent, the lowest, to fifty per cent. Midway between these extremes, perhaps, lies the result that would come to the average office from intelligent marking of manuscripts for machine operators.

Of the establishments visited twenty-four prepare copy perfectly, indicating every deviation desired in syntax, orthography, capitalization, punctuation, etc.; seventeen give copy partial preparation, requiring compositors and readers to bring the print to the style preferred; fifteen edit copy imperfectly to conform in a measure to an "office style" and mark it "follow"; the others send copy to the compositors or machines without any preparation whatever, readers in many instances being cautioned to mark for style sparingly.

As illustrative of the money-saving resulting from proper editing of printer's copy, the statements of managers of establishments typical of three branches of the publishing business are summarized, the names of the firms, for obvious reasons, not being disclosed.

Scientific and Technical

A highly specialized office in Philadelphia, the principal output being medical books and scientific and technical works:

Copy is prepared perfectly and marked "follow." The practice of close preparation was adopted two years ago. Estimated increased efficiency of operator on prepared copy, twenty-five per cent; decrease of time required on proof corrections, twenty per cent; decrease of time in reading and revising, fifteen per cent; reduction of errors in the printed page, seventy-five per cent. A well-conceived and carefully kept system of cost, waste, spoilage, lost time, etc., shows the operation of each member and unit of the plant. The output per machine (monotype) for two widely separated months was 3,482 and 3,610 ems per hour. The operators working these averages were taught the business within the past two years. This output, the manager says, would be impossible with other than perfectly prepared copy.

Magazines and Trade Journals

A New York firm publishing high-class magazines and well-printed trade journals owned by the company:

Copy is given careful preparation in all particulars, including punctuation. Nothing is left to the conjecture or determination of either operator or proofreader. Badly

written copy is transcribed on a typewriter. "We find it much the better plan to prepare copy precisely as it is required to be printed — cheaper, more satisfactory, greater product, fewer final errors."

A firm printing periodicals of medium grade, such as "Smart Set," etc.:

Preparation of copy is complete on all work as to capitalization, figures, orthography and punctuation. There is a reduction of thirty per cent in proof corrections, a large saving in reading, revising and correcting, and an increased output of 5,000 ems per operator per day.

The well-known De Vinne Company:

Copy given closest possible preparation. A careful estimate of advantages indicates twenty-five per cent increased efficiency, and perfect printing.

General Book Publishers

A denominational concern:

Copy is prepared to the last point and capital. Readers are not permitted to change anything or to make suggestions on proof. An accurate determination of the advantages of this method has not been made, but the product has increased, marks on proof have been greatly reduced, revising time has been minimized, and errors in the printed page have disappeared.

An old, well-established book-publishing house:

A book of instructions is issued to authors offering manuscripts and is closely followed. Each book printed, however, is a rule unto itself as to typographical "style." The expression of authors, if uniform and not violative of the rules of correct expression or the generally accepted canons of the printing art, are followed. Consistency is required of both writer and printer, the rule of the latter taking precedence of the notions of the former. The work of the editorial department is so thorough that a limit of $50 per 500 pages has been made for author's changes and corrections. Only in rare cases does this charge reach that amount. Before thorough preparation was begun the cost of author's corrections often exceeded $200 per 500 pages. Asked if the editorial department was not an expensive feature of the business, the manager replied: "It is; but we have found by experience that it costs less to have the matter right before commencing the mechanical operations than to correct, recorrect, revise and edit it in the proof."

The manager of one establishment, however, was outspoken in opposition to "tinkering with the copy," declaring "printers are paid to set the type in the form desired — and do it. No preparation of copy. Tried editing copy and found no advantage in it — trouble in the proofroom and lost time on the machines; in fact, resulted in considerable loss."

AVENUES OF WASTE

Time and material are strewed along the avenues of waste, but these avenues have closed gates and the accumulating wastes are not seen. Attention is fixed so steadfastly on the avenues of production, of movement, that the idea of "well begun, half done" is not comprehended. Taking the second step before the first step is considered is one of the ways in which the avenues of waste are filled with insidious losses.



Drawn by JOHN T. NOLF, Printer.

INCIDENTS IN THE EXPERIENCE OF A TYPOGRAPHICAL ERROR

EDITORIAL

Timing Oneself.

Because some horses can run faster than other horses, a great deal of money changes hands, and because some men can work faster than others, a good many jobs are sold for less than they are worth. In timing oneself, or in timing the product of an establishment, to-day's experience is necessary for any degree of accuracy. Old-time printer employers will look at a piece of work and declare they could get it up in such-and-such a time. Doubtless they could, in their day, but not now. Some horses can win out on a muddy track, and some of the old-time compositors could win out on a display job against the moderns, but in figuring costs on time, the interest on modern equipment is sometimes lost sight of by the old-timer, whose eyes are focused on the past years and are blurred to the foreground of to-day.

The Price of Engravings.

Sharp changes in conditions give opportunities for the revision of long-endured and unsatisfactory business methods. The photoengraving business has become pot-bound and has remained pot-bound for a good many years. It was innocently fitted in a square-inch pot and has had no chance to grow healthy and prosperous plants commensurate with the abilities of the men engaged in the work or the service rendered by the industry. The pot now appears to be broken by the cannon in Europe. The prices of zinc, copper and chemicals have advanced steadily until the most weak-kneed and most spineless feels that the time for definite action is at hand and the opportunity for a radical reform such as now offers can not be hoped for again. The practical men at camera and bench are enlisting with the employers, and it remains to be seen if their wisdom will direct them to make plans looking to the development of the art and to free it from the ignorant competition which has brought it to an almost impossible condition. The printing trades generally will show a just appreciation of the economics of the trade and of their interresponsibility by a hearty coöperation with the engraving-art industries in the reforms they are now endeavoring to establish. Placing coöperation on the lowest possible plane, it will be most distinctly to the advantage of the allied industries to make it effective as far as lies in their power.

The Printer and the Camera.

Few avocations fit into the printer's vocation more satisfactorily than photography, and very many printers make that fact a source not only of a great deal of pleasure, but also of no inconsiderable profit, both directly and indirectly. The facility with which reproductions can now be made by engraving opens a very wide opportunity to country printers to secure novel and attractive effects. Amateur photography gives a certain verity to illustrations, not because of the occasional crudities in technique or composition, but because of a freshness of selection in subject and angle of view. Printers who have taken advantage of the instruction in the I. T. U. Course have an opportunity to apply the laws of composition which they have studied, and which, although aimed solely for instruction in typography, apply to all art. Whether the student traces forms with his hand or uses the light of the sun and chemistry to make these forms, the principles of light and shade, shape and form apply.

The Uncommunicable.

What Thomas DeQuincey described as the "Burden of the Uncommunicable" serves to keep employers and employees apart in the industrial world, and particularly in the printing trades, with the exception of the newspaper publishers. Committees delegated to conferences arising out of "demands," being special committees for special purposes, have before them the single object of getting the terms and conditions sought for by their organizations. Representations of the economic conditions of the trade, markets, competition, etc., can have little weight with committees which are given the opportunity to show the stuff they are made of by securing the terms their organization has seen fit to propose. Were the burden of the uncommunicable removed, the local organizations of employers and employees and the state and international bodies

in regular and stated conferences would find a plane sufficiently elevated to survey the conditions demanding unity of action in their collective interests.

A Fresh Pair of Eyes.

Get when you can the aid of a fresh pair of eyes. Picking up a can of cleanser from an orderly pile awaiting the packer, an old printer read the label and asked a salesman standing near if the word "Compaund" was intended to stand in the place of a trade-mark. He was assured to the contrary. But there it was, in large black letters, "Cleaning Compaund," printed and pasted on hundreds of cans all ready to ship. The boss was called, the boss called the secretary, the secretary called the stenographer, the stenographer called the office boy, and all called the printer — *down*. A fresh pair of keen old eyes saw the error after all the preoccupied eyes had overlooked it. Not only in letters but in colorwork it is wise to ask the owner of a fresh pair of eyes, "How does that look to you?"

Necessity and Opportunity.

Necessity is the mother of invention and opportunity is the spur of enterprise. The necessity of providing the raw material for colors and dyes is awakening the resourcefulness of invention in America, but enterprise questions if the opportunity will remain open after the war is over and peace declared. The necessity and the immediate opportunity are here, but enterprise asks to have associated with it the aid of the nation against the time that conditions in the world's markets are changed.

Present conditions are described on the authority of Dr. Thomas H. Norton, an agent of the Department of Commerce, who states that the existing stocks of German dyes will be completely exhausted with the month of July. Since March 19 no imports have been received from Germany, even the two cargoes, permission for the removal of which from Holland was given in April by England, have not yet reached this country. A few consignments have come from Switzerland, but the situation is more serious than at any time since German commerce was driven from the seas. Can the United States become self-sufficient in the matter of artificial dyes? That is the question.

The situation in England is possibly as complicated as in this country. In Japan, where there are immense cotton-mills, the lack of coal-tar dyes has been made more serious by the activity of the consumers. Prices in Japan and England have increased many times. In this country the quotations now range from thirty to eighty per cent higher than a year ago. In response to numerous inquiries, the Department of Commerce assigned Dr. Norton to investigate the textile and dye industry. His report shows that the users of artificial dyes in this country are in a desperate position. Not only is the great textile business affected, but the manufacturers of paper, ink, varnish, pigments, leather articles, feather products, etc., are looking for substitutes.

Against the complaints of some of the chemical companies, it is stated that the American dye manufacturers already in the field are developing their plants regardless of the fear of "dumping" or tariff dangers. Dr. Norton tells of eleven plants that are now devoted to dye-producing. The fear is that there will be a collapse of the market. The German manufacturers are known to possess quantities of dyes ready for shipment as soon as shipment becomes possible. What, then, will become of the American dyemen? It is this prospect that has agitated some chemists. Necessity turns activity into odd channels. In addition to the large sums now being spent in equipping artificial-dye plants, Dr. Norton calls attention to the natural-dye production. Natural dyes were once used exclusively, but, being difficult to handle, and rather expensive, they were driven out of the market by the anilin products. There is now a forced resumption of natural-dye consumption. The United States contains practically unlimited quantities of mineral and vegetable bases for natural dyes. The colors may not have so wide a range, but their careful combination insures beautiful results. The natural colors are superior to artificial in many ways. This has been demonstrated by the oriental weavers, the choice products of whose looms are always in demand.

Wanted — An Emergency Man.

Engravers and printers do not hold in their own survey all the elements that enter into the printing problems that confront them from time to time. Superficially considered, an engraving is an engraving, and any pressman who knows his business can print from it. When it comes to color-plates, the same assurance may be applied to quiet any doubts that may arise of a good result being obtained. The confidence that refuses to trace back and ascertain if all the conditions are favorable to obtaining the best results — to know definitely and absolutely that the requisite conditions have been complied with — should have the protection of a heavy insurance policy. The tragical disaster of the Eastland came about because responsibility was so divided that there was no

dominating authority — an authority demanding and examining evidences, appreciating its responsibilities and exacting from subordinates the full tale of their responsibilities.

In the printing and engraving business everything is all right until things happen, and they usually happen at a time when the work is half off the press, and then the question is how to get out of it, by going forward or going back.

The time is ripe for the emergency man, the man who knows plates, platemaking and printing, to examine the conditions and place his O. K. on all important jobs. The emergency man, as an outside man, can bring into a shop an accumulation of experiences that enables him to foretell trouble and apply remedial measures before trouble starts. Such work is being done quietly but effectively at the present time, but it is inevitable that a more general acceptance of the utility and economy of such service will rule in the near future.

In the engraving business, the views of the photographer and the ideas of the etcher and finisher are not always coincident nor are they brought to a collective focus upon the work they do in common. The factory methods which prevail in most engraving plants tend to dissever coöperative effort as a necessary sequence. The individual efforts of superintendents of such plants, and of the individual workers themselves, imbued with craft pride and productive enthusiasm, struggle against the disassociating tendencies and overcome them in the main, but plates that make trouble for the pressman will continue to come through the engraving plants.

On the other hand, the engraver may follow very carefully the instructions he has received and produce plates of a character to produce fine results under certain conditions. But without the engraver's knowledge or the pressman's knowledge, the conditions may be changed and paper and inks supplied to the pressman that are unsuitable for the production of a satisfactory job.

It is in such a situation, and others still more complicated, that the emergency man is a reliance and a safeguard. In colorwork the emergency man, examining and comparing plates, paper and progressive proofs for the printer whose volume of business does not warrant the employment of a high-class color expert, is able to show to what extent the engraver's progressive proofs can be matched, and determine the proper allowance to be made for the difference in paper, proof and ink.

Where trouble occurs in the larger establishments doing colorwork regularly, and illness or accident temporarily deprives such establishments of expert services, the emergency man can save losses in ways which will suggest themselves readily to all practical men.

Are these representations justified by the facts of the trade or are they not?

Preparing the Sources.

Education in the trades is but another step along the road in ordinary schooling, and the principles of sound educational work are no less applicable to the factory and shop than they are to the school or academy. Where the values of the teacher and the practical man can be merged for the inspiration of the students, the most favorable conditions may be expected. It has been stated by a teacher of experience that the very general dislike which it is idle to deny boys have for work is not so much antipathy to work as to the particular dose which is presented to them. The individual student is like the body politic in which reforms of any enduring value must be made to come from within, and the educational spirit that finds its enthusiasm kindling the enthusiasm of youth has reached the center of influential power in preparing the sources.

The education that teaches things is secondary to the education that teaches purpose, that teaches the principles of character. So it is that employers and employees may plan elaborately for trade education and find the clay will not mold to their desire or hopes. The printing trade looks for recruits from that great body of the people who are not able to support children beyond the age at which they leave the common school. These youths have not sufficient educational acquirements with this schooling to carry them into the ranks of breadwinners for what they know. They obtain work more as burden bearers than as the sources from which craftsmen must be supplied, and in this fact the State suffers a great loss. Everywhere we see evidences of men and women spoiled in the making, and the responsibility rests upon us all alike. Education in its truest sense builds up individual resourcefulness and confidence, and thus destroying the fear of competition makes men and women with just vision ever ready to aid and support and balance the inequalities of fortune. No system or dogma can meet the issue in the same way, for the sense of interresponsibility comes from within the power of the individual, and as we subscribe to the conventional ideas of the whole people the conventionalizing of our personal responsibility for the education and well being of the sources of the nation may become the means of banishing the waste of out-of-work men and women.



INDUSTRIES ILLUSTRATED.

No. 1.— From the drawing by Carl Scheffler, Palette and Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

COMMENTS BY AN OLD READER.

To the Editor: MARION, ILL., June 25, 1915.

Twenty-eight years ago, while holding my first job in a small printing-office in a small Missouri town, a copy of THE INLAND PRINTER came to the office, and into my possession. I immediately went to the newsdealer and ordered it regularly; also later purchased several bound volumes. From that day to this, June, 1915, I have not missed a copy. It has been my "Bible" in my work. Also, I have recommended it to every printer, young and old, with whom I came in contact. Several boys who "learned" the trade under me have also religiously read it. Most of them are getting good wages in good offices. At least two are foremen — one in an office in St. Louis that does high-class work.

Whatever success I may have had in "holding a job," and whatever success those boys may have attained, is credited to THE INLAND PRINTER. The last time I was in St. Louis I called at the home of one of those boys who had become foremen. He told me of his success, in a modest manner, and then brought out a stack of INLAND PRINTERS, calling my attention to the fact that he still read it regularly, and that it was of the greatest help to him. It was twenty years since he started in with me, and that he has been an INLAND PRINTER student for all these years accounts for his ability to hold a good place in a good office for several years past.

In all the twenty-eight years that I have read your "sheet," my name has been on your subscription list but once or twice. I always purchased through newsdealers, and many a dealer has cussed THE INLAND PRINTER because of the misery I caused him when it happened to get in late.

I have never bothered you with opinions, and but once or twice with questions. But here is something I have been wanting to get off my mind for a long time:

Why is it that printers — those working at the case (foremen especially) — have such a hard time to get type-founders' specimen-sheets? It seems to me that those who handle the type and machinery should be kept posted on the new things that come out, and especially on the new ideas in the arrangement of type. As it is now, the specimen-sheets are sent to the publisher. Nine out of ten of them merely glance at the sheets and throw them into the waste-basket. Then, if the printer is lucky enough to get at the basket before the janitor removes and burns the contents, he may be able to save a sheet or two.

Personally, I file away every specimen sheet and book I can get. They are valuable to me, and every printer I know of who loves his art does the same.

I have asked to have my name placed on the typefounders' mailing-lists, and even offered to pay the postage or a subscription price in return. The answer is that they are mailing specimens to the office, and of course suppose I see them.

Barnhart Brothers & Spindler is one firm that kindly mails its printed matter to foremen when asked, and of course a kindly feeling toward them is the result. The other foundries seem to think it money thrown away to mail circulars to any but the proprietor. And a great many of the proprietors care nothing for them. They will buy what their foremen suggest they need, but suggest nothing themselves.

I like to read other printers' "writin's" in THE INLAND PRINTER. I may never trouble you again, but whether I do or not, you may depend upon it I will be reading THE INLAND PRINTER as long as the lamp holds out to burn.

THOMAS E. CRAIG,
Foreman, Egyptian Press.

COMPETENT PRINTERS IN THE COUNTRY.

To the Editor: CHIPPEWA FALLS, WIS., July 7, 1915.

"A Poor Proprietor" and his troubles with the country printer (under the title "The Country Printer," on page 486) was one of the articles in the July number that gave us a real good laugh, and it was not considered humorous at that. Having worked for more than twenty years as a country printer in the usual not-too-well equipped country office, I think I can with all modesty let a little light in on the aforesaid troubles. It is generally conceded that the city printer will not go to the country office and *stay.* Why? Because he refuses to put in more hours "getting out the sheet" than the average laborer does carrying brick, and if he asks for overtime he has committed a crime against a time-honored custom of ninety per cent of the country offices. Again, he is asked to work more hours than his city cousin and must consider that his pay-check, great or small, is remuneration for all the time he puts in from early Monday morning until the whistle on Saturday night. Again, he asks, "Can you import them?" Yes, and they will stay if you treat them like men and do not try to dominate their lives and acts in the office and out, both as an employee and as a man.

In the three or more years we have been employing printers in our office we have never had any trouble getting good men and keeping them, working them eight hours a day and giving them to understand that we have confidence in their ability and that the boss doesn't know all there is about the printing business, and believes that the employee possesses ordinary intelligence and knows and will perform the work he is employed to do; that the output of the shop is their product; and that the reputation of the shop

for good or indifferent work depends entirely on their effort. While we believe that familiarity breeds contempt, it is the policy in our office to know the workmen as men as well as employees, and to make them feel they are an important part in the success of the business. We employ five journeymen, all imported except one, and there is not a soldier or a blacksmith in the shop; we have the best product of the Golding factory for presses, and they are well cared for — but — is a good workman complete as such until he can care for the tools and machinery given him to work with? We do not consider him so.

Just another word before I close this unsolicited spasm. "P. P." says THE INLAND PRINTER is shooting over the heads of country printers, but let "P. P." get a stepladder and get up where he can reach some of the great things as they are going by. It is never too late to learn.

A COUNTRY PRINTER.

WHO CAN PLACE THIS NEWSPAPER WRITER?

To the Editor: CHICAGO, ILL., July 21, 1915.

I am a newspaper writer, and I believe many a country town would appreciate a journalist of good standing who would settle down and make it his home. I am prepared — nay, anxious to do that. I am looking for that country town; I want to adopt it, and I want it to adopt me. I do not much mind however dinky a little sheet I am connected with, provided there is reasonable security and likelihood of a little growth. I have a large store of unexpended local patriotism for a town with a paper like that, if it will be as willing to appreciate me as I it.

I can do anything a newspaper writer is usually called upon to do, and that is saying something. I have successfully organized a fair-sized daily in London, England. I have the best of records personally and carry references from some of the best papers in England. I am new in the United States, but am already writing here, and I want to stay here if you Americans will have me. My best qualification is that I can write, and I know how to make a paper go. I am thirty-one, and therefore old enough to want to settle down, but young enough to have plenty of energy, enthusiasm and optimism.

I am sure your paper gets into the hands of the right people, and I believe I shall not knock at the door in vain. In short, what offers? WILLIAM H. SEED.

WHAT IS A PRINTER?

To the Editor: PITTSBURGH, PA., July 5, 1915.

This subject may be a curious question, but it requires an answer because there is a lot of confusion and there are a lot of persons that would like to know what constitutes a printer.

It is a well-known fact that the men who stick type call themselves printers, but in modern industry its use is false and misleading. A printer to-day is a monstrosity.

The printing and publishing industry has made great strides in its development, and, like everything else, has become a trade of specialization. The men who work at it do not work in every department, neither are the apprentices taught typography, presswork, bookbinding. They are brought up as specialists in one particular branch of the business. If there is such a thing as a printer, it would be some one who has mastered every branch of the printing and publishing business. While we know there are some persons who think they know it all, we know very well that an employer in a modern printing-plant would be rather doubtful whether the individual had mastered any part of the trade.

Imagine, if you can, a man walking into the office of a printing and publishing plant, and, in applying for a position, telling the employer: "I can run any kind of press from a platen to cylinder and rotary, and I can set type, operate a linotype, I can bind books, I am an electrotyper — in fact, I can do anything in the business." Such a person would not only be the joke among the other men employed in the plant, but the chances are that he would never be employed.

The changes that are constantly taking place in our industry require that those employed become efficient in one thing.

Some men are very effective on a certain class of work, while others are failures, and the failures at one thing become effective on another class of work where the others "fall down." This is so well known at any trade that no argument is necessary.

Where, then, do those men who stick type get the excuse to call themselves printers? Does setting type constitute a printer? If so, is the job printed when it is set?

This is not written for the purpose of giving the misnomer to some other branch of the business, but to show that the term has no place in the modern printing and publishing industry.

I would like to hear from the printers (?) on this subject. A PRESSMAN.

COURSE OF PRINTING IN HOWARD UNIVERSITY.

To the Editor: WASHINGTON, D. C., July 6, 1915.

I have been very much interested in the stand taken by THE INLAND PRINTER in its attitude toward the apprentice question, and, realizing the standard of excellency desired by all those concerned in this important question, I should like to give you a brief outline of what the Howard University School of Printing (in connection with the Howard University, Washington, D. C., devoted to the higher education and betterment of the colored race) is trying to accomplish, its system, plant, ideas and ideals.

Howard University is virtually a government institution, as is to be noted by the following:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress, that there be established, and is hereby established in the District of Columbia, a university for the education of youth in liberal arts and sciences, under the name, style and title of Howard University." (Charter, approved March 2, 1867.)

Printing has been carried on at Howard University for the past twenty years, but not until ten years ago was it taught in the School of Manual Arts and Applied Sciences, and only during the past six years has it been firmly established in regard to the best facilities, in all things needed to make a pupil become an enthusiastic and efficient workman.

Six years ago a new equipment was ordered amounting to $1,800. Step by step we have grown from that date, until now our school is valued at $8,000.

Our type-specimen book of sixty pages shows a good supply of different faces of type in "families," music and Greek type, etc. In our equipment is included a No. 9 Chandler & Price press and an Optimus press, an Acme power cutter, leads, brass rules, borders, initial letters, typographic ornaments, and the customary furniture, material and tools of a modern printing-office, selected with special reference to the requirements. All our type is in twenty-five-pound fonts or more, with few exceptions. Everything is on the point system.

I believe everything should have its place, and especially so in a School of Printing. To aid students in becoming

familiar with the type-faces in our school and to quickly find a series of type, is the reason for our type-specimen book. Each size and kind of type, etc., has a number to designate its size, also the case number, and, if in a cabinet, the cabinet letter. On the case is a numbered thumb-tack, corresponding to the number in the specimen-book, also label in a labelholder corresponding to the face of type, which tells what type it is.

I believe this is the best system, for in both cases, the sample-book and label, you have a repetition of the same thing.

The type-racks in the shop are of the ordinary type, but have an extra attachment by which curtains are supported to protect the cases from dust and dirt. This special attachment consists of four pieces of dressed wood, two of which, horizontally placed, extend four inches on either side of the rack. Near either end of one of these pieces is attached a standard which extends vertically upward five inches above the upper end of the case. Supported by the standard is the other horizontal bar, fastened to which are attachments for spring-roller curtains.

Each type-rack is covered by two curtains, each of which is slightly wider than the case that it covers. They are made of a strong, dustproof black cloth and extend from the supports to the floor.

As stated above, the School of Printing is in conjunction with the university, therefore we have a great deal of practical work for the students, of different kinds. We do work only for those actually connected with the university. Naturally we have many repeat orders, therefore I have a system for finding a certain job without pulling out every slide in the shop. First, there is the "Disposition of Forms" book, which is alphabetically indexed. We divide the university work into thirty different departments. Each department is indexed correctly. A proof of each job, held for each department, is pasted in the "D. of F." book in its correct place. Each different job is numbered according to the slide it is on. Every job slide is numbered. So if one does not find the job in the book, he knows it is not standing. Another important fact attached to this is pulling letters for other work. If a job which is standing has been "pulled," then a sign is marked showing each letter taken out, so that one need not look on that particular slide for the letter wanted.

The course of study includes:

Printing, 1.— The study of type, including roman display types of various styles, its composition, features and values; general study of the principles and methods of materials and their usage; actual work in straight composition.

Printing, 2.— Commercial and advertising composition, platen presswork and the study of machinery pertaining to printing. This course is designed with the idea of aiding students who are desirous of furthering their knowledge toward taking up the work as a profession. It is a combination of theoretical and practical instruction.

Printing, 3.— Book composition, stonework, cylinder presswork, cost system and study of paper. This is an advanced course, designed principally for students who have passed Courses 1 and 2. The school is supplied with platen presses.

We have an average of from twenty to thirty students a week who spend from two to twenty-four hours each week, depending upon their interest. The two hours are necessary. One would be surprised at the intense interest shown by many students and the additional number of hours they spend.

The results to those who have taken printing so as to receive a general education along vocational lines, and to those who have completed their courses and taken up printing as a life-work, have been in both cases gratifying.

CHESTER A. LYLE,
Instructor.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

GRAFTON & Co., of London, W. C., have issued a bibliographic list of publications having the present war or details of it for their theme. There are said to be about two thousand entries in the list.

THE postoffice department announces that stamps issued during Queen Victoria's reign will henceforth be invalid, but they may be exchanged for current stamps if application is made before December 31, 1915.

THE *Yorkshire Herald* recently issued its twenty-thousandth number, and for a souvenir the publishers printed as a supplement a facsimile of the first issue of the *York Herald and County Advertiser*, dated January 2, 1790.

AT the Printers' Third Cost Congress, held in London in May last, a member made this meaningful remark: "If your costing system was one which enabled you to get every order you estimated for, you might be quite sure it was wrong."

AN order in Council prohibits the exportation, to any other than British possessions, of maps or plans on a scale of 4 inches or more to the mile, of any place within the territory of any belligerent or within the area of military operations.

THE directors of the Lanston Monotype Corporation (an English limited-liability company) intimate that, in view of the general dislocation of business because of the war, they do not intend to declare any dividends upon the balance-sheet of the half-year ended on March 11 last.

THOUGH it had a circulation of from 130,000 to 200,000 a day, the *Daily Citizen*, London's noted labor newspaper, has suspended publication. It struggled manfully against great financial difficulties, but in the end its directors found it impossible to go on losing nearly £100 a day. It was started October 8, 1912.

A SCOTCH printer writes to one of the trade journals: "We printers have in fact to experience very hard times, and I am afraid they will continue a long time after the war is over. Perhaps because of these bad conditions, or, as I would rather believe, patriotism, our trade has furnished more men to the colors than any other. In Edinburgh about eighty per cent of the acceptable printers have enlisted."

GERMANY.

THE postoffice department has issued, for use in the enemy's territory to the east occupied by the German army, its stamps surprinted with the words "Russisch-Polen."

THE M. Kragen & Co. paper-mill, at Breslau, because of the higher cost of living since the war began, has for the time being increased the wages of its employees ten per cent.

AT a recent meeting in Frankfort a. M., the German felt-cloth manufacturers' association advanced the price of woolen felt cloth and blankets, including those used by printers, forty per cent.

THE Amerikanische Carbon-Papier Fabrik, at Berlin, has changed its name to Deutsche Kohlepapier-Fabrik, an indication that the word "American" has declined in trade-drawing power among the Germans.

THE *Allgemeine Beobachter*, organ of the Westphalian section of the printers' union, published at Essen, has been discontinued, after an existence of thirty-five years. Diminution of advertising patronage, due to war, was the cause of its demise.

THE German Red Cross Society distributes twice a week about 200,000 copies of newspapers, magazines and postcards in the lazarets and hospitals, as well as at the front. Arrangements are being made to collect still more of these for distribution.

THE bookbinders' association, because of the usual reason, higher cost of materials, has advanced the price of binding brochures three per cent, of cloth bindings ten per cent, and of leather and parchment bindings still more — in proportion to the extra cost of these materials. The advances date from April 15.

THE *Korrespondent* publishes statistics indicating that, up to the first of May, 31,030, or 43.7 per cent, of the members of the German printers' union have been drawn into the army. Of these, 15,716 are married. As a consequence, there is a dearth of competent help for special work in many printing-offices.

ACCORDING to the *Börsenblatt für den deutschen Buchhandel*, 2,700 men connected with the bookselling interests in Germany, Austria and Hungary are enrolled in the army lists; of these 225 have been rewarded with the iron cross for acts of bravery at the front. Up to last reports, 149 booksellers have fallen in battle.

THE Berlin Chamber of Commerce, which in a manner regulates, takes cognizance of, and specifies trade usages, recently determined that "there exists no uniform trade custom under which matrices, for which the customer has furnished the sketch or design to a typefoundry, become the property of the customer." It also makes note of the fact that "the Association of German Typefounders has made it binding upon its members that punches and matrices which are specially made upon customer's order, at the usual price, are to remain in the possession of the foundry furnishing them."

HANS HEINRICH RECLAM, head of one of Germany's most renowned publishing houses, that of Philipp Reclam, Jr., at Leipsic, on May 18 attained his seventy-fifth birthday. He was educated under his father's tutelage as bookbinder, and in his tourist-workman days worked in Zurich, Ghent and Brussels. The Reclam office has seventy cylinder presses, and yet often has to let out work to other offices. The house publishes the "Universal Library," in whose catalogue are listed six thousand titles, mostly of works of fiction, at a moderate price per volume. In addition, a weekly magazine, *Universum*, is issued.

SWITZERLAND.

FIRE on the morning of May 27 totally destroyed the wood-type factory of Roman Scherer, in Lucerne, well known in Europe for its excellent products. The flames attacked the wood stored in piles in the yards of the factory, but most of this was saved. The total loss amounts to 250,000 francs, covered by 100,000 francs insurance.

THE Gutenbergstube, a typographic museum at Berne, proposes to make a collection of printed matter and documents relating to the Swiss participation (rather, non-participation) in the war. The collection is to cover matter relating to Swiss mobilization — brochures, periodicals, circulars, posters, programs, pictures, post-cards, poetry, etc.; also matter relating to Swiss efforts to bring about peace.

ITALY.

THE printing-offices of two Neapolitan newspapers, *Mattino* and *Giorno*, which stood for strict neutrality in the present war, were mobbed recently by pro-war sympathizers. The building of the *Mattino* was set afire and in the office of the *Giorno* everything was turned upside down.

THE recently issued "green book" of the Italian government was printed in the printing-office of the Chamber of Deputies. The entire volume of 280 pages was set in one night, eighty compositors being ordered to remain for the purpose and put under strict obligations of secrecy, under penalty of punishment as traitors. The proofreading, correcting and making-up was done under the eyes of the subordinates of the secretary of the Chamber.

AUSTRIA.

FELIX HOLCZABEK, director of the Vienna printing-trade schools, died on May 4, after a long illness.

THE Austrian postoffice department has issued a new series of stamps, in five denominations, on which appear scenes from the present war.

JOHANN PABST, publisher of the *Graphische Revue* (Vienna's leading printers' magazine), mourns the loss of his wife, Frau Bozena Pabst, who died April 29, after a long illness. They were happily married forty-five years.

DESPITE the effects of the war on business, the Vienna dailies issued large Easter editions, according to habit, though not quite as large as in times of peace. The *Neue Wiener Tageblatt* had 132 pages, the *Neue Freie Presse* 112 pages, and the *Zeit* 66 pages.

SWEDEN.

THROUGH the recent death of Miss Sofia Gumälius, Stockholm has lost a noted and energetic business woman, who created large enterprises in the field of printing and publishing, having begun in 1877 the greatest present Swedish advertising agency, and in 1882 the printers' supply house of Gumälius & Co. Since 1908 both these concerns are stock companies, now housed in a stately building, and employ some 125 persons. Miss Gumälius reached the age of seventy-four. In later years she was assisted in business by two nephews.

HUNGARY.

THE paper-manufacturers, who in March raised their prices ten per cent, have since then made further advances — from fifteen to twenty-five per cent. This forces the printers and blank-book makers to also fix upon higher prices for their output.

TURKEY.

IT is reported that Turkey will shortly issue a new series of postage-stamps, because the plates for those now in use are held in London, making it impossible to replenish supplies when these run out.

FRANCE.

PAPER has risen in price from twenty to forty per cent in France since the beginning of the war. As a consequence, reductions have been made in the tariff on imported paper.

NORWAY.

DURING 1914, twenty linotypes (including fourteen multi-magazines) were installed in Norway. Of these, eight were erected in Christiania.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Good Grammar.

S. Brothers, Chicago, write: "Kindly pass upon the grammatical construction of the sentences: 'I hope you will read these bulletins and keep them. I am going to pass on every one of them myself before it goes out.'"

Answer.— The grammatical construction is very plainly exactly right, and needs no comment. Its writer intends to send out bulletins, one at a time, and to examine each one before sending it, and says so plainly and correctly.

A Question of Number.

F. D. S., Harlem, New York, writes: "In the sentence, 'Three-fourths of the aggregate trade passing through the harbor is imports,' I had an impression that 'is' should be changed to 'are,' on account of the two 's's' (on 'fourths' and 'imports'), but have been opposed by nearly every one in the office. Please tell me what you think of this."

Answer.— I should say "is" with the fraction compounded, since a construction as singular is the exact reason for the compounding. Three-fourths is held to name one proportion equal to three times as much as one of four equal parts, and thus the meaning becomes "a part (three times as large as the other part) is (consists of) imports." In work for those who insist that fractions are not compounds, and that by three fourths is meant three individual fourths, the verb should be "are," since we can not say that three things is. There are persons who insist that it is correct to say "three fourths," and can not find any reason for "three-fourths."

Useless Compounding.

Proofreader, Brooklyn, New York, asks: "Is the phrase 'worth-while' properly compounded? I mean in a sentence like 'Such an ambition or attainment is not really worth-while.' It might perhaps be all right in the construction 'A worth-while ambition is to serve the public well.' A prominent woman's magazine uses the hyphen in all cases."

Answer.— No one who thinks of anything like system in compounding will ever make a compound of any regular grammatical phrase like "worth while," in instances like that first mentioned. There is reason for use of the hyphen in the attributive position, as worth-while ambition. But, while it is an assured fact that there is no sanction in usage for such use of the hyphen, it is equally sure that many persons do use hyphens in very strange places, even when they profess to reject the hyphen as much as possible; and such persons are more determined in some of these strange uses than most of the common run of people are as to any use. Such unnecessary and even unwarranted use of the mark, however, need cause no great worry, for it seldom is worse than merely unnecessary. It rarely affects the sense of the expression. Every one understands worth-while exactly the same as the correctly separated words, worth while. So the most advisable action for a proofreader, when he knows that the person for whom he is reading prefers the hyphened form worth-while, is simply to allow it to be used without objection. Of course it is better for a reader who is allowed to make things right to reject the hyphen.

A Knotty Matter That Is Not Knotty.

T. J. C., Montreal, Canada, writes: "The writer undertakes to disagree with a recent decision in definition of the 'singular possessive' given on page 208 of the May number. The writer maintains that there are exceptions to general rule. Possessive case simply denotes ownership or possession, and, while the point is well taken as regards 'Burns's Poems' or similar cases, there is no possession shown as regards 'St. James's Street.' What is the rule in cases where the name does not end with a final 's'? How would 'Washington's Avenue' do, for instance? Or 'Kosciusko's Street'? All three are named after individuals, all of whom are as defunct one as the other, and were ever utterly oblivious of the honors that posterity has paid to their memory. In this city there are numerous streets named after individuals, such as Craig, Amherst, Wolfe, Montcalm, and a great number with the prefix 'St.' attached, but none have the singular possessive attached. Writer claims they are under the general rule. I hope for further light on this knotty matter."

Answer.— This correspondent furnishes the only knottiness there is here. He does not disagree with the decision mentioned, since that decision dealt only with the form that the possessive should take when used, and said nothing about whether a name should be in the possessive or not. It only happened that one of the examples quoted from an Englishman's book was the name of a street in London, St. James's Street. There was not the least hint of how any street should be named, but only the mere fact that this particular street is so named. The writer of the paragraph knows of a street in an American city which is called St. James Place. Both are right. That the London street has the possessive name is a fact beyond dispute, but there is nothing in that fact that should lead any one to infer anything about any other street-name. Here is a sentence from a very accurate encyclopedia, in its article about London: "St. James's Street commences at St. James's Palace and extends to Piccadilly." There are also St. James's Park and St. James's Square. While these names ultimately are from a person, the park, square, and street are probably named directly from the palace. Those who made the names gave them the possessive form for

some good reason, and such form they have always kept; but that has nothing to do with the form of any other name. The singular possessive is formed by adding apostrophe and *s*, as Washington's, Adam's, Burns's, James's, Adams's (but some people insist that Burns', James', Adams' are right). The plural possessive adds besides the letters that express the plural, as the Adamses', except when the plural noun ends with a consonant, as gentlemen's.

On the Use of the Colon.

Inquirer, Springfield, Ohio, asks about the colon: "Please give me that rule about the use of the colon which applies to a somewhat balanced paragraph where the latter half explains (or perhaps is antithetic to) the first part of the paragraph."

Answer.— The use of the colon within the sentence has never been made subject to a clear and definite rule, and it now is much less common than it once was, though the point is occasionally used by some rather old-fashioned writers to mark a stronger division among clauses separated by semicolons. John Wilson said: "The colon is used in a sentence between parts less connected than those which are divided by a semicolon, but not so independent as separate, distinct sentences." This he gives as a general rule, and he follows it with this remark: "It is to be regretted that some grammarians have expressed a wish to discard the use of the colon, and that others have ventured even to expel it from their systems of punctuation. But, though in former times it was common to employ this point where the semicolon or the period might have been more serviceable, there are in composition well-ascertained cases in which the insertion of the colon tends to bring out the idea of a writer with greater facility." It seems likely that it was because no cases were well ascertained of greater facility that such use of the colon almost entirely disappeared. The fact of disappearance is evident, anyway; and at present proofreaders may better ignore the colon for use within the sentence unless they find it in their copy when they are instructed to follow copy. One of Wilson's exemplifying sentences is the following: "As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance." A little nearer to the particular rule asked for is this: "Two clauses, of which the former raises the expectation of the latter, or which express a comparison or a contrast one with the other, but without the use of a connecting word, should be divided by a colon; as, 'Cowards die many times: the valiant never taste of death.'"

RUNNING A NEWSPAPER IN MEXICO.

The accompanying photograph shows the treatment that a newspaper office was subjected to in Mexico during the past year. The building looked as if it had been used as a fort. However, the *El Heraldo Independiente* was not to be so easily subdued, or perhaps the factions in power for a little time were friendly and the paper could go on. So, in a few rooms, least damaged by the shells, the paper was again started and a sign put out from a window. No repairs were begun on the building, for, in Mexico, the rise and fall of the different fighting leaders might be a matter of a few days or months, and those in power who were friendly might have to give up to the unfriendly factions and the *El Heraldo* would be smothered. And this is what it means to run a newspaper in Mexico these troublesome times.



Running a Newspaper in Mexico.

A BLOW TO THE MISSIONARY CAUSE.

A clergyman tells an amusing story, as reported in a London paper, of a worthy vicar in a rural parish who had waxed eloquent in the interest of foreign missions one Sunday, and was surprised on entering the village shop during the week to be greeted with marked coldness by the old dame who kept it.

On asking the cause, the good woman produced a half a crown from a drawer, and, throwing it down before him, said:

"I marked that coin and put it in the plate last Sunday, and here it is back in my shop. I knowed well them poor Africans never got the money!"

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXVIII.— GREAT BRITAIN — *Continued.*

BY HENRY LEWIS BULLEN.

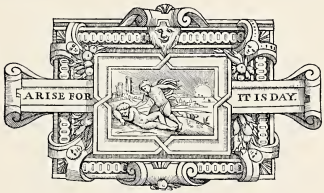
THE earlier printers in England, save Caxton, were foreigners. According to the bibliographers, the second printing-press was established in St. Albans, then the seat of a great abbey, twenty-one miles northwest of London. Eight books bear the St. Albans imprint, the first dated in 1479, the last in 1486. If printed in St. Albans, the printer of the first was doubtless a foreigner; but more probably these books were merely printed for the abbacy by Caxton (whose types appear in some of them) and others. There is a mystery here which, with that relating to a supposed Oxford press (referred to in our last article), still affords employment to researchers and gives piquancy to this study. Printing was first practiced in London in 1480 by John Lettou, supposedly a Lithuanian, who is believed to have brought his plant from Rome. Lettou soon took as partner William de Machlinia (that is, of Mechlin, Belgium). Lettou disappears in 1483, Machlinia continuing until about 1490, when he was succeeded by Richard Pynson, a native of Normandy. Pynson's later



John Day, Printer, 1546-1584.

This portrait of one of the greatest printers of the sixteenth century is the earliest authentic portrait of an English printer.

work is said to be superior to any previously done in England, and he also has the distinction of having been the first to use Roman types in England, in 1508. In 1500 the English-born printers in London made life unpleasant for the foreign-born, as we learn from Pynson's application to the courts for protection to his workmen. Pynson printed three hundred and seventy-one works, and died in 1530, leaving a good estate. In 1508 he succeeded William Faques, a Norman, as printer to the King, being the second to hold that office. Other distinguished foreign-born printers were: Theodoric Rood, of Cologne, first Oxford printer, 1481-1486; and John Siberch (properly John Laer, of Siegsburg, near Cologne), first Cambridge printer, 1520-1522. In 1534, in the reign of Henry VIII., a law was enacted which restricted and ultimately stopped the activities of alien printers. This is the second English law relating specifically to printing. It prohibited the aliens from taking any apprentices not native-born, and restricted each to two foreign journeymen. It also prohibited the importation of bound volumes and the sale of books at retail



John Day's Mark.

Day used several marks, nearly all alluding to awakening or resurrection. He realized that printing was awakening a capable but ignorant world.

by aliens. In 1484, Richard III., a soverign more enlightened than generally known, enacted a law giving every printer, "no matter of what nation or country he be," full license to sell any books, and settle within the realm for the exercise of his occupation. The last foreign-born printer of eminence was Reyner Wolfe, a native of Holland, who was naturalized (as we say) in 1533, and as a bookseller was admitted a member of the Company of Stationers in 1536. In 1542 he began to print, and in 1547 was appointed King's printer in Latin, Greek and Hebrew. He was master of the Company of Stationers in 1560, 1564, 1567 and 1572, and occupied his leisure for more than twenty years in writing chronicles of English history which were completed after his death by Hollinshed, and are now famous as "Raphael Hollingshed's Cronycle." It was from this book, which we owe primarily to a scholarly printer, that Shakespeare obtained the data for most of his plays illustrating British history, such as "Macbeth," "King Lear," "Cymbeline," and others.

It was not strange that England had to depend upon foreigners to introduce printing and teach the craft to its sons, for England was then almost exclusively an agricultural and pastoral country with little manufacturing, and that in London only, while over the waters were many flourishing manufacturing cities in the Netherlands and along the Rhine. These foreign-born printers in England were sowing the seed that was eventually to give England supremacy in manufactures. Their work evoked the ideas which evolved in due time the steam engine, cotton and wool weaving machinery, and the railroad. Invention is the child of intelligence widely diffused by printing. The world was tens of thousands of years old when Gutenberg was born, and the greatest mechanical inventions of all those ages were the water-wheel and screw-press.

The first to learn printing in England, so far as is known, was Robert Copland, printer-author. In his later years he was editor and translator of Wynken de Worde's

books, and in the preface to a translation made by him in 1510, we gather that he was a pupil of Caxton's:

My worshipful master Wynken de Worde, having a little book of an ancient history of a Kyng, sometyme reigning in the countree of Thyre called Appolyn, concernynge his malfortunes and perylous aduentures right expouuentables, bryefly compyled and pyteous for to here, the which boke I Robert Copiande have me applyed for to translate out of the Frenshe language into our maternal Englysshe tongue at the exhortacion of my forsayd mayster, accordynge dyrectly to myn auctor, gladly followynge the trace of my mayster Caxton, begynnge with small storyes and pamflets and so to other.

Copland's imprint first appears in 1514 with his address at Wynken de Worde's shop, but in 1515 he had his own



John Wight, Printer, 1551-1589.

Only two authentic portraits of English printers of the fifteenth and sixteenth centuries are known. The pictorial representations of Caxton are all spurious. This one of John Wight (or Wyghte) was used as his printing-mark, with the punning motto, "Welcom the Wight that Bringeth such Light."

printing-office in Fleet street, a street which ever since has been a printing center of London. His writings were lively or humorous, as might be expected from a man so interesting and versatile. When Wynken de Worde died in 1535, Copland is mentioned in his will as an executor. Copland died in 1548, and in the year before Andrew Boorde wrote that his "Introduction to Knowledge," was "now a prynt-yng at old Robert Copland's the eldest printer of England."

Among other early English-born printers, the more distinguished are Thomas Berthelet and John Rastell. Berthelet is supposed to have been an assistant to Pynson, whom he succeeded as king's printer in 1530. His typographical workmanship was good, and "it would be hard to speak too highly of his taste and skill in bookbinding." He was among the first to use gilt tooling in England. He died in 1555, leaving a large estate, and his importance as a citizen may be inferred from the account of his funeral as described in the diary of a contemporary observer, in the "simplified" spelling of the period:

The same day at afternone was bered master Barthelet sqwyre and prynter unto King Henry; and was bered with pennon and cote-armur and iiij dozen skochyons and ij whyte branchys and iiij gylt candyll-stykes, and mony prestes and clarkes, and mony mornars, and all the craftes of prynters, boke-sellers and all stassyoners.

Another fair example of the high social position of the early master printers is that of the unfortunate John Rastell, whose first book is dated 1516. Born in London, he was educated at Oxford University, and married the sister of Sir Thomas More, a leading scholar and most advanced thinker of that period, onetime chancellor of England, author of "Utopia," and beheaded for conscience sake in 1534 — the greatest Englishman of his time. In the beginning of his career Rastell printed law books, plays, and some books of a racy character, but in 1530 he was converted to the reformed religion and lost friends and position and sank into poverty. In 1536 he attacked the tythe system and was thrown into prison, where he died. John Rastell's son William studied at Oxford, commenced to print in 1530, studied law, and was called to the bar in 1539. He remained a Catholic, and on the succession of Edward VI. was exiled to Belgium, but when Mary succeeded to the throne he returned and was appointed a judge. He edited the complete works of Sir Thomas More, his uncle, first published in 1557.

The experience of John Rastell was the prelude of troublous times for the printers of England. The types were used to the utmost on both sides of (first) the controversies between Catholic and Protestant and (secondly) in the controversies between the Established Church and the Nonconformists or Puritans. Consideration of printing in the controversial period, extending from the establishment of the Church of England in 1534 to the beginning of the eighteenth century, is reserved for another article.

We have now reached the Elizabethan Age — the period when England's true greatness begins. Printing had been encouraged for one hundred years. Besides restoring the long-lost ancient literatures, it had cultivated another literature and new learning and new philosophy which worthily rivaled all previous intellectual achievements and stirred the nation mightily. Is this claiming too much for Printing? Erasmus, born in 1466, just when Printing began to spread from Mainz into other countries — Erasmus, chief among scholars and thinkers of his time, tells us why literature and learning were dead and progress slow:

When I was a boy sound letters had *begun* to revive among the Italians [due to the work of the printers in Italy], but by reason of the printer's art being as yet known to few no *books* had reached us [in Holland], and in deep tranquillity of dullness there reigned a set of men who taught in all our towns the most *illiterate* learning.

The books came soon to aid Erasmus to educate others. And Symonds, in his "Renaissance in Italy," tells us that the Italian "printing press was the most formidable engine of the modern reason."

Printing ultimately made authorship a profession, and Erasmus was the most conspicuous among the few in his time who lived by the pen; but the writers who made the Elizabethan Age glorious derived no revenue from their writings and seemed indifferent to the circulation of their works, which were passed around in manuscript for the benefit of private circles. There was at that time a group of printers who avoided matters in controversy, such as the Bible and theology, and members of this group used influence and persuasion to obtain permission to give the public the benefit of many works now classics of our language. Thus William Ponsonby, who in 1758 published the first English novel, Lyly's "Euphues," which ran into four editions within three years, sought for two years to obtain permission to print Sir Philip Sidney's "Arcadia," first issued four years after Sidney's death. Sidney's "Astrophel and Stella" was not printed until 1591, and then without permission, and its publication was sought to be suppressed by Sidney's relatives.

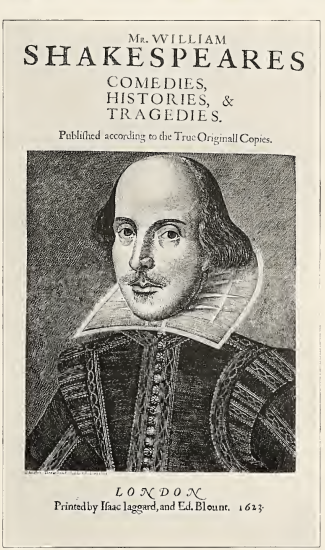
Hugh Singleton, printer, first printed Spenser's "The Shepherd's Calendar" in 1579, and five other editions during the poet's lifetime. Ponsonby entered Spenser's "The Faerie Queene" in Stationers' Hall in 1589, which so pleased the public that in 1590 he issued a collection of Spenser's earlier poems with the title "Complaints containing Sundrie Small Poems of the World's Vanity," in the preface of which the printer says:

> Since my late setting foorth of the Faerie Queene, finding that it hath found a favourable passage amongst you; I have sithence endeavoured by all good means (for the better increase and accomplishment of your delights) to get into my handes such small Poems of the same author's as I heard were disperst abroad in sundrie hands; and not easie to bee come by, by himselfe, some of them havinge bene diverslie imbeziled, and purloyned from him, since his departure over sea;

and the printer promises further pieces,

> when I can either by himselfe or otherwise attaine to, in the meane time praying you gentlie to accept of these, and graciouslie to entertaine the new Poet.

This Ponsonby was warden of the Company of Stationers in 1597-98, and his name appears for the last time on its registers in 1604 as publisher of a new edition of North's translation of Plutarch's "Lives," first given to the public in 1579 by Thomas Vautrollier and John Wight. Vautrollier was a Huguenot refugee from France, with an interesting history, whose work was superior to that of most of his contemporaries. Dying in 1587, he left his printing business to his widow, except a printing-press "furnished with all her appurtenances, that is to saye, fower chassis, and three friskets, two tympanes and a copperplate," which went to his son Manasses. John Wight was a prosperous man, but the most interesting thing in relation to his work is his mark, which is his portrait with his initials surrounded by the motto, "Welcom the Wight that Bringeth such Light!" This translation of Plutarch's "Lives" did bring great light. It had a large sale, and among other purchasers was William Shakespeare, who was fifteen years of age when it was first issued. We now know that this book was the chief source of Shakespeare's limited classical learning and of several of his plots. No one knows when Shakespeare procured his Plutarch, but there may have been a connection between its acquisition and the fact that one of Vautrollier's apprentices was Richard Field, a fellow townsman and possible schoolmate of the future great poet. In 1588 Field married the daughter of Vautrollier, and thus came into possession of one of the most flourishing printing businesses in London. William Blades, in his short work, "Shakespere and Typography," ingeniously advances a theory that Shakespeare was initiated into the printer's craft, with a good knowledge thereof; and it is a curious fact that one of the few autograph signatures of the great poet was found on a strip of vellum used in sewing a book printed by Field. Whatever the connection between these two men of Stratford-on-Avon, to Richard Field belongs the honor of having printed the first work of Shakespeare, "Venus and Adonis," in 1593. In the next year he printed "The Ravyshment of Lucrece." Shakespeare had won fame and fortune as an actor-dramatist, but did not at any time publish his plays. To the reading public he was first known as a poet, and not through any effort of his own as a dramatist. The success of his poems suggested to a piratical printer to publish in 1594 an unauthorized edition of the play "Titus and Andronicus," and this was followed three years later by an inaccurate first edition of "Romeo and Juliet." In 1603 the first edition of "Hamiet" appeared, also pirated. Shakespeare appears to have been indifferent to the publication of any of his works, except "Venus and Adonis" and "Lucrece." His sonnets had circulated privately in manuscript for eleven years before their unauthorized publication in 1609. During his lifetime, editions of sixteen of his plays, most of them shamefully inaccurate, were published without any protest from him. Strange as it may seem, nearly all the immortal works of Shakespeare, existing only in manuscript copies prepared for actors,



Title-Page of the First Complete Edition of Shakespeare's Plays, the Famous First Folio, Published by a Syndicate of Printers in 1623.

"What embodiment of man's genius — what painting, sculpture or architectural creation — would we exchange for the First Folio of Shakespeare's Works, the product of types and a printing-press?"

were in imminent danger of being forever lost, had it not been for the unauthorized enterprise of various printers, some of whom were aided after the poet's death by actors who had known him and who gave this aid "without ambition either of selfe-profit or fame," but solely "to keep the memory of so worthy a friend and fellow worker alive as was our Shakespeare." The one occasion when Shakespeare publicly objected to the use of his works by the printers was when he caused William Jaggard to remove his name from the title-page of a collection of poems with the title of "The Passionate Pilgrim by W. Shakespeare," most of which were not written by Shakespeare. Doubtless certain printers obtained the manuscripts of the plays by arrangement with the manager of the theater, but some procured them by bribing actors or employing stenographers to take them down as presented on the stage, and Shakespeare's name was printed as the author of plays which he never wrote. Shakespeare died in 1616; and the

first complete edition of " Mr. William Shakespeares Comedies, Histories, & Tragedies, published according to the True Originall Copies, London, printed by Isaac Iaggard and Ed. Blount," did not appear until 1623. It contained seventeen plays never before published. This book, England's supreme glory in literature, which " preserved nearly twenty of the plays from total destruction, and greatly improved the texts of several others," has nearly one thousand pages, and was sold for 20 shillings, equivalent in value to about $50 of our currency. A copy of it is now worth about $8,000. The world owes the preservation of this world-treasure chiefly to the enterprise of the printers; had they neglected the opportunity, the larger part of the works of Shakespeare might easily have passed into oblivion. What embodiment of man's genius — what painting, sculpture, or architectural creation — would we exchange for the First Folio of Shakespeare's Works, the product of types and a printing-press?

Francis Bacon took pains to have his works accurately printed, and Ben Jonson was sneered at by contemporary wits for allowing such " ephemeral things " as plays to be issued in 1616 by William Stansby, printer. Previously his " Epigrams " had been printed, in which is one, " To My Bookseller ":

> Thou that mak'st gain they end, and wisely well
> Call'st a book good or both, as it doth sell,
> Use mine so too; I give thee leave; but crave
> For the luck's sake, it thus much favour have,
> To lie upon thy stall till it be sought,
> Nor offer'd as it made suit to be bought.

John Milton, in the beginning of his career, appears to have been indifferent to the publication of his works. Of poems written by him between 1626 and 1646, " which by themselves would place Milton among the great names in English literature," only a few had been privately published, until a printer persuaded the author to consent to publication in the latter year. The publisher's notice assures the reader that:

> It is not any private respect of gain,— for the slightest pamphlet is nowadays more vendible than the works of the learnedest man,— but it is the love I have to our own language that hath made me diligent to collect and set forth such pieces, both in prose and verse, as may renew the wonted honor and esteem of our English tongue. . . . Let the event guide itself which way it will, I shall deserve of the age by bringing into the licht as true a birth as the muses have brought forth since our famous Spenser wrote.

This was a splendid service of the printer to the world, which has so thoroughly endorsed his judgment. The publisher adorned the work with a copperplate engraving of Milton, for which the poet, perceiving it to be so poorly done, wrote four lines in Greek, of which both engraver and printer were ignorant. These lines, as translated, read:

> That an unskillful hand had carved this print
> You'd say at once, seeing the living face;
> But finding here no jot of me, my friends
> Laugh at the botching artist's misattempt.

Milton sold the manuscript of " Paradise Lost " to Samuel Symons, printer, in 1667, for the equivalent of $400 in our currency. He probably was not paid anything for the poems printed in 1646; but in 1667 he was blind, old and had lost his income. Perhaps the trivial fee was offered more in charity than as a recompense. The copyright of " Paradise Lost " eventually came into the possession of Jacob Tonson in 1690, and he issued a handsome edition, which sold so well that he admitted that it brought him in more money than any other poem that he published. Tonson was the first publisher to liberally remunerate authors, and was well said to be a " Prince of Booksellers." In 1697 he paid Dryden $6,000 for his translation of " Virgil."

Tonson's printing activities were extensive, including much work for the government departments, and he was a partner with John Watts, in whose plant the young Benjamin Franklin found employment in London in 1726.

Enough has been told to prove that the printers of England during the sixteenth and seventeenth centuries were cognizant of the importance of their task and diligent in the pursuit of contemporary geniuses and in furnishing translations of the works of those of other lands. They latterly began to direct or employ authors. Christopher Barker, a wealthy printer, engaged George Turberville to write " The Noble Arte of Venerie [Hunting] " in 1575, and George Bishop maintained the author and two men for nine months, while William Fulke wrote the " Confutation of the Rhenish Testament," and paid Fulke £40 at the end. The time was passing when men of letters, generally holding official positions or other lucrative employments, were inspired by the sentiment of the author of " The Tragic Comedians ": " My pen is my fountain — the key of me; and *I give myself — I do not sell;* I write when I have matter in me and in the direction it presses for; otherwise, not a word."

BOOKS RELATING TO THE SUBJECT OF THIS ARTICLE.

AMES, JOSEPH. Typographical Antiquities, or the History of Printing in England, Scotland and Ireland, containing Memoirs of our Ancient Printers and a Register of the Books printed by them, begun by the late Joseph Ames, considerably augmented by William Herbert, and now greatly enlarged with copious notes and illustrated by appropriate engravings (etc.) by Thomas Frognall Dibdin, London, 1810-1816, 4 vols., 4to, pp. 643; 619; 618; 625. Ames' original was in 1 vol., 4to, 1749, and Herbert's extension in 3 vols., 4to, 1785-1790. Dibdin's edition was not completed. It deals only with London printers, and therefore the student requires Herbert's as well as Dibdin's. This work is the foundation of British typographical history.

BIBLIOGRAPHICAL SOCIETY. A Dictionary of Printers and Booksellers in England, Scotland and Ireland, and of Foreign Printers of English Books, 1557-1640, London, 1910, 8vo, pp. xxiii, 346. Short biographies contributed by members of the distinguished Bibliographical Society. This is a continuation of Duff's " Century of the English Book Trade," 1905.

BIBLIOGRAPHICAL SOCIETY. Hand Lists of English Printers, 1501-1556, London, part I, 1895; part II, 1896; part III, 1903; part IV, 1913, illus. A series of bibliographies of the titles of books issued by each printer, compiled by members of the Society.

DUFF, E. GORDON. The Printers, Stationers and Bookbinders of Westminster and London from 1476 to 1535, Cambridge, 1906, 12mo, pp. 256.

DUFF, E. GORDON. A Century of the English Book Trade: Short notices of all Printers, Stationers, Book Binders, and others connected with it from the issue of the first dated book in 1457 to the incorporation of the Company of Stationers in 1557, London, the Bibliographical Society, 1905, 8vo, pp. 200.

GIBSON, STRICKLAND. Abstracts from the Wills and Testamentary Documents of Binders, Printers and Stationers of Oxford from 1493 to 1638, London, the Bibliographical Society, 1907, 8vo, pp. xxiv, 62. These abstracts give an intimate view of the prices of books, valuation of tools of trade, and cost of binding; not much relating to printing. The will of Nicolas Smith, bookbinder, proved in 1609, has the " Item, I geue and bequeth vnto ye goodman Tomes ye beste cock and henne in Inglande I mean my blacke cock."

MUMBY, FRANK A. The Romance of Bookselling: A History from the Earliest Times to the Twentieth Century, with Bibliography by W. H. Peet, London, 1910, 8vo, pp. xviii, 491. Relates almost wholly to England. Presents a great amount of information about early printing and printers in England in an entertaining manner.

PALMER, HENRIETTA R. List of English Editions and Translations of Greek and Latin Classics printed before 1641, with an introduction by Victor Scholderer, London, Bibliographical Society, 1911, 8vo, pp. xxxii, 119.

PLOMER, HENRY R. Robert Wyer, Printer and Bookseller, London, the Bibliographical Society, 1897, 8vo, pp. 59 and 11 reproductions.

PLOMER, HENRY R. Abstracts from the Wills of English Printers and Stationers from 1492 to 1630, London, the Bibliographical Society, 1903, 8vo, pp. vi, 67. A book very necessary to an intimate knowledge of the status of printers and booksellers, and also very interesting.

POLLARD, ALFRED W. Shakespeare Folios and Quartos, a Study in the Bibliography of Shakespeare's Plays, 1594-1685, London, 1909, folio, pp. viii, 176, with facsimiles.

With the Printing House Craftsmen

THE different organizations over the country composed of printing-house craftsmen have, as is their custom, suspended activities for the summer months. Sessions will be resumed in September, at which time many new features will be introduced at their meetings. The organizations which have suspended operation during the heated term include The Chicago Printing Crafts Association, Boston Club of Printing House Craftsmen, Philadelphia Club of Printing House Craftsmen, New York Club of Printing House Craftsmen and the Baltimore Club of Printing House Craftsmen.

Arthur F. Haise, chairman of the Publicity Committee of the Philadelphia Club of Printing House Craftsmen, writes the editor of this department as follows:

"Your letter has been referred to the writer. We have discussed its contents at our board meeting and we approve of the efforts you are making to cover the activities of the craftsmen's organizations. The writer is chairman of the Publicity Committee and will be pleased to send you reports of all meetings, and, as far as possible, outline of discussions. We have decided that when we renew our meetings in the fall we will take up the ten subjects (the same questions which are at present being answered in this department) which you enclosed in your letter, discussing two of them at each of five meetings. It has not been the policy of the club for the past year or more to go into just this sort of activity. We have depended more on the speaker of the evening to do the talking, and open discussion has not been prevalent. However, we feel that it should be fostered."

Charles E. G. Aff, chairman of the Board of Directors of the New York Club of Printing House Craftsmen, writes in part as follows:

"Our club does not hold meetings during the months of June, July and August. I have not gone into your proposition in detail, but will do so some time during the summer, in order that we may have a common understanding at the time our fall meetings begin, the first of which will be held on the third Thursday of September."

Thus, with the beginning of the fall campaign, this department will contain much matter of the deepest interest. In the meantime, subjects of as great an interest will be featured here.

How Can the Printer Help the Electrotyper?

Printers have become so accustomed to looking on the electrotyper as an aid to the process of printing, that they often overlook the fact that it is within their province to help the electrotyper. There was a time when the electrotyper found it difficult to mold cuts and type in the same form. Low quads and spacing material also hindered the progress of his work. But electrotypers have so increased the efficiency of their methods that now a foundry will make a satisfactory plate from almost any form that is composed and locked in a manner suitable for printing direct from the type.

The advances made by the electrotypers do not in any degree lessen the responsibility of the printer in preparing the forms in a workmanlike manner. The electrotyper still expects and appreciates the coöperation of the printer. Dirty type, the face of which is filled with ink caked in the openings of the letters, will electrotype no better than it will print. The burden of cleaning it should not be left to the electrotyper. The printer can help him produce a clean printing plate by furnishing a form that is clean, and a good proof showing a clean printing surface.

Forms should be securely locked; if not, characters will stick in the wax and pull out when the form leaves the mold. Of course the electrotyper should try the form to see that everything is secure before molding, but the printer can help him by sending a form so locked that it will not require justifying in the foundry.

It is often impracticable for a commercial printing-office to be equipped with high leads and spacing material for use in forms which are to be electrotyped, but where monotype composition is used for the body of catalogues, booklets, advertisements, etc., the printer can help the electrotyper produce a good plate by specifying that the monotype composition be cast with high spaces. This kind of matter is produced without any additional expense to the printer, and is a welcomed help to the electrotyper.—*Cecil Emery, of the M. & L. Typesetting Company, Chicago.*

In Answer to Several of the Questions.

John J. Wynne, superintendent of the Blakely-Oswald Printing Company, of Chicago, sends in the following in answer to the questions which appeared in this department of the June issue:

Why can not woodcuts be made type-high? Our work brings us in touch with a great many woodcuts during the course of the year, and in our experience we have found little ground for complaint along the line of low or high woodcuts. On one or two occasions we have found them high, and at other times we have found them warped—this latter condition more frequently than high or low. It does not seem to me that there is the slightest reason for cuts not being received type-high in an office. We have no direct dealings with wood engravers, as cuts are always furnished, and any extra work we have to do is charged to the customer—and the customer, in turn, sees to it that this does not occur too frequently.

How can the printer help the electrotyper? By giving clear and understandable instructions, and locking up the forms properly so as to avoid "comebacks" for crooked plates, especially for colorwork. By giving him ample time on first-class work, and rushing him all he can stand only

on plates on which "any kind of a shell will do." Don't ask him to rush on fine work — give him reasonable time.

How can the electrotyper help the printer? By never guessing at the instructions given. If they are not clear, he should telephone the printer before going ahead. In this way serious mistakes or misunderstandings will often be avoided. The electrotyper should gain the printer's confidence by making promises that he can keep, as this enables the printer to avoid difficulty with the pressroom and with the customer. Keep all plates a uniform thickness. Finally, the printer will appreciate suggestions from the electrotyper when they appear to lessen the cost and improve the work.

As to the two questions, How can the engraver help the printer? and How can the printer help the engraver? the printer, when ordering half-tones, should not only be careful as to size, especially when reductions are to be made, but he should also give proper instructions regarding the screen and, if necessary, send a sample of the stock on which the half-tones are to be printed. The engraver would help the printer by asking for this information, when it is not given, before going ahead with the work.

The printer and the pressman will help each other to a great extent and will save considerable time and useless arguments by getting together whenever a new form is to be locked up — that is, of course, provided the job has not been handled in the office before and the work is of such a character that discussion is necessary. The great majority of the work running through any plant is largely routine and is readily understood by all departments. The only suggestion that occurs to me is, when there are presses of different sizes in the plant, the printer should find out on which press the job is to run before locking up a form.

The same answer holds good as regards the printer and the bindery. The printer should find out, when there are folders of different makes in the bindery, on which one the job is to run. This is a recognized rule in all well-regulated printing-plants, and it would seem incredible that a form would be locked up, whether it is machine or hand fold, before consulting the bindery. Very often it is necessary to have forms folded by hand on account of the crowded condition of the machines, and for this reason there should be the proper coöperation between the bindery and printing departments.

C. C. MULLER, REELECTED PRESIDENT OF SOUTH CAROLINA MASTER PRINTERS' ASSOCIATION.

At the fourth annual meeting of the South Carolina Master Printers' Association, held during the first week of July at Chick Springs, C. C. Muller, of The State Company, Columbia, was reëlected president for a third term. J. C. Keys, of Greenvills, was elected vice-president, and J. H. Hamel, of Kershaw, secretary and treasurer. The Executive Committee for the next year will consist of O. K. Williams, of Rock Hill; Harry L. White, of Spartanburg, and John J. Furlong, of Charleston.

Resolutions were passed adverse to the establishment of a printing-plant by the State of South Carolina, it being the conviction of the members of the association that the State will find it more economical and satisfactory to have its printing done by contract.

A protest was voiced against the free printing by the United States Government of stamped envelopes. It is stated that this custom has been estimated to deprive the printers of this country of $5,000,000 worth of legitimate business a year, this loss being chiefly to the country newspaper offices and printers in small towns. The members of the association were urged to take up the matter of the repeal of this law with senators and representatives in Congress.

The association approved the custom of meeting at the same time as the State Press Association, but decided hereafter to have a separate program and to meet at different hours.

The necessity of a monthly publication was brought to the attention of the members, and the Executive Committee was instructed to go into the matter of reëstablishing *Pointers*. This little publication had a life of about three and a half years and did much good work in building up and keeping alive the association.



Photograph by R. J. Baker.

A Hawaiian Fisherman

Courtesy of J. P. Gomes, Jr., Honolulu, H. I.

CAN YOU MATCH IT?

A Chicago traveling man tells of the proprietor of a small town hotel who is reckoned the meanest man in the county. He kept everything under lock and key, and there was no chance for the casual caller to get newspaper, pen, ink, soap, or anything else free.

One day the proprietor saw a telegraph boy who had called with a message looking at the old timepiece which hung on the wall. The next day a large sign hung over the face of the clock. It read:

"This clock is for the use of the guests of the hotel only."

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.



Not infrequently the printer is called upon to get up something in the way of printing which will stand apart from the ordinary run of typographic work and gain in effectiveness because of this distinction. To this end hand-lettering is often resorted to, but in the vast majority of cases the expense of that process, as well as the want of a competent letterer, makes this impossible. In those cases the reverse plate comes to the rescue with its variety of possibilities.

In the reverse plate the lettering, type or decoration is cut into the surface of the plate, and when printed the type-lines and decoration appear in white, or the color of the stock used, the background being printed in a strong color or a tint, as the occasion demands. It shows as a negative rather than a positive print.

Because of the increased effectiveness it is most frequently employed on posters, window cards, envelope stuffers, and quite frequently in newspaper and magazine advertisements where the advertiser wishes his display to be distinctive from the other advertisements in the paper. In such cases a strong color is employed. On the newspaper page the white letters against the black background printed from the ink afford the strongest possible contrast. On commercial work red, green, blue and violet are commonly used — the red most frequently — for the reason that many consider, and rightly too, that the flashy colors add an effect which more urgently demands attention. We are showing three designs herewith, an envelope-stuffer, Fig. 1; a cover-design, Fig. 3, and a blotter, Fig. 4, merely to illustrate the possibilities of this field of endeavor. While not printed in as striking a color as their individual demands call for because of the necessity in this section of suggesting also the possibilities of tints in other examples, the printer's understanding and imagination should aid in suggesting their possibilities when properly printed.

Reverse plates can also be employed advantageously as backgrounds for title-pages, booklet-covers, etc., and border or decoration can be shown in reverse, the type-matter being printed over the impression of the plate. On such work a tint is better than a strong color, not only because of the delicate artistic appearance it affords, but also because of the necessity for contrast between the background and the type printed thereon. In Fig. 2 we show an example of this character with the decoration showing in reverse and the type printed in a stronger color on the tint background. The example itself furnishes the best possible evidence of the advantages of this plan.

When a light tint is used, the lines of the decoration or type should be heavier than when a strong color is used, for with a light tint fine hair-line rules and light lines would hardly be distinguishable. The lighter the tint employed, the heavier the lines of the decoration should be. In Fig. 3 we show the character of border best suited to this class of work.



FIG. 1.

Of course with this plan there is the expense of engraving to be added, but, on small work especially, this is slight.

The job is set just as though it were to be run from the type. It is then locked up so that there will be no warped or crooked lines, and a clean, clear proof is taken. On this proof the size is marked and the outside margins are

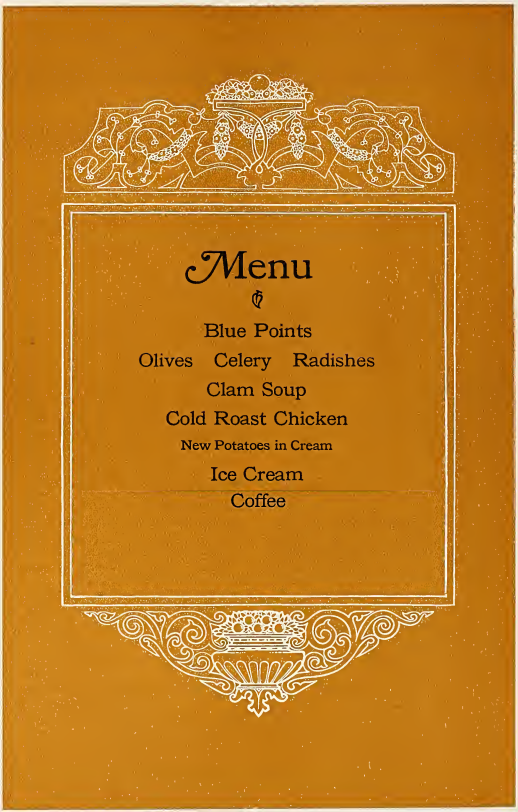

Menu
Blue Points
Olives Celery Radishes
Clam Soup
Cold Roast Chicken
New Potatoes in Cream
Ice Cream
Coffee

FIG. 2.

indicated, for in reverse plates, when the sheet is to be "bled" after printing, the margin is printed from the plate. The engraver is instructed to make a reverse plate of the form, and when the plate comes from the engraver it is locked up and printed the same as any ordinary job. Of course in those cases where the form is to "bleed," an extra allowance in the stock must be made for the purpose of furnishing a gripper hold and giving the feeder a chance to grip the stock after it is printed without having to touch the printed portion.

It is a good plan to "bleed" sheets after printing, for it gives a solid body color or undertone to the page and intensifies the intaglio detail, for it is the only white, provided white stock is used. However, if considered advantageous, the reverse plate can be run simply beyond the border of the job and regular margins left around it.

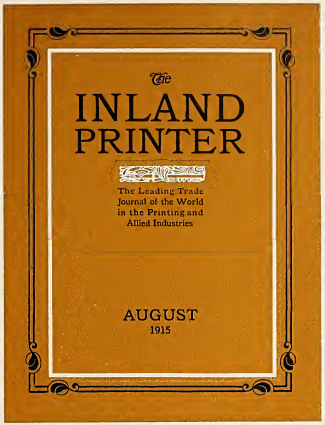


FIG. 3.

son, types with fine hair-line light elements, such as Bodoni, Litho Roman, and modern romans, are not adaptable to the process except in the very large sizes. Block-letters and types of the character of Bookman, where the variation in strength of heavy and light elements is not great, lend themselves to the process most satisfactorily and should be used. The best use, however, is with types of comparatively large size and with decoration which, of course, is intended to embellish rather than to be read.

As a means of providing variation to ordinary typework, the importance of the reverse plate can hardly be overestimated.

Discipline.

Discipline means every person in his place, doing what he has undertaken to do.

Discipline does not restrict personal liberty; it introduces a higher social liberty. It does not destroy personality; it develops it.

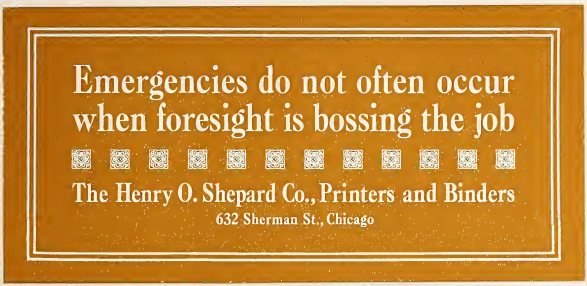


FIG. 4.

While the reverse plate offers the printer golden opportunities for pleasing his customers, and by suggesting it to his employer stamps the compositor as one who is alert to the possibilities of his craft, it can not be used on every class of work. Where the type is very small and appears in reverse it is not so easily read as the same letters printed in black upon white or light-colored stock. For the same rea-

An undisciplined person is his own worst enemy. He is like a bull in a china shop.

In short, Discipline is the control of each for the benefit of all.

If managers would take the trouble to explain to their workers just exactly what Discipline is, they might find a decrease in many of their troubles.—*The Chair Man.*

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BANQUET AT THE
HOTEL FAIRMONT
DECEMBER 5TH • 1914



Two attractive pages by Taylor, Nash & Taylor, San Francisco, California.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Some Points on Paneling.

In the division of spaces too many printers seem possessed of an idea that the division should be made into equal parts. As a matter of fact, however, equality is a thing to be avoided in the great majority of cases, especially in the division of panels and in the placement of groups of type and ornaments on a page. We often see three groups of type inside the border of a title-page with the center group half-way between the top and bottom groups. Equally as often we see a panel divided into equal parts, and, more often still, ornaments placed in the exact mechanical center between two type-groups. All such cases are incorrect.

We become tired of seeing the same things over and over again, and if forced to do so would come to dislike our favorite food if it were placed before us for every meal. The human eye, just as the human mind and physical being, craves a change — variation. There is interest in variation, and to be effective, type-designs must be interesting. When one speaks of proportion, he refers to this very thing.

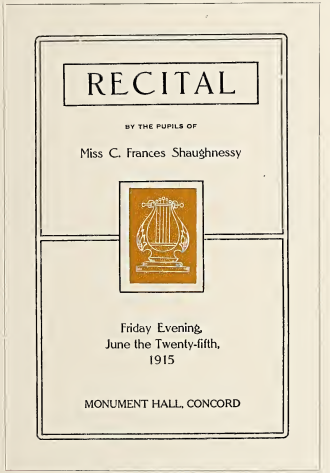


FIG. 1.
The appearance of the page is marred by being equally divided into two parts. The type-lines are unnecessarily scattered.

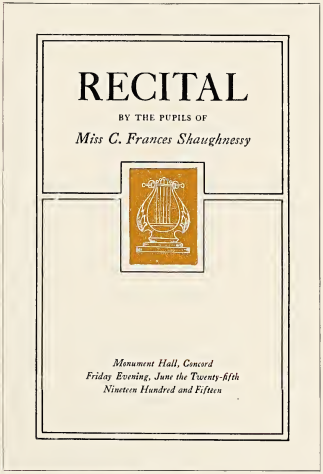
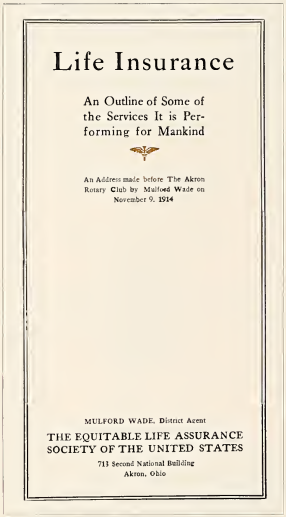


FIG. 2.
An improvement is noted when the page is divided with a view to a pleasing variation rather than equality.

We are showing herewith (Fig. 1) a program-cover in which the page is divided into two equal parts. Furthermore, the space between the ornament and the top group of the lower section is equal to the space between that group and the bottom line. The space between the ornament and the bottom line of the upper section is equivalent to the space between all lines in that section. The compositor was very careful to attain an equality throughout, and that very thing stands in the way of the effectiveness of the job.

Alongside (Fig. 2) we are showing the same copy rearranged along the lines suggested, and it does not require a second glance to note the improved appearance. In this example the variation is pleasing, being sufficient to be readily noticeable and yet by no means

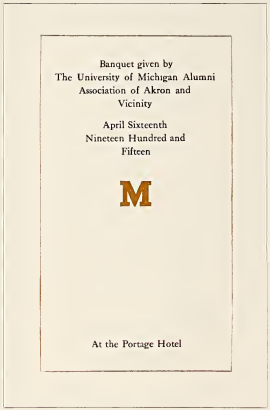


Booklet-cover by Ellsworth Geist, Akron, Ohio.

too great. A safe rule to follow in this respect is on the basis of two to three — two parts in the upper section to a corresponding three parts in the lower section.

Another thing in regard to Fig. 1 is the needless paneling of the main display line because of a fancied belief, perhaps, that it should be longer, or occupy more space, and that the rules caused it to stand out with greater prominence. As a matter of fact, the rules handicap the effectiveness of the word, throwing a muffler about it, so to speak.

A false notion also was responsible for the idea that it was necessary for the line to be made longer. Without the rules about the word, it could be lowered and the two following lines grouped more closely so that the marginal spaces between the type-group and the enclosing rule would be uniform. The apprentice, when he feels that it is necessary to do some-



Another of Geist's attractive pages.

thing of this sort, can not do more toward educating his eye to the beautiful in typography than to take proofs both ways and study them from all angles.

Review of Specimens.

The Right Angle, a boys' paper printed by apprentices in the Rochester Shop School, Rochester, New York, is in every way a creditable publication, and only slight, unimportant faults could be pointed out.

Ellsworth Geist, Akron, Ohio.— We are keen admirers of your clever work, and in the specimens set in Caslon you have furnished your firm with some remarkably good composition. Two of your jobs are reproduced.

R. T. Rice, Chicago, Illinois.— Your lettering is improving rapidly, and the circular title-page for the Mandolin and Glee Club Concert is very pleasing, although we believe a spot of harmonious and appropriate decoration would add materially to the effectiveness of the page.

Joseph L. Hill, Port Colborne, Ontario.— All of your examples are models of neat, simple and attractive composition, the only fault being with your material, which is in some cases badly worn and none too pleasing in design. Work with the Cheltenham Old Style as much as you possibly can.

Leo Smith, Bucyrus, Ohio.— Your advertisements could be improved, first of all, by employing plain rule consistently as border rather than the decorative borders, which are in some cases too light, in others too heavy, and in all cases almost so prominent as to demand the greater part of the reader's attention. No serious fault can be found with your display, which is generally good.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

SOME especially attractive blotters have been received from the Bush-Krebs Company, Louisville, Kentucky.

BLOTTERS from The Fred J. Ringley Company, Chicago, are in the high-class style characterstic of all this firm's product.

GEORGE STEIN, New York city.— The letter-head for "No. 6" is attractive, but could be improved by centering the names of the officers over the name of the office they hold in all cases.

raises it far above anything which could be accomplished with type. We are showing herewith a reproduction of this card, but on the white half-tone stock we are compelled to use the work does not show as advantageously as it does in the original, printed in green and orange on rough green card-mount. Your booklet cover, "Books About Printing," is very neat and attractive in appearance. However, we believe an improvement would



Admirable hand-lettering, a wall-card designed to be hung in guests' rooms of Canadian hotels
By Harry W. Leggett, Ottawa, Ontario.

HENRY S. EDDY, New York city.— Your June calendar is very attractive. Personally, we would prefer to see more daylight on the girl's face.

I. M. HARRIS, Brooklyn, New York.— The specimens are all good, and we are particularly pleased with the circular entitled "Do You Know?"

AL. M. LANGAN, Munising, Michigan.— The use of rules which do not properly join, and too dark a red in printing, mar the appearance of your blotter.

THE BENNETT PRINTING COMPANY, Lima, Ohio.— Your letter-head is decidedly interesting and should provoke favorable comment for a time, but could be used too long.

HARRY W. LEGGETT, Ottawa, Ontario.— Always keen admirers of your clever lettering, we have never seen any of your work which quite comes up to your latest endeavor, a hand-lettered card entitled "Save the Forest." The uniformity of the lettering throughout is almost typelike, and yet there is that touch which result if the subjects embraced were arranged one to a line, in the interests of greater legibility, and also if the item, "we also fill," etc., were set in italic, inasmuch as so many capitals of so nearly equal size give a suggestion of monotony. Especially is this true when the items are manifestly of varying importance.

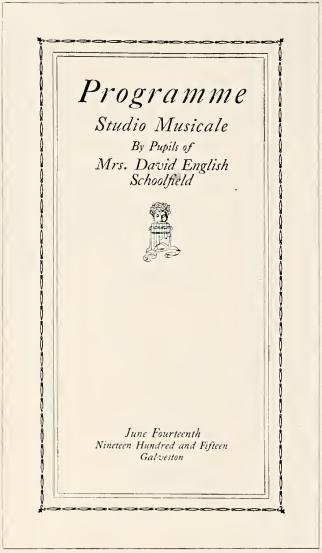
ECLIPSE ELECTROTYPE & ENGRAVING COMPANY, Cleveland, Ohio. — We admire your attractive set of poster stamps very much indeed and have no suggestions to make by way of improvement.

A. GUSTAFSON, San Francisco, California.— The cards for Messrs. Wilson and Smith are interesting indeed, and if informal arrangements were desired, no serious fault could be found with them.

EUGENE COTTERMAN, La Junta, Colorado.— Had plain rule been used instead of the decorative border on the cover-page, the program for the Music Study Club would have scored high, although, personally, we do not admire the bold-face headings as set on the machine.

J. J. GUTHRIE, Galveston, Texas.— As usual, your specimens interest us very much because of their simplicity and neatness. A program title-page is herewith reproduced.

THE TROTT PRINTING COMPANY, Billings, Montana.— The mailing-cards are very good indeed, but on the one entitled "Procrastination is the Thief of Time" the red is too dark and could be improved by the addition to it of a little yellow.



Program title-page by J. J. Guthrie, Galveston, Texas.

TOM CARRIGAN, Defiance, Ohio.— While so many capitals crowded as they are do not enhance legibility, the letter-head is otherwise satisfactory, considering the theatrical nature of the business.

AS INTERESTING a set of poster stamps as we have seen has been received from Foster & Parkes Co., Nashville, Tennessee. All are strikingly original, wholly different from anything we have previously seen.

EARL E. ARMBRUST, Hamilton, Ohio.— Stationery items for the Ser-File Company are interesting because of their originality, and are attractive as well. The uniformity of the several items is a commendable feature.

W. W. DRUMMOND, Marshall, Missouri.— The specimens you have sent us are very neat indeed, consistent in their good quality with work previously received from you. If any difference is apparent, it is in the direction of improvement.

MOORE PRINTING COMPANY, Oil City, Pennsylvania.— The blotter would be improved if plain rule were used instead of the decorative linotype border and if the perpendicular cut-off rules inside were joined to this rule border at top and bottom.

C. W. CHADDOCK, Salina, Kansas.— The slip is much better as you have set it in ten-point, and with fourteen-point headings, than if set in smaller type and black-face headings of the same size as the body. It is not crowded as it stands, and to set it in eight-point would make it less legible.

THE EDGEWATER PRESS, Chicago.— Your blotter is interesting in treatment and well written. We would prefer four-point rule beneath the heading, and this placed two points lower. The telephone list is good and should be productive of some business.

LEVI L. SMITH, Bonner Springs, Kansas.— You turn out a nice line of work, far and away ahead of the average small-town printing. A little yellow added to the red in The Peerless Clothing Company letter-head would improve its appearance materially.

ROBERT RAWSTHORNE ENGRAVING COMPANY, Pittsburgh, Pennsylvania.— We admire your set of poster stamps very much indeed, not merely because of their design, but more especially because of the unusual (for poster stamps) and pleasing combination of colors — gray, black, buff and a tint of blue-violet.

W. B. PITTENGER, Mount Morris, Illinois.— The entertainment program-booklet for Mount Morris Typographical Union, No. 681, is very attractive. We regret that a color separation can not be made in order that we might show a reproduction of it to our readers.



Interesting first page of folder by Louis A. Braverman, with the Heintzemann Press, Boston, Massachusetts.

FROM Louis A. Braverman, of the Hintzemann Press, Boston, Massachusetts, we have received a collection of folders, booklets, etc., exceptionally handsome specimens of typography and hand-lettered design. Any faults found in them would be matters of personal taste, for in design, harmony and the mechanics of typesetting there are none to point out. A folder is herewith reproduced.

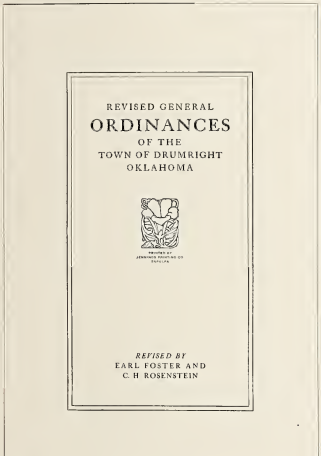
GEORGE R. ENGLER, Fremont, Ohio.— Your letter-head for the Masonic Temple Association is well arranged, but our personal preference would be for a lighter face of type than Cheltenham Bold, especially for printing the names of officers and trustees. We prefer the arrangement without the geometric squares.

W. C. MARKHAM, Baldwin, Kansas.— The idea of printing, in a tint, in the lower left-hand corner of your statements and letter-heads, a cut illustrative of some printing-shop operation is a good one, and the fact that you have used a variety of illustrations will no doubt interest recipients. The work is well done.

"KING'S COURIER," a brochure issued by George W. King & Son, Worcester, Massachusetts, is a highly satisfactory piece of work, the cover-design, an illustration of an old-time courier in full armor riding forth from a huge castle, being very appropriate and interesting. Mechanical work is in every way satisfactory.

THE CORDAY & GROSS COMPANY, Cleveland, Ohio.— The booklet, "A Valve Department," is very attractive and represents excellent work throughout. We do not admire the lettering on the cover, which is rather unattractive and at the same time too weak. The offset work on the inside pages is all that one could desire.

Minden Courier, Minden, Nebraska.— The loose-leaf statement is very good indeed, but the main display line should have been lowered about four points. There is too much red on the rate-card, the warm color predominating, whereas it should occupy only a minor portion. The border is too large.

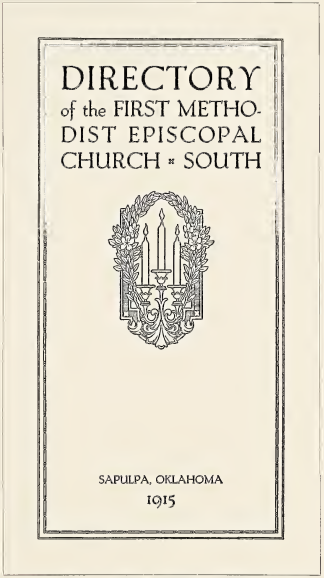


Dignified title-page arrangement by Claude W. Harmony, Sapulpa, Oklahoma.

W. W. DRUMMOND, Marshall, Missouri.— The circular is very satisfactory as to composition, but with the three lines at the bottom printed in red ink the rules surrounding them should have been eliminated. To surround a line printed in red with a rule panel printed in black or a stronger color always gives an ill effect.

L. F. WIDMAN & SONS, McGregor, Iowa.— While your letter-head is neat and undeniably attractive, the white space is not evenly distributed as it should be, there being considerable more at the left than at the right. Endeavor to arrange your designs so that a uniform amount of white space will be apparent in relative parts.

A. P. ANDREWS, Bruce, Wisconsin.— There should be six points additional space directly above the main display line in the Anderson letter-head; otherwise it is a very satisfactory



Booklet-cover by Claude W. Harmony, Sapulpa, Oklahoma — a pleasing harmony between type, border and ornament being its chief claim for distinction.

heading. The blotter could be greatly improved by setting the items in the outside panels smaller, so that the display features could be given greater prominence.

LLOYD T. PAGE, Buena Vista, Virginia.— Too many type-faces are used in the envelope corner-card, and we would suggest that you avoid altogether panel arrangements of corner-cards, as they are difficult to execute successfully. The bill-head is too crowded, and if the names of the firms were set in narrower measure and placed at the outside edges of the form, the white space gained in the center would improve it decidedly. Too many type-faces here, also.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— The hand-lettered cover-page for "The Kodak," annual of the Sapulpa High School, proves that you are proficient in that line as well as in type-work. Personally, the colors seem flat, but others might admire them. We believe a richer, stronger violet would, by contrast, cause the gold to stand out better and thus cause your clever lettering to show to better advantage. We are showing two of your attractive type-designs.

C. W. Hickox, Northfield, Minnesota.—The "Church Annual" is well handled in every way, but the title-page could be improved materially by setting the catch-line "of the" in six-point, eliminating the rules from either end of it, raising the ornament about two picas and by raising the lower group six points—several changes, but slight ones easily made. The bill-head is very good indeed.

PRIVATE OFFICE
FRANCIS ARTHUR NORTHRUP
SPECIAL CREDIT & SALES MANAGER
137 WEST TWENTY-FIFTH STREET
CHICAGO ILLINOIS

Simple, dignified arrangement of a letter-head by B. W. Radcliffe, Macon, Georgia.

"What Happened on the Fourth Floor," an especially attractive folder, announces the consolidation of the printing firms of Crippin & Hargitt and the Anchor Printing Company, both of Indianapolis, Indiana, into The Consolidated Printing Company. If the run of the firm's work comes up to the standard of the announcement in attractiveness, there will be no great difficulty in keeping the presses busy.

Tom Carrigan, Defiance, Ohio.—The arrangement of the cover for The Litquick Gas Lamp Company is very good, but you ran the red so thick in the outline letters that the black would not cover well when printed over it. With a little yellow in the red to counteract the effect of its being darkened when surrounded by black, as in outline letters, and with this run lightly, the improvement would be great.

Charles B. Kline, New York city.—On the title-page, "Specimens of Type, Border, Etc.," the decorative border does not harmonize with the type-face in shape characteristics, and in spite of the fact that it is lighter in tone than anything else on the page, you have printed it in the weaker color, thus increasing the tonal variation. With this border removed the page would be quite satisfactory.

J. F. Tucker, New Philadelphia, Ohio.—"The Man Who Quits" is an especially attractive folder, and the poem is interesting and a sure enough inspirant of "pep." Personally, we would much prefer larger margins at the outside and top of the "Quality versus Price" folder, especially since the bottom margins are so large. There are too many capital lines in the first page, considering the nature of the matter.

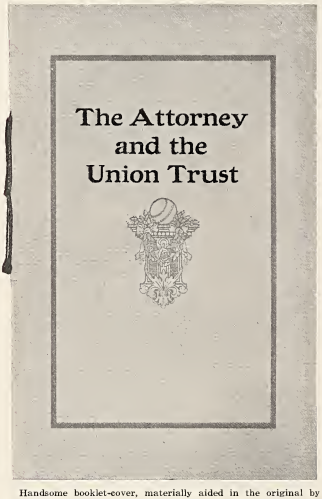
B. J. Uhlen, St. Louis, Missouri.—The cards are subject to minor improvements. On the Maupin card the red could be improved by the addition of a little yellow and, perhaps, by setting the name one size larger. A single rule beneath the main display of the Whitlow-Stark card would be better than parallel rules. The Kendall card is interesting, but is not unified, owing to the separation of the copy into so many groups.

Hibberd Printing Company, South Bend, Indiana.—The calendars are very satisfactory, but we would call your attention to the fact that the side margins are much too great, considering the small marginal space at the bottom. We also feel sure that if the matter at the top of the July calendar had been set in one measure, in accordance with the space, without any part encroaching on the flag, the effect would be decidedly improved.

W. H. Eckels, Corydon, Iowa.—By way of improving the letter-head for the Corydon Bottling Works, you could have set the small matter, all except the main display line, in some face of type more legible than text. Text type is very satisfactory as display, but in its small sizes is rather illegible. Had the cut of the bottle been printed in a weak tint it would be much better, owing to the fact that it was necessary to write over it.

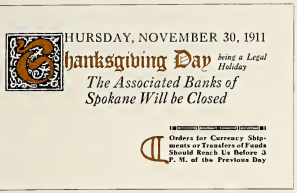
J. F. Holtman, Chicago, Illinois.—Your program for the Photoengravers' convention is a highly satisfactory production. We do not admire the geometric squares at either end of the cut-offs below the running-heads, and we are certain that one plain rule below the main display line on the title-page would be preferable to the border-and-rule combination.

One compositor who has come to the front in a very few years, and whose work appeals to us as among the very best

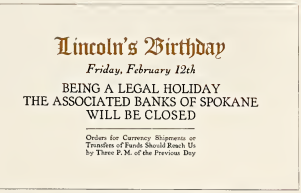


Handsome booklet-cover, materially aided in the original by beautiful stock, only a hint of which can be given in the reproduction. By Stutes, Spokane, Washington.

we see, is B. W. Radcliffe, who is with the J. W. Burke Company, Macon, Georgia. Mr. Radcliffe frequently sends us letter-heads, printed from Forum capitals on gray bond stock, which are very near the limit of effectiveness possible in type-work. One such is herewith shown, but the reader sees the typography only and loses the beautiful effect produced by printing the design on gray antique stock.



Unusual arrangement of a card by Stutes Printing Concern, Spokane, Washington.

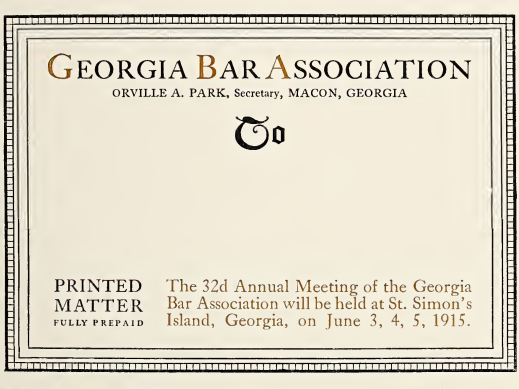


Another attractive display-card by Stutes Printing Concern, Spokane, Washington.

JOSEPH A. WEIS, Springfield, Illinois.— Avoid the combination of extended Lining Gothics with text letters, which are almost all of condensed shape. The blotter entitled "Printing" is very good indeed, but a single four-point rule printed in red would be better than the parallel triplicate rules as used. The other blotter is very neat, but lithotone border can hardly be printed satisfactorily on blotter stock, as it is so persistent in picking up and redepositing the fibers of the stock.

The Sun, East St. Louis, Illinois.— The blotter is interestingly written and satisfactorily composed, but lithotone border should never be used on such rough stock, and to get a satisfactory impression from type on the paper you used it is necessary to lay not set in bolder type than the body-matter. In our estimation, the blue is too weak and red-orange would have been preferable. The covers of these booklets are distinct beauties, and we regret our inability to do justice to them in reproductions. Two cards, which are in characteristic Stutes style, are reproduced. In the original, the Thanksgiving card was printed in dark blue and old rose on gray stock.

CHESTER PENNELL, Des Moines, Iowa.— Remove the decoration from about the two lines printed in color, and use vermilion for the second color, and your letter-head will be greatly improved. Also, while you are at it, insert six points above the main display line. The type-sizes in the business-card are too



Package-label by B. W. Radcliffe, Macon, Georgia.

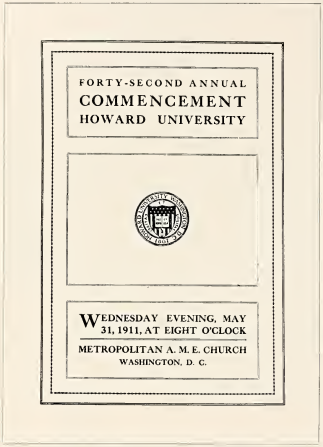
a sheet of rubber under the top sheet of tympan after the form is made ready. This is because of the fact that the "holes" in the stock are not at the same point in succeeding sheets and make-ready can not overcome the fault.

STUTES PRINTING CONCERN, Spokane, Washington.— Always keen admirers of your original, individual style, we have gone over your last consignment with more pleasure than usual. Particularly beautiful and interesting are the booklets, "The Spokane Foundation" and "The Attorney for the Union Trust," but we regret the fact that in the former a light blue was used for printing the side heads, and especially because these heads were large in proportion to the size of the card. The blotter would be improved if the group in the upper right-hand corner were spread out to occupy some of the waste space below.

A MENU and program of a bowlers' league banquet, printed on a cut-out tenpin, is an interesting item of a collection of specimens received from The Mercantile Printing Company, Honolulu, Hawaii. On another program for the Commercial Club's smoker, the ornament is turned the wrong way. This was manifestly done because in its regular position the base was longer than the line above, but that being the case some other ornament should have been used. The ornament was not

absolutely necessary in this case, as the seal of the club furnished sufficient decoration and the type-lines could have been lowered one pica at least.

D. J. WARSAW & Co., Chicago.— Taken as a whole, the collection of specimens from you is of very high quality, and little fault can be found with any item of the work. You have in several instances, however, used condensed Engravers Old English

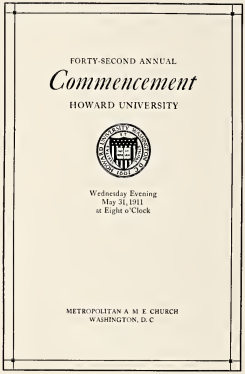


A case of too much paneling, in which the display is materially handicapped because of the profuse use of rules.

in combination with a rather extended Lining Gothic. These faces are inharmonious, and the displeasing effect they produce in combination is to be avoided. The letter-heads and cards represent your best work, your own stationery being very unusual in arrangement.

LEO N. SANFORD, Kalispell, Montana.— In the circular announcement the border is too large compared to the size of the type, and by its prominence overshadows the type. The letterhead, while satisfactorily composed, is not printed in pleasing colors — blue-black for all the type and a blue tint back of the ornament would make a decided improvement, as would also running the main display line and the trade-mark in orange and the remainder of the design in black, with no tint-block back of the trade-mark.

SPECIMENS from the printing department of Howard University, Washington, D. C., are of very good quality. There is a tendency in some cases, however, to use borders and panels to excess. Take, for example, the title-page of the program for the Forty-second Annual Commencement Exercises. You have paneled the upper group, the ornament and the lower group, and, besides, have placed two borders around the page. You were probably possessed of a feeling that there was too much white space, which is a false idea and one which you should discard at once. There can hardly be too much white space if it is nicely proportioned. The page in question is herewith reproduced, and alongside we are showing the same matter reset with a simple rule border only. On the cover for the Constitution and By-Laws of The Eureka Literary Society, the lines at the top should have been spread out somewhat, the dash between the two groups taken out and the ornament lowered about one-third of the way to the lower group. Here, again, your idea was that there was too much white space, and there certainly was because of the crowded condition of the upper group, but by your method of overcoming the fault you made it appear worse rather than better. When a number of lines are enclosed in a panel, as in the case of the motto-card, "This is the best day —," the space between the top line and the border or edge of stock at the top, and the space from the bottom line to the bottom rule, should



A simple border — and the type is given a greater opportunity to fulfil the purpose for which it was designed.

be greater in each instance than the space between the lines enclosed. This is true in order that the lines will have the appearance of unity. Your type-specimen book is well planned and satisfactorily printed.

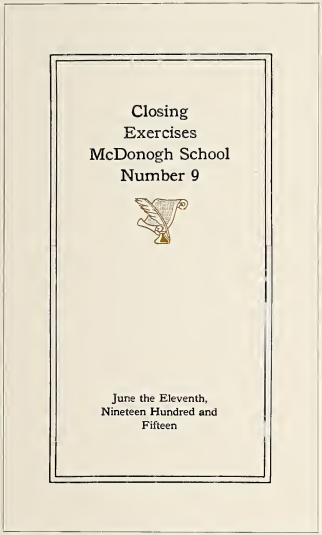
HENRY B. PRINCE, St. Paul, Minnesota.— The letter-head for the C. I. Johnson Manufacturing Company is, with one exception, very good — the short line, "General Dealers in," should be centered, and it would be better to leave the white space, notwithstanding the squared arrangement of the remainder of the design, than to attempt to fill the line with colons, etc., because of the dissimilarity between the points and letters. You should not attempt squared arrangements when makeshifts are necessary in order to square up parts of the design.

HARRY C. MERTZ, Shakopee, Minnesota.— Plain two-point rule as a border for the book-plate would be preferable to the "spotty" border units. The colons and hyphens between the name of city and State are distracting features, a comma and regular space being sufficient, the line to be centered, of course. On the baseball ticket the copy is not adaptable to a pleasing arrangement with the cut used. Had the last line been full width, the arrangement would have been satisfactory, but the large gap of white space therein and the lack of similarity between the ends throws the whole design "out of gear."

G. E. FORD, Bristol, Tennessee.— The majority of your specimens are very good indeed, and we admire especially the program, "Song Cycle — A Perfect Day," and the catalogue for Sullins College. On the hand-bill for Cleek, the blacksmith, the subordinate matter is set in too large sizes of type. Had the big display lines been left as they are and the subordinate matter set smaller, the headings would have had greater force by contrast and the present effect of congestion would not be apparent.

On the title-page of the Dosner recital program, the condensed and extended types used for the two top lines clash, owing to their variation in shape and tone. This absence of harmony is a serious defect. The job should have been set in Caslon altogether or, at most, Caslon and text.

OWEN E. LYONS, Easton, Pennsylvania.— Wide, and sometimes heavy, borders are too frequently used by you, and in such cases the type-lines are subordinated. Borders have served their purpose when they hold together, make more effective or beautiful the designs they enclose, but when they go beyond that their use proves a menace to good work. Of the specimens sent us, we admire most the program for Trinity Church, "Services for Lent and Holy Week." An improvement would result if the rules, needlessly placed above the name of the rector, were removed. As a whole, however, your work is satisfactory.

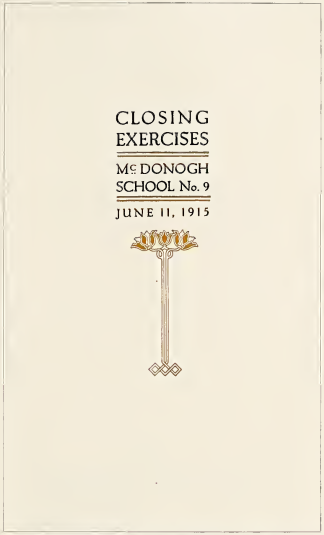


Display is best read when arranged in lines of related words. This otherwise attractive title-page loses in effectiveness because no distinction is given the several items.

WALLACE E. BROWN, Springfield, Massachusetts.— On the second page of the program for the Eighth Banquet of the Connecticut Valley Club of Printing House Craftsmen, the cuts should be moved toward each other so that the white space on the page would be more evenly distributed — otherwise the program is very satisfactory. The title-page to "The Massasoit" would be much improved if the extra corner-pieces in the panel enclosing the cuts were not used. Personally, we can not see the need of letter-spacing the words "published by" thereon. The remaining specimens are good.

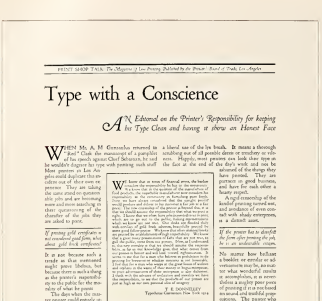
ROBERT E. CRANE, Rockdale, Texas.— Type-lines should not be printed in light tints, at least unless they are in very large sizes. On the little folder, "How We Lost a Customer," the title and the preceding words are not close enough, considering the dependence of the two upon each other for sequence. The simplest manner of arrangement — centering all lines and with no panels — would have been best in this case. The idea of this folder, while rather old, is a very good one and should prove of value as advertising. The violet tint on the receipt is too strong, and the red could be helped materially by the addition to it of a little yellow.

ARTHUR R. EDICK, Johnstown, New York.— The use of rule needlessly is your most serious fault. Take, for example, your very attractive blotter, "Correct Printing," and with a knife scratch the rules away from either end of the signature line. Lay this one on a table beside one in which the rules remain and note the improvement. More often than not, lines which we at first think should be full measure need not be so at all. If, on the blotter, "Two-thirds of Life," the corner-pieces and the hairline rules extending therefrom were eliminated a decided improvement would be apparent. Try your knife on this — and do not "overdo."



A rearrangement of the design opposite, in which the several items are easily distinguished, and in which consideration is given in display to their relative importance.

LARUE PRINTING COMPANY, Jackson, Michigan.— Because of contrasting light and black face letters, and the several colors used, the "Pleasant Days" blotter is spotty in appearance and therefore not satisfactory from an artistic standpoint. The use of the initial "P" in the lower left-hand corner is not pleasing, and we doubt if it has any merit as an attraction. The execution of the blotter could have been simplified and beautified at the same time by not using the rule below the main display line, which is the only item printed in the third color. The February blotter is excellent, and the June number would be improved if a lighter tint and a darker brown were used.



PRINT SHOP TALK, The Magazine of Live Printing Published by the Printers' Board of Trade, Los Angeles

Type with a Conscience

An Editorial on the Printer's Responsibility for keeping his Type Clean and having it show an Honest Face

WHEN Mr. A. M. Greenshaw entered in a final use of the ink brush. It means a thorough smelling out of all possible dirtiness or crudities or vile ways. Happily, most printers are look these types as the first at the end of the dirty week and can be ashamed of the things they have permitted. They are ashamed of the dirty type and have for each other a hearty respect.

A rigid censorship of the kinds of printing turned out, and a rigid cleaning of type, will work shady enterprises in a distinct asset.

If the printer has to dissolve his conscience in order to live — he is undoubtedly insane.

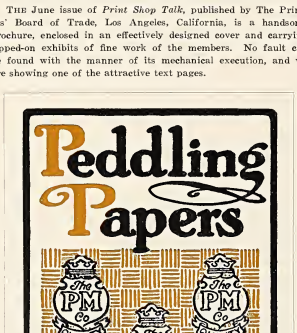
No name how brilliant a boulder or eyesalve or advertising scheme, is worth it; for what wonderful results *is accomplishes*, is a never-failing a mighty poor party of printing if it is not based on honesty and fair dealing methods. The printer who knows that he can *put over* a fraudulent scheme is one who is a poor printer but a serious obstacle to the work of every self-respecting printer.

Customers prefer to do business with a printer whose type is not accustomed to being used on printing of a questionable kind. A questionable job taints every other job on the house, and customers know this. They will not stand for it, and they should not.

The contributions of keeping out of all your office some printers and advertisers to keep dirty type skins, but the new ownership of the printer so has no responsibility to the public for what he prints is by far the most potent factor at work for clean printing.

Attractive arrangement of text-page. From *Print Shop Talk*, organ of the Los Angeles Printers' Board of Trade.

THE June issue of *Print Shop Talk*, published by The Printers' Board of Trade, Los Angeles, California, is a handsome brochure, enclosed in an effectively designed cover and carrying tipped-on exhibits of fine work of the members. No fault can be found with the manner of its mechanical execution, and we are showing one of the attractive text pages.



Cover of booklet advertising line of papers by The Paper Mills Company, Chicago.

ESKEW JOB PRINT, Portsmouth, Ohio.— We note a tendency toward a too frequent use of geometric squares as decoration in your work, especially so since in several instances they are printed in a stronger color than the type-lines and other items, thus causing them to stand out with undue prominence. Take, for example, the folder title-page, "One Pass," printed by you for the Whitaker-Glessner Company. In it the rules of the border and the light-face type are printed in a comparatively weak gray, whereas the geometric squares in the corners and below the type-group are printed in a dark gray which is practically black. On looking at this page the squares demand all the attention, and their effect is distracting when so used. With the squares printed in the weaker color, the page would be much improved. The other specimens are high-class and stamp your firm as a house of quality.



Interesting mailing-card, illustrating a means of advising prospective attendants of the dates for a meeting.

R. W. VAN VATER, Bloomington, Indiana.— The specimens you have sent us, the product of the printing department of Indiana University, are, as a whole, very good. We note, however, a tendency to use extended and condensed types together in the same job, which practice should be discontinued in the interests of harmony. Then, too, we note that when there is but a small amount of matter on a page it is centered, perpendicularly. There is an optical illusion which causes lines and groups so placed to appear low, and to counteract this effect it is a good plan to place them at least slightly above the center. The same is true when there are three type-groups on a page, as on the title-page of the program for Fathers' Day at the Sigma Chi fraternity house. The center group here should be raised in the interest of proportion, as well as to overcome the illusion mentioned. A good rule is to have the space below such middle groups equal five parts to a corresponding three parts above. Make your panels serve a purpose, and if they do not add in display, classification or in making the design more legible, do not make use of them.

THE MACK-ELLIOTT PAPER COMPANY, St. Louis, Missouri, from time to time is sending out dummy suggestions for booklets and like work as advertisements of its papers. The inside pages are blank, but the covers are always printed from attractive designs. In one of these, recently received, prepared as a suggestion for a piano booklet, the decorative border and the ornament were printed in white with a touch of yellow, and the remainder of the design in dark blue on blue stock.

M. M. SHELLHOUSE, Liberty, Indiana.— The larger part of your specimens are excellent in every respect, but we are particularly pleased with the title-page for the "Aida" program and are having it reproduced here as an example of plain, attractive typography. The original, printed on antique stock, showed to much better advantage. Avoid the use of italic capi-

Arion Choir Concert
Miami University

"AIDA"
Opera in Four Acts by
Giuseppe Verdi

Given Under the Direction of the Department of Music

Friday Evening, May Fourteenth
nineteen hundred and fifteen

The Auditorium

Simple but highly satisfactory program-title by M. M. Shellhouse, Liberty, Indiana.

tals, especially when enclosed in panels. The ornaments in the corners of the border on the Delta Upsilon cover-page do not add anything to the appearance of the page, but detract because of their dissimilarity in form and their use without reason. The line, "Petition of," on the cover of the Omega Psi Rho booklet, crowds the line below too closely, and at least one more lead should be placed between. Personally, we would prefer to see all the lines of the upper group on the Simplex Indicator booklet-cover centered instead of set flush to the left.

R. G. GUSTAFSON, Red Wing, Minnesota.— Interesting and attractive are the specimens you have sent us, perhaps the most attractive of which is the cover-page, "A. E. Boyums Biografi," the type and decoration of which harmonize very pleasingly. It is reproduced on this page, but of course the reproduction does not do justice to the original, which was printed in gold on a dark cover-stock in imitation of leather. On the cover for the brochure, "Refined Business Stationery," the marginal spaces at the top and sides of the upper group show too great a variation. Of course the tipped-on half-tone had to be kept above the center of the page, which made it necessary to crowd the first line of type too near the top border. To overcome this fault we would suggest tipping the half-tone print at the top,

BIG Feature Show

LILLIE LESLIE and JOSEPH SMILEY
In a Wonderful 3 Reel Lubin Feature
'RATED AT TEN MILLION'
And 'Taming of Rita' Vitagraph Comedy.

Also Illustrated Lecture by
WALLACE R. STRUBLE
With 3,500 feet of moving pictures of The Inland Empire, Columbia River, Celilo Canal and Astoria by the Sea showing construction
of 11 Miles of Government Jetty
ADMISSION 5 & 10 CTS.

PASTIME
TO-NIGHT THURSDAY

To-morrow Friday Broadway Star Feature:
'PAWNS OF MARS' 3 Reel Vitagraph.
SUNDAY CHARLIE CHAPLIN IN THE TRAMP

The proprietor of this moving-picture theater owns his print-shop and does his own printing.

the marginal spaces at top and sides of it to be equal. Then, by placing the main display group below the tipped-on sheet, marginal spaces could be kept pleasing and balance secure

A. E. Boyums
Biografi
Skrivet af hans selv

Booklet-cover design by B. G. Gustafson, Red Wing, Minnesota.

because of the high placement of the sheet. We believe a somewhat brighter color for the solid part of the letters on the cover for the Red Wing Sewer Pipe Company booklet would make it much more attractive.

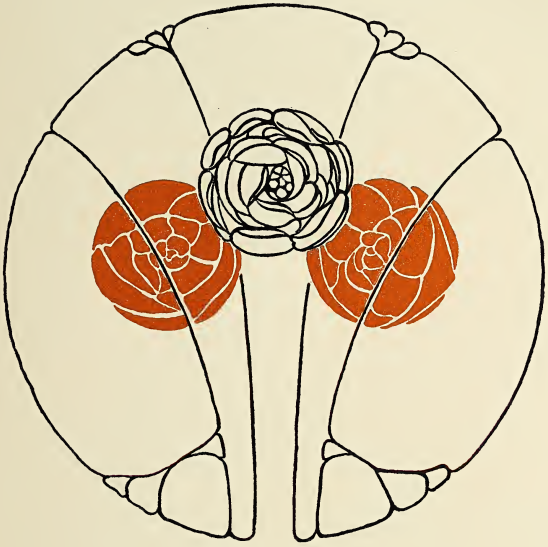
YOUNG & MCALLISTER, INCORPORATED, Los Angeles, California. — "The Road to Tomorrow," printed by you for the Los Angeles Business College, is effective from start to finish in an advertising way, and the mechanical work is practically faultless. The handling of the illustrations and the pertinency of the text to them is bound to excite deep interest in young folks bent upon starting a business-college course. We are showing the cover-design in half-tone herewith. In the original, however, the insides of the letters were printed in red.

FROM the Record Company, St. Augustine, Florida, we have received a copy of the *Florida Farmer and Homeseeker*, a monthly publication devoted to the interests of that section. Excellent presswork is the chief characteristic, although the composition is clever as well.

NEWS PUBLISHING COMPANY, Hillyard, Washington.— While your box-label is attractively set, we do not admire the combination of types, which have not sufficient similarity to be used successfully together. The effect attained by roughing panels with sandpaper blocks is not pleasing in our estimation, and we are sure nothing in effectiveness is gained. Too many lines are printed in red on your advertising card, and plain rule rather than the decorative border should have been used.



Striking cover-design for a handsome booklet advertising a business college. By Young & McAllister Inc., Los Angeles, California.



Announcements & Invitations



"Flag Day"

WILL BE APPROPRIATELY OBSERVED BY
GALVESTON LODGE No. 126
ASSISTED BY A PART OF
SECOND DIVISION, U. S. A.
INCLUDING TWO REGIMENTAL
BANDS
FORT CROCKETT, SUNDAY, JUNE 13, 1915
FIVE O'CLOCK P. M.

✣

THE ATTENDANCE OF ALL ELKS AND MEMBERS OF THEIR FAMILIES IS ESPECIALLY URGED. THEIR FRIENDS AND THE PUBLIC IN GENERAL ARE MOST CORDIALLY INVITED TO COME ALSO. THIS AUSPICIOUS OCCASION WILL BE MADE ESPECIALLY INTERESTING BY THE FAVORABLE SCENES AND SURROUNDINGS AND THE UNIQUENESS OF THE PROGRAM

THE COMMITTEE



YOURSELF AND LADIES
ARE CORDIALLY INVITED TO THE

Holiday Dance

IN THE SECOND SERIES OF YOUNG PEOPLE'S
PRIVATE DANCING PARTIES AT
ODD FELLOWS HALL
SATURDAY EVENING, DECEMBER 26

MUSIC BY THE CONCERT ORCHESTRA
DANCING FROM 8:30 TO 1:00
TICKETS SEVENTY-FIVE CENTS

HAROLD V. PETERSON
LLOYD A. WALL

Dancing will commence promptly
at 8:30

J. P. JOHNSON COMPANY

IF you have planned to decorate this Fall, and wish to see the new ideas in *Draperies, Wall Papers and Decorations*, but can not find it convenient to pay a visit to our establishment, write us about it. ¶ We will arrange to have our decorator call on you, no matter how far away you live, with an exhibit of the new things for every detail of *Interior Furnishing*, including artistic color sketches showing modern treatments of rooms and color-schemes. ¶ He will be competent to plan and estimate upon any part of your work or the complete interior. ¶ Send us a complete description of your rooms to be decorated, and we will mail you suggestions for hangings, with samples and prices.

6125 Commercial Avenue, Boston



FROM September twenty-seventh to October thirtieth I will have on exhibition a large showing of my work in oils at Hillman's Academy, 106 Lincoln Avenue, where I cordially invite your inspection. None of the works will be sold or taken from the exhibit on or between the dates stated, but reservations may be made at any time.

ELLSWORTH WEIST

ANNOUNCEMENT

THE attention of our business associates is called to a change of name and personnel in The H. W. Gardner Co. Mr. Harry W. Gardner has retired from the business which has borne his name for the past eight years. His interests have been assumed by Messrs. S. W. Crane, former Secretary of the Company, M. H. Graves, former Treasurer of the Company, and J. R. Holmes, former Advertising Manager.

¶ The Company will retain its present address, 18 East Congress Street, Kansas City, as publishers and distributors of high-grade art prints, and will handle the successful publications of other publishers. A capable staff of salesmen is now on the road and will show the new lines to every dealer before June 1.

¶ The corporate name of The H. W. Gardner Co. will be discontinued and hereafter the Company will be known as

CRANE, GRAVES & CO.

Successors to

THE H. W. GARDNER CO.

CHARLES BANGERT

525 MICHIGAN AVENUE, CHICAGO, ILLINOIS

Decorative Upholstery
Art Stuffs and Fabrics
Interior Ornamentation

ALL those who recognize that environment contributes to a greater joy in life and who seek beauty and harmony as well as service in the things about them are requested to visit us during our Spring Opening week, June 12 to 17 inclusive. At that time in addition to our regular stock of high-class articles we will have a new selection of antiques which we bought at a very special price, the benefit of which we intend to give our customers. We will also offer at this time some entirely new patterns in oriental rugs from Smyrna. Come early while the selection is good.

UPHOLSTERY
DRAPERIES & PORTIERES
CRAFTSMAN MATERIALS
CURTAINS BY OUR OWN EMBROIDERERS
ART STUFFS FABRICS AND COVERINGS



The Wanamaker Store

presents its compliments and requests the honor of your presence during

The Spring Exhibition of Paris Costumes

Beginning Thursday, March twenty-first and continuing during the following week

CORNER WABASH & ADAMS
CHICAGO



During the months of February and March we will hold our annual Winter Sale of Furniture. A most liberal discount will be offered on every article in our stock. The furniture comprises correct pieces for every room in the house, in

Sheraton Colonial
Heppelwhite Chippendale
and Louis XVI.

and includes fine examples of our own work, as well as a great many new pieces just received from the best makers in the East. We trust you may feel inclined to visit us and hope to have the pleasure of meeting you personally.

M. S. Marshall & Co.

525-527 Fifth Street

Spring Millinery Opening

WE take pleasure in announcing that we have received a fresh invoice of Fashionable Millinery from our headquarters at Paris for Spring and Summer wear, which will be exhibited on living models at our local display parlors during the week of March Fifth from two until four o'clock in the afternoon. We have the latest creations of the most famous milliners of the old world, and we think that it can be safely said that this collection of headwear can not be equalled on this side of the Atlantic Ocean. We earnestly solicit your inspection of our exhibit irrespective of whether you purchase or not.



Paris Millinery Emporium
Broadway and Sixth Streets
CHICAGO

A CORDIAL INVITATION IS EXTENDED TO YOURSELF AND LADIES TO BE PRESENT AT A YOUNG PEOPLES' PRIVATE DANCING PARTY TO BE HELD AT ODD FELLOWS' HALL ON EASTER MONDAY, APRIL 13. · DANCING 8:30 TO 1:00. · MUSIC BY THE CONCERT ORCHESTRA. · TICKETS 75 CENTS.

LLOYD WALL
HAROLD V. PETERSON

N. B. THIS IS THE LAST PARTY SCHEDULED FOR THIS SEASON

Exhibition and Sale of

Original Landscape Pencil Drawings

From Nature

By W. N. Bartholomew, R. A.

Formerly Instructor of Drawing
Boston Public School

September Second to September Fourteenth, Inclusive

Foster Bros: 4 Park Square

To Librarians



HE Sedalia Bookbinding Company hereby advise librarians that we have added much machinery to our rebinding department which is devoted entirely to library binding. The department surpasses all others in its ability to produce excellent work—and that expeditiously. We utilize only the best materials, and all our workmen have had years of experience, being selected because of personal adaptability to the character of work done in this department. They are all specialists who may be depended on to get the utmost out of our modern equipment.

Our prices are beyond competition and our work is standard with the largest and best libraries in the country. It would give us pleasure to have librarians call at any time and inspect this department as well as our entire plant. We feel certain, once on the ground, it would be an easy matter to convince you of the advantages we offer you.

Sedalia Bookbinding Company

Sedalia, Mo.

COST AND METHOD

BY BERNARD DANIELS.

How to Study an Estimate.

Nearly every issue of THE INLAND PRINTER contains one or more estimates made at the request of some reader for his own instruction, but if properly studied these estimates will prove very useful to other printers. The hour rates used in figuring may not be exactly those that you believe are correct for your plant, but they are the general average for a large number of well-managed plants. The amount of time allowed for each operation may not be what you would allow at first sight, but is based upon an average found by carefully comparing many hundreds of just such pieces of work, not in gross, but detail by detail. Taking this as the basic thought, sit down and carefully analyze the estimate in this issue and translate the cost into the figures you believe to be correct for your shop.

Study the description of the job and separate it into even finer units than the estimate given, if possible, so that you can be sure that no little cost has been omitted or overcharged; write it out on an estimate blank, total it up and see how great the difference and where, and study the cause of the difference. Perhaps you will find that what you supposed was a high charge according to your shop was a right charge when you allow for some special equipment you were figuring on using and for which the customer ought to pay. Possibly the price you thought low will prove to be all right when you consider that the machine on which you have to run the job will take only a half sheet and that the customer has a right to reasonable facilities and should not be taxed for your lack of them.

Too many readers pass lightly over the published estimates as answers to correspondents in which they have no interest, and indulge in a cynical smile when we have occasion to call attention to the fact that a job has been sold at too low a price.

Read and study the estimates as you do the rest of THE INLAND PRINTER and you will get a new light on the matter of making prices and handling the customer, for as soon as you begin to study your own costs you will look at estimating and pricemaking as a much more important and necessary part of the business than you ever did before.

At Cost or Less.

Those of us who are readers of the daily paper advertising sections are familiar with the expression "at cost or less," and are very apt to smile incredulously and think of those taken in by such talk as poor imbeciles who need a guardian. So be it. But what is your opinion of the printer who actually does sell for cost or less without knowing it? No use to ask you what is your opinion of the buyer who buys at less than cost and comes back with a kick about the high price; we know it; have heard it often expressed in terms more vigorous than polite. But still some keep on making such prices and losses, as witness the following letter and estimate:

> Am enclosing a twenty-four-page booklet which we printed last year for a temperance assembly. Our customer kicked on the price we charged for the work, which was $60 for 2,000 copies. Would it be asking too much of you to give us an estimate on the work, say for 2,000 copies, 1,500 copies and 1,000 copies? The cuts were furnished by the assembly.

The job consisted of a pamphlet program of twenty-four pages and cover, four pages, saddle-wired, and trimmed to 4 by 9 inches. The composition consisted of nine pages of display, including the first page of cover and eight pages of advertisements, eight full pages of six-point type, and eleven pages of half-tone portraits with six-point text. All cuts were furnished by customer.

Here is how the true value figures out:

	1,000.	Additional 500.
Stock:		
Inside, 1 2-20 reams 28 by 42, 50-pound, M. F., at 5 cents	$ 2.75	$ 1.38
Cover, 175 sheets Gray West Point, 20 by 25, 65-pound, at $5.60 per ream	1.95	.97
Handling stock, 10 per cent	.47	.24
Cutting stock before printing, ¼ hour	.25	.10
Composition:		
Hand, 9 pages, 18 hours, at $1.25	22.50	.....
Machine, 19,275 ems 6-point, 6 hours, at $1.60	9.60	.....
Make-up, 28 pages, 6 hours, at $1.25	7.50	.....
Lock-up, 1 24-page form, 3 hours, at $1.25	3.75	.....
Lock-up, cover, 1 4-page form, ¾ hour	.82	.....
Make-ready:		
1 24-page form, 28 by 42, 5 hours, at $1.75	8.75	.....
1 4-page form, 8¼ by 19, 1 hour, at 95 cents	.95	.....
Running:		
1,000 sheets 28 by 42, 1 hour, at $1.75	1.75	.88
1,000 sheets 8¼ by 19, 1¾ hours, at 95 cents	1.19	.59
Ink:		
2 pounds of black, at 50 cents	1.00	.40
Binding:		
Fold 1 16-page and 1 8-page sheet, 5 folds by hand, 6 hours, at 40 cents	2.40	1.20
Fold cover, 1 fold	.40	.20
Inserting (3 pieces handled), 2 hours, at 40 cents	.80	.40
Wire stitch, 2 wires, 2 hours, at 80 cents	1.60	.50
Trim, 1½ hours, at $1	1.50	.60
Pack and deliver in same town	1.50	.50
Total cost of job	$70.93	$ 7.96
Add 25 per cent for profit	17.74	1.99
Fair selling price	$88.67	$ 9.95

According to these figures, the correct selling price for two thousand of these programs would be $107.57, or, say, $107 even. One thousand ought to be sold for $88.50, and fifteen hundred for $97.50. Yet the two thousand were sold for $60 and the buyer had the nerve to complain that the price was high.

Some may contend that being produced in a country shop the cost would have been less, which is extremely doubtful; but granting that a country shop had an advan-

tage of ten per cent and could produce the job at a net cost of $63.85 for the first thousand and sell it at twenty per cent additional for profit instead of twenty-five, the selling price would have been $76.62 for one thousand and $93.80 for two thousand, or more than fifty per cent higher than the price for which it was sold. And this price for two thousand would have contained a profit of only $15.61.

Here is a case where the printer would have been better without the job, as he must have made a loss of about $18 when he sold it at $60.

Standard Estimating.

From every side we hear charges of price-cutting by one printer against another, and at a first glance there seems to be no doubt that the charges are true from the evidence of the letters of quotation written by the supposedly guilty parties to prospective customers. But when we go more deeply into the matter and begin to make careful inquiries as to the character of the job that each proposed to give the buyer, and his manner of estimating the cost of that particular kind of work in the quantity on which price was made, doubt as to the intention of cutting prices enters our mind and it looks like another case of ignorant competition.

In saying ignorant competition, we speak advisedly, though many of the competitors feel that they know more about figuring and competition than the editor. It must either be that or a deliberate attempt to deceive themselves and their business associates, which is unthinkable, as there is no real motive for it. No sane man consciously attempts to lose money for the fun of it.

In printing-plants all over the land there are men attempting to estimate on all kinds of printing by making their personal guess as to the amount of labor that will be expended upon each individual job, or by their judgment as to the accuracy of their workmen's or their foremen's guesses on the same points. They refuse to accept any system of average measurements, and even refuse to calculate and be guided by the average rate of production of their own workmen and machines. Is it any wonder that prices vary, and that when one man's error on the high side is compared with another man's error on the low side the one calls the other a price-cutter?

A little more than a generation ago the various insurance companies of America were making their way as a permanent public benefit, and were just emerging from what was then called the "wild-cat" period, when every company attempted to decide upon its own tables of probabilities and fix its own rates. About that time the various state governments felt it to be their duty to step in and make laws regarding reserves and reinsurance for the protection of the citizens, and the insurance companies compared notes and their actuaries prepared tables of the probable life expectancy of all classes of people, and they made almost uniform rates based on these expectancies — not on their own records, not on their guess, not even on a comparison of guesses, but upon a carefully figured out average, or system of averages, which they revise from time to time as actual facts give them data to go upon.

The printer of to-day is just where the insurance companies were a generation ago, but, unfortunately for him, his success or failure does not affect so large a number of citizens that the governments are caused to take the matter up and make him report to the authorities and keep a reserve for reinsurance.

No two risks taken by an insurance company present exactly the same actual expectancy or risk, but yet they class them into carefully defined sections and fix the rate for all in that section. No two jobs presented to a printer ever contain exactly the same amount of work or chance for spoilage or other risk, yet it is possible to so standardize all printing that jobs of a similar nature may be priced at a fixed rate per square inch, or per page or per pound, if need be, without injustice to any one, and to the ultimate benefit of both printer and customer, as has been the case with the insurance companies.

If it takes an ordinary compositor a certain time to set one hundred inches of a certain class of catalogue matter, and takes the stoneman a certain time to lock up a form of a certain size, and the pressman a certain time to make ready that form of a certain character, what is to prevent the averaging of the whole of these operations into one price per square inch, or per hundred square inches, for the first one thousand copies, and an additional price for the same amount of surface for each additional thousand copies?

Oh, yes, there is the binding, but it will be just as subject to the same rule as the printing; it might require a separate price in the book, though the two could be added and the customer given the total rate per square unit, whatever might be decided was the best. Of course, the writer believes that the square inch is the proper unit.

Ever see an insurance company rate-book as used by the traveling agents? Ever notice that as soon as he finds your age and the kind of policy that you are interested in he refers to the proper page and tells you the exact cost per $1,000? Well, what is to prevent the printer from doing the same thing with his customer? The cost of making the calculations! Why, my dear man, the printers' organizations of the United States have spent in the last ten years more than three times the money required to prepare and print a copy of such a book for every employing printer in the country. For what have they spent it? Trying to convince you and your fellow, whom you call a price-cutter behind his back, while he performs the same kind office for you, of the knowledge that there is an average cost of printing, and that to find it for yourself you must keep an accurate cost system always at work in your plant.

Stop and think this over. The insurance companies have made money doing what every one of you inwardly feels is taking a long chance, but it is no longer a chance when they follow the law of average and stick to standard prices. You are taking a much longer chance in guessing on each job and losing more often than winning, as can be shown by the records of bankruptcy.

Why do you keep it up? Why not get together and insist upon your national and local associations getting busy at once upon a concrete plan for making average price-lists for all classes of printing based upon some unit like the square inch; and, as soon as these lists are ready, adopt and sell by them without variation, as insurance is sold, gradually perfecting them until you have attained the same standard of estimating that the insurance companies have?

It is possible, and will undoubtedly come some day. Only a few years ago you jeered at the idea of measuring composition of jobwork by the square inch, but it is daily gaining new champions and has been adopted by several live organizations and numbers of firms. This is only a step farther, and a short one at that.

Standard estimating by guess is not possible, but standardizing the estimating by the adoption of a series of standard classifications is not only possible but an economic advance that all should be eager for. It will not eliminate the deliberate price-cutter, but it will reduce the number of printers who are now innocently classed in that

category through ignorance; for it is easy for a man who could not make an estimate to recognize a style of job and the price-list to which it belonged. He may have the backbone to ask the price and he may not, but he is much more likely to do so when he has it already figured out for him.

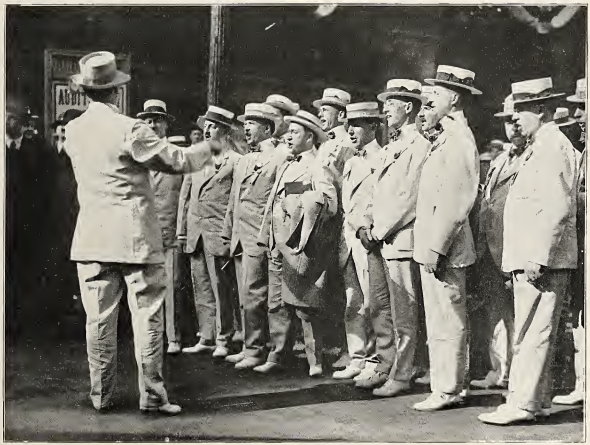
Three Weeks.

One novelist has shown in her work how much emotion and sensation can be crowded into three weeks, but that is not what we want the printer to consider at this time. After this issue of THE INLAND PRINTER reaches you, there will remain about three weeks of what is generally called summer dull season. What are you going to do with them?

Why not render these three weeks of the dullest season through it to the delivery tables and out the back door to the teams or messengers.

And while you are studying this, take into account your present overequipment and plan to replace two or three of the old-timers with one or two modern machines, thus reducing the investment and overhead while increasing the capacity of the plant. And do not forget to arrange the layout so that future increases may be logically placed without requiring a complete rearrangement.

The three weeks of remaining summer dullness spent in this way will prove to be the best investment of time you have ever made, and will provide the work necessary to keep your hands from nursing the few jobs that come in,



Echoes from the Advertising Men's Convention.

The "Ad Choir," composed of members of the Advertising Association of Chicago.

of the year the most profitable by reorganizing your plant along the lines of efficiency? Not the employment of an efficiency expert, though he will give you good returns for all he charges you for his services, but by carefully going over the plant yourself and noting all the little changes that can be made to reduce the distance traveled by workmen in discharge of their duties, the places where material is handled twice or three times, when by a slightly different routing once would be sufficient.

Sit down and carefully consider that the straight line between any two points is the shortest, and think out an arrangement of your workshop that will permit the work to go straight through without any backtracking. If your plant is all on one floor, endeavor to so arrange that the copy as it comes into the office goes directly into the composing-room and the forms from that department pass on to the pressroom and meet the stock as it comes in the door or from the stockroom, and the printed sheets pass right on to the bindery and finishing department, and to the great distress of the man who has to make the time-tickets fit with the price for which the jobs were sold.

The cost will be very little unless you are going to move some heavy machinery, as the employees will prefer to do it rather than loaf and find a way to manipulate the time-tickets and strain their consciences.

Get at this important work immediately and make this summer the turning-point in your business success. We know of one plant that reduced its cost of composition one-tenth by rearranging the composing-room; and another which saved the price of a new press the first year by replacing three old ones by two new ones and making a change in the method of handling stock.

A Question of Business Policy and Ethics.

A printer puts the following question regarding the advantage of increased efficiency in our plants: "Is increased efficiency an advantage to the printer, or the trade at large, when he gives all the saving or the increased

product to the customer by selling his product at a fixed hour rate or rates, or by the cost-plus method?"

This is an important question and should have careful consideration from all printers who are striving after increased efficiency in their plants. Suppose that by increased efficiency you are able to reduce the time on a certain run of presswork by ten per cent, what does it profit you if you charge up the actual time used on that job at the average hour-cost in your locality or even in your particular plant? It is almost certain that that increased efficiency costs you more per hour than the general run of shops in your city, and more than the average run of hours in your shop, unless your whole shop is equally efficient. Do you recognize this fact in making up your cost sheets? If you do, how do you take care of it?

Your only reason for trying to increase efficiency in your plant is to increase *your net profits*. That is the only thing that you are in business for — *profits* — and to reduce your costs and hand the saving right over to your customers is neither good business policy nor correct ethics. There are occasions when it is policy to share the saving with the customer, but it is wrong in principle to give him all. You are entitled to the correct market price for your product, and that price is not always based on exact cost, nor does it always contain the same percentage of profit, though to be a correct price it must contain some profit. This being the fact, it is well to consider that when you have a man or a machine of unusual efficiency, or when you have so established scientific management in your plant that your general efficiency is increased, you are the one to reap the harvest because you are the one who has sown the seed that produced it.

If it were otherwise, there would be no reason for establishing, and no inducement to establish, cost systems and plan for better management in order to increase efficiency and output. If you got only so much for an hour's work, whether it consisted of an output of six hundred units or twelve hundred units of product, the inducement would be to get the smallest number of units that would be paid for by the customer and sell him all the work at the hour rate.

But the cost system, in connection with scientific management, has shown that while the cost per hour increases with better efficiency, and the employee will have to be paid more to secure the necessary skill, the cost per unit of output decreases, and that the total cost of a job in an efficient plant will be less than the total cost in an inefficient one.

In almost every city or town of any size there is to-day some sort of printers' organization which is trying, and with some success, to fix the market price of printing by educating the printers and the public to recognize certain values. In nearly every case these values are far below what they should be to give the printer a chance to make as comfortable a net profit from his business as is made by those to whom he sells his product. Therefore, a correct ethical standard would be that, having ascertained that these prices were really only fair ones, they should be the prices charged, no matter what reduction in cost your efficiency may show; but where the current rates are so high as to afford an unreasonable profit, a share of the saving by efficiency should be given the customer and the price brought down to a reasonable basis. This does not mean a jockeying with prices because of spasmodic efficiency, or to get business, but a systematic and carefully planned method of getting a right price for the work and not crowding your neighbor unjustly.

It is only upon the basis of fair dealing that efficiency pays the printer. If he gives away his savings in order to get certain business he is worse off than before he began to gain in efficiency. And you must be sure that your shop is really efficient and that you are not the victim of an illusion caused by poor judgment in planning that has been corrected in the shop, or of inefficient costkeeping.

Finally, your efficiency is valuable to you only when it puts coin in your coffers, and no matter how efficient you fancy your plant to be, make sure that it is giving you an extra profit on your total business before you make any rash reductions or contracts on the cost-plus basis founded upon your fancied increased output. Be sure that the cost per unit is reduced by efficiency, for the cost per hour is sure to be increased, and a mistake here means a loss that will be hard to make up.

Handled rightly, efficiency is a benefit to any plant, be it printing or any other manufacturing; but remember it must be handled right, with due regard to your profit and the rights of your fellow tradesmen. They have some rights that you are morally bound to respect.

Custom Does Not Make Right.

Almost every month — came near saying every mail — brings inquiries as to the right price for this or that operation in the printing-office, and our reply is frequently met with: "Why, I can not get any such price as that; printers here are selling it for thus and so. I can buy linotype matter for 35 cents, and I can get the binding for $2.10 per thousand." And then there comes over one a feeling of "What's the use" of all this educational work for the past six years.

Now, let us promulgate a few plain, unvarnished and perhaps unpalatable truths about this right price and estimating on the prospective cost of printed matter.

There is no doubt that the inquirer can buy linotype slugs at the rate of 35 cents per thousand ems, or even less; and there is still less doubt that he can buy the binding of a sixteen-page and cover pamphlet in lots of ten to fifteen thousand copies for $2, and even for $1.75, and not more than half try. But, and let us say it most emphatically, *the fact that he can buy these things at such prices does not make these the right prices* any more than the fact that a thief can enter a house and remove those things which he thinks are valuable, or the footpad bludgeon a passer-by and take his valuables, and not suffer the penalty of the law because they manage to escape, makes those occupations respectable and desirable in the community.

And this comparison with the burglar and footpad is not accidental in this case, for the printer who buys such cheap composition and binding is no better nor more valuable a citizen than those so-called criminals.

Rather a strong statement, eh? Well, just place yourself mentally in the position of those who feel compelled to make such prices to you and your fellow printers. Do they do it because they know such prices to be correct and profitable? Do they show by their dress and manner of living that they find these prices to afford good dividends? Do they discount their bills and remove the chattel mortgages from their plants? Do they?

Here is an axiom that will always decide for any man whether his price or that of the man from whom he is buying is right or not: *The right price is one that will take care of all the costs of production and maintenance of the plant, will pay all the labor employed, including the proprietor, will provide for interest on the capital invested and provide a fund for replacement, and, in addition, will*

give a reasonable profit on the transaction. No other price is the right price, nor can it be under any condition whatsoever.

Fear may lead men to make low prices, and greed cause them to make high ones or take advantage of the other fellow's low ones, but neither is right under any circumstances. The only right price is the one named above, which provides for all costs and a fair and reasonable profit.

The fact that you can beat down the man from whom you buy so that he will take a low price does not prove anything, except possibly his ignorance or cowardice and your greed and rapacity; nor does the fact that he may voluntarily offer a low price through ignorance of actual costs excuse you for taking advantage of him.

It is the fact that printers as a class have failed to recognize this principle of a *right price* that has brought



Echoes from the Advertising Men's Convention.
Throwing "dull care" away — advertising men in frolic.

our noble craft into the gutter, figuratively speaking; and the only way to bring back its honor and respectability is to practice that which we teach and ask and *pay* the right price.

For instance, the statistics of not only a few, but hundreds — yes, thousands — of plants have proved beyond a shadow of doubt that the average product of a linotype machine in a book plant is about 2,500 ems per productive hour, and in most cases a little less, while in a newspaper or magazine plant, where copy is plenty and changes few and proofreading not too critical, 3,500 to 4,000 ems may be obtained with first-class operators. The same statistics show that the average cost of running the linotype is from $1.60 to $1.70 per productive hour, according to the efficiency of the management. This gives a cost per thousand much higher than many are getting for the selling price of the work.

Suppose, for argument's sake, 50 cents per thousand was the average cost ready for make-up — and the true cost is more than that — what excuse has any one for buying it at 35 cents or 40 cents, or even for 50 cents? *Because it is offered!* Jacob, as biblical history tells us, bought his brother Esau's birthright for a mess of pottage because Esau's necessities made him willing to sell. Yet it does not seem that Divine approbation followed.

Another question: How long would your friends, the machine-composition man and the binder, keep on offering these low prices if you showed a willingness to pay the right ones? Try it, and see. Oh, you can not get any more for the finished product. Well, try that, and see also.

Get into double harness with your allied tradesmen — the linotype man and the binder — and remember that they are entitled to live, and that you as the middleman handling their product are standing between them and the ultimate buyer and that it is your duty to get them a fair and honest price for their goods and that you *can and will do it.* You should do it at once, and you would, too, if it were possible for them to reach the ultimate buyer except through you.

Coöperation is the only modern method. Do not make any mistake, however, for coöperation is not all in price-making; it is also the education of the other fellow and assisting him to get his share. If you can not take his product and combine it with your own and sell the result at a price that will give him a fair profit as well as yourself, then get off the job and sell your product to him and let him deal with the public and see what will happen. Perhaps you would both be more prosperous.

Think about this idea of the right price. Write about it to your trade journals. Talk about it in your offices and when you meet at lunch. Discuss it in your meetings. And, above all, work for it. Call the editor of this department a crank, if you will, but if you will really study the matter in fairness and honesty you will be compelled to admit that he is right, though he may be a few years in advance of the present generation of printers in expressing it.

The Peculiarities of the Printing Business.

Whenever a printer is approached by the organizer of any movement for the general good of the craft he is prompt to make the statement that the business of the printer is a peculiar one and that of the gentleman talking most peculiar of all. Of course this is usually intended as a stand-off by the party making the claim, but it has an actual foundation of which he is probably not aware.

The business of manufacturing printing is one of the most peculiar on earth in the character of its product, the methods of its followers, the machinery and materials in use, and in the peculiarities of the men who are engaged in it. This is not meant to be taken sarcastically, but as a statement of actual facts susceptible of definite proof.

First, printing is a product that is unlike the output of any other manufacturer and is in a class by itself, whether we consider the popular novel, which may be considered either as a contribution to general education or as a piece of merchandise for the shops, or the almost illimitable variations of printing used for direct advertising purposes. It is distinctly peculiar from the point of the business man who uses it to save clerical work and the teacher who uses it to more widely scatter the seeds of learning in his particular branch of human knowledge.

Second, it is peculiar because it is the one business which all manner of men acknowledge to be an absolute necessity for the continuance of civilization, education and comfort in the world, and for which there is not or never will be any substitute found.

Third, it is a peculiar business because, with an enormous investment of capital, an acknowledged place in the world, and a history of which any printer can well be proud in creating liberty of mind and body, it has less to show for its activities financially than any other great industry. Ranking fifth in the industries of the United States for the number of establishments and the capital investment, it is about forty-third in amount of profit returned, and over seventy per cent of the printing-houses in existence are without any financial rating.

As a peculiar business, printing has advantages not possessed by any other. Its absolute necessity to the continuance of the growth and existence of commerce, education, civilization, and even the happiness itself of the world, makes it an unusually reliable one. Its connection with advertising and commerce in all forms renders it peculiarly interesting to the man who is willing to devote his whole energies to it. Its educative tendencies render it attractive to the man who is intelligent beyond his fellows and desires a clean business which will bring him in touch with the better element and higher thought. Its artistic possibilities make it peculiarly attractive to the man with a combination of the mechanical and artistic in his makeup. Its many details and intricacies afford full scope for the talents of the man who has the brains and the impulse to systematize and study efficiency in manufacturing. And, finally, the chances for profit are as great in a printing-plant properly managed as in any other manufacturing business where the mechanical and the artistic are combined, and where the brains of the proprietor can bring results by concentration on proper modern methods.

Its disadvantages? Of course it has them, but the most of them are of the printer's own making. First and foremost is the great one of unintelligent competition, which seems to prevail in the printing business to a larger extent than in any other trade; and following it closely is its twin brother, "imaginary competition," which needs no explanation. Then comes the fact that it is a very exacting craft in which there is no way to dispose of the errors or misfits at a cut rate. This is coupled with another disadvantage in the fact that practically all the output must be sold before it is manufactured and the goods made to order, and that this prevents the creation of efficiency by making either parts or whole goods for stock during dull times. And, last but not least, the former methods of conducting the business have resulted in the starting of numerous plants by men not fitted by nature to be in business as proprietors, and others who lacked the necessary business training to make them successful, which has worked to the disadvantage of the trade at large by giving the public a wrong idea of the printing business and the men who have made it the fifth largest industry in the United States.

Placing these advantages and drawbacks against each other and taking an average of the result will show that most of the disadvantages are either self-induced or remediable by proper business tactics and friendly coöperation, and that the remaining ones are more than overbalanced by the peculiarly good things about the business.

But, you are saying, how does this affect me as a printer or as the owner or manager of a print-shop? Just ask yourself a few questions: Am I, personally, an advantage or a disadvantage to the business? Do my actions tend to retard or advance the growth of the industry as a whole? Am I increasing the total value of the printing in my community? Am I making a fair and reasonable profit on my share of the business? Then each employee considering launching into the trade, and those recently started, should ask himself: Am I fitted to hold my own in the business world in an honorable manner, and if not, what do I lack to make me a desirable addition to the community of employers?

Having answered these questions truthfully to yourself — for goodness' sake do not tell your competitor your own honest opinion of yourself until you have made some headway in reform — go to work conscientiously to correct your shortcomings and increase your business virtues.

Now a final word to those who consider themselves well established in the trade and just a little better than the small fellows and beginners or prospectives. What have you done to create a better standard of business morals in your community among printers and other business men? What have you done to maintain the constant increase of the gross total of printing in your city and State, and to see that it is all sold at a price carrying a fair profit — fair to your fellow craftsmen as well as fair to yourself and the public? How far have you allowed personal prejudice and greed to influence you in making prices to hurt the other fellow? How far are you willing to go to create right conditions in the printing business?

If every printer were willing to meet his fellow printer half way in an attempt to place the printing business on a basis of true business ethics and a thorough knowledge of the cost of manufacture and selling, it would not be long before we would be able to establish in the public mind as much respect for the integrity of the printer as it now has for the probity of the banker. It is worth working for, morally and financially, so get busy.

Yes, the printing business is indeed a peculiar one, run in a peculiar way by peculiar people, and can be made the most peculiarly good business in the world, as well as the most peculiarly attractive to capital and brains and the most peculiarly profitable, by a little peculiar use of the motto of "Live and let live," and an application of the golden rule toward each other and our customers.

Written for THE INLAND PRINTER.

FURTHER ELEMENTS IN THE USE OF HYPHENS.

BY WALLACE RICE.

EVER since I have felt myself able to criticize validly the makers of dictionaries and their finished product, I have been amazed at the ease with which they avoid the actual speech of those on whose lips the best English is current, avoiding with it any inquiry into which of our classes, social, intellectual, or other, habitually practice from infancy that variety of intonation and accentuation we call, for lack of a better term, cultivated.

Rather evidently, the best speech must fall from the vocal organs of the cultivated class; but what is the cultivated class? In England, where the aristocracy is almost certain to obtain its formal education at one of three or four public schools and one of two universities, the cultivated class is manifestly the aristocracy: in such a case the speech of the formally educated person and the person of social eminence is identical; the language of the public-school boy and the university man is the language of polite or "smart" society. In America that chances not to be true at all, generally speaking. Three or four private schools and a single university out of all the hundreds in the land pay some attention to the cultivation of a cultivated accent, and that is done quite as much by the example of the students as of their teachers; as in England the speech of the students, in the last analysis, is that which dictates the speech of their instructors, who had been students of exactly the same class a generation earlier.

After considerable experience and the acquirement of a discriminating ear in the process, I long ago made up my mind that the average college professor in America spoke almost the worst English in the world. I lacked formal proof of this until a classmate of mine, Professor C. H. Grandgent, published the results of a questionnaire sent to his colleagues throughout the country in the "Publications of the Modern Language Association" a number of years ago. In this questionnaire he asked his correspondents to note in the minute phonetic characters devised for this purpose their respective pronunciations of a number of test sentences, selected with a view to bringing out exactly what was disclosed, which is to say that hardly one of these teachers of youth betrayed even so much as a speaking acquaintance with what is known as standard English, every man of them setting down the dialectic peculiarities of the locality in which he was reared or in which he had been placed for some time. Of course it is evident that there is a standard English, and that any deviation from it must be, by definition, something which is not standard English — in other words, a dialect.

I am therefore not only justified in saying that American college professors speak almost the worst English in the world, but I can prove it, and will furnish the citations in the publications mentioned to any one who asks for them. The reasons are not far to seek. In the first place, the chairs in our colleges are not filled, generally speaking, with persons of social eminence, persons, that is, whose speech has been carefully trained from infancy to the standard which is one of the requirements of polite social life, quite as much in America as in the other civilized countries of the world. In the second place, there is in a democracy like ours not only little attempt on the part of the students to speak standard English, but, in most of our student bodies, all but five or six, a disposition to ridicule those who do; as these bodies afford the class from which college professors are inevitably drawn, it is evident that nearly all of them are started wrong, not only in the attitude toward the best speech, but in the early formation of bad habits of speech, likely to persist through life.

Proof of this is at hand for the asking. In every dictionary, good, bad, and indifferent, ever published in the United States or in England, a long series of words containing an A are marked to be pronounced with a sound which is not that of a short A, or the A in *cat*, *had*, *man*, *ham*, *hang*, *sap*, *dab*, and the like. For example, *can't* is marked in Webster, Worcester, the Century, the Standard, and all the rest, to be pronounced with the A as in *father*. Outside of New England it is safe to say that hardly one student or professor out of a hundred does so pronounce it. Not only do they fail to pronounce it so, but the students with practical unanimity call those who do conform in this respect to standard English "affected" or "effeminate," exactly as those robust souls who were brought up to eat with their knives and to forego the use of toothbrushes call those given to the use of forks and dentifrice "affected" and "effeminate."

Not only is this true, but democracy has led standard English astray even in the dictionaries themselves. One of the most celebrated of lexicographical replies is to be found in this paragraph from Walker; regarding the word *solder:* "Mr. Smith says that Mr. Walker pronounces the L in this word, but every workman pronounces it as rhyming with *fodder:* to which it may be answered that workmen ought to take their pronunciation from scholars, and not scholars from workmen." But every American dictionary, while allowing Walker's pronunciation, also gives that of Mr. Smith. Similarly, every workman pronounces *cornice* as if spelled *cornish;* and I expect to see that in the dictionaries eventually. It is another proof that the American scholar has been so little concerned with his speech that he fails to discriminate.

But what has all this to do with the use of hyphens? To my mind, it accounts for Mr. F. Horace Teall's failure to recognize speech as any test by which it is possible to learn without consulting further authority whether a given pair of words should be spelled as one, should be hyphenated, or should be left as two. And it also accounts for the omission of another test, not so easy of application, whether or not the expression lodged in the pair of words is old or new in the language. Admitting all that is said in the admirable article, "On the Use of the Hyphen," to be as accurate as it is scholarly, I am still convinced that the American dictionaries are remiss in this, as they are in other respects, in that they fail to take into account in their use of hyphens the accentuation of the word in the mouths of those speaking standard English, and also deny the age of the word its proper effect to the same end. It is evident that Mr. Teall also denies the practicability of these elements, for he quotes and disparages Mr. Horace Hart's rule, "A compound noun which has but one accent, and from familiar use has become one word, requires no hyphen. Compound words of more than one accent require hyphens."

A list follows which shows Mr. Hart's inconsistency in following his own rule, and yet he is not as inconsistent as Mr. Teall would have us think. But there are still other elements to be taken into account. Two words in juxtaposition, each of which retains its full meaning and individual accent, certainly do not require a hyphen if they are recently combined in the language; and the fact that each retains its meaning and accent goes far to show that they are, in fact, of recent combination. *Recent* is a relative term, but it means in time very much what Mr. Hart's *familiar use* means in quantity; in effect they come to much

the same thing. The rule seems to be about the same as that for foreign words in process of anglicization; if they are much used, they come into full adoption in less time than if sparingly used. We are having practical demonstrations of this latter law in the geographical terms we have been forced to use in the present war, especially in those from France.

I can think of no reason why *apple tree* should have a hyphen, since in meaning and accent the two words, however long in the language in joined use, have neither gained nor lost their several significances; note the difference in whiffletree, where the last syllable shortens. *Blackbird,* on the other hand, is distinctly one word through a new significance as well as through a slight predominance of accent on the first syllable. *Redbud,* an American plant, is one word here, through use, but I believe the English would be justified in hyphenating it. That is true of *football,* one word on both sides of the water, while the younger game is *baseball* in America and *base-ball* in England; the discerning can distinguish between the pronunciations in the two countries, the two parts being in a better equilibrium abroad.

Recency of use explains many inconsistencies; or, rather, proves the existence of rules which, when taken into account, show them not to be inconsistent. *Bedroom* is evidently the oldest of similar compounds; *dining-room* is first used without a hyphen, and so is *drawing-room,* which began as *withdrawing room.* More modern is *living-room,* which assuredly demands a hyphen, since we live in all the others, in the bedroom most of all; it therefore becomes the conveyer of a new idea, which needs a new word. *Front room* and *back room* remain uncompounded, certainly through lack of a third somewhat in the significance of the two components. In the sense of a room of state it would be either *state room* or *state-room;* but in the United States, where the term is applied to what in England is called a cabin, it becomes *stateroom,* quite regardless of what the dictionaries, which always follow usage at a distance and dictate it much less often than their admirers will allow, happen to record. For a similar reason we shall have *bathroom* in America, so common is the idea with us, while it will remain *bath-room* in England until they have taken over our customs. We do not balance the word as the English do; its frequent use here, like that of coin, has worn this off. Reception-room and ballroom seem to be hyphenated by analogy and because frequently used, rather than from any change in significance or of accent.

Still another element may be noted, in the general unwillingness to bring into a single word a compound term of which the first component is a participle, the reason for which appears to be largely esthetic. *Drawingroom, wateringpot, pruningknife, packingbox, burstingpoint,* all bid fair never to become single words through the disagreeable look of them, and the fact that the G does not function as such, but merely to turn the front nasal N into the back nasal. There is more in the look of a word than non-literary persons can possibly imagine, or spelling reform would not have to wait so long, perhaps forever. Though *harvest-field* should be in use for centuries, there would be little danger of its becoming *harvestfield;* it brings an uncomfortable-looking triplet of consonants together.

Sometimes an injury is done the language by consolidation. Americans write *forever,* as one, the English *for ever,* as two words. And the English are right. There is not only a gain in dignity of idea in keeping the words separate, but we become involved in positive errors in consequence. The English, for example, have no trouble with "for ever and for evermore": I saw it in a Chicago newspaper the other day hashed into "forever and forever more" — which is sheer nonsense. The highest English authority urges *today, tonight, tomorrow,* which is American newspaper usage, though most of our books still cling to the hyphen. If ever words deserved close union, these do.

All this is discussion which it is hoped will bring a little light on a subject which is to authors, proofreaders, printers, and all the brothers of the book quite as dark as Dr. Murray found it. In practice I have found my own rules work out well in the scores of books I have seen through the press. I pronounce the doubtful word, note carefully the quality of the vowels as the best indication of the stress on the syllable containing them, and make one word, hyphenate, or leave separate the twain, in accordance with the accentuation, taking into account the age of the word in the language, its appearance on the printed page, and whatever change there may have come into the significance of the proposed compound. As in punctuation, I am my own authority. Consistency is doubly secured by means of a note-book — which should, from its meaning, be *notebook,* to distinguish it from *note-book,* a book containing promissory notes. As with punctuation, I am in this way able to use nice discrimination, writing, for example, *story teller* to indicate a teller of stories in the usual sense, and *story-teller* for the child's synonym of the shorter and uglier word; my ear informs me that there is a difference in the accentuation of the two expressions.

One advantage I can assert for my system: It helps to indicate the phrasing, and it attains pretty close to the golden mean of hyphenation, where nothing is hyphenated that is clear without it, nothing is hyphenated that so clearly represents a single idea that it should not be divided at all, and nothing is hyphenated without an assignable reason. It may further be said that it makes running to dictionaries needless, for the Oxford is the only one that speaks as good English as I do, and leaving even that alone on questions of hyphens never submits me to the indignity of having to discover that a new phrase is too modern for the lexicographer. And, what is perhaps its best recommendation, it leaves the books I have edited consistent from beginning to end.

The moral of it all is, I suppose, that one must learn the best and most highly standardized English, beginning in one's earliest youth and holding intelligently to it throughout life. That done, the golden discovery is not far off, that the best way to pronounce anything is the easiest, just this side of slovenliness. And so of hyphenation.

BEN FRANKLIN CLUB OF ALBANY HOLDS ANNUAL PICNIC.

The Ben Franklin Club of Albany, New York, held its second annual outing at Shafer's Grove, on Saturday afternoon, June 26, 1915, one hundred and ten, including the families and friends of members, being present. Owing to rain between two and three o'clock, the attendance was not as large as those in charge had planned for, but all present had a most enjoyable time. Various games, races and athletic events, for all of which prizes were offered, were on the program, which started with a baseball game at half-past two. After the program a chicken supper was served, and was followed by dancing in the pavilion until nine o'clock. The committee in charge consisted of Frank D. Sargent, chairman; J. B. Lyon, Jr., Ira Payne, Edgar L. Potter, and Frank E. Jenks, secretary of the club.



THE PURPLE MOUNTAINS OF CALIFORNIA

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A Photogravure Press Made in the United States.

One of the drawbacks to the use of rotary photogravure in this country has been the difficulty in securing presses. The first workers in the process were obliged to make over wall-paper presses, which were not always satisfactory except for small sheets. W. H. Bartholemew, of 76 Park place, New York, writes that he can now supply, in six weeks' time, a rotary photogravure press that will print from rolls 14 by 36 inches on both sides of a sheet 34 by 44 inches. It is equipped with a drying device and a cutter. The price of this press is $3,000, f.o.b. New York.

Orthochromatic Collodion.

H. A. G., New York, asks: "When we have a piece of copy on yellow paper we do not want to use a dry plate on it, owing to the trouble in stripping and reversing the negative. Is there not some way of making wet-plate collodion sensitive to yellow?"

Answer.— Yes, if you make a bromid collodion with very little iodid and add to every six ounces of collodion one ounce of alcohol in which has been dissolved six grains of eosin dye. This requires the use of a red light in the darkroom, and a K1 or a K2 filter (to be had from the Eastman Kodak Company), when photographing copy on yellow paper. The exposure will be increased from five to ten times, depending on the quality of the light. Black, wet blotter behind the sensitized glass plate in the camera will keep the collodion film from drying during long exposures in hot weather.

High-Light Half-Tones Again.

"Operator," Montreal, writes: "How the *New York World* gets its half-tones with such pure whites in the high lights and around the vignetted edges interested us here greatly. We have tried it and it works fine, but requires the making of two negatives. Is there not some way by which the trick could be done in a single negative?"

Answer.— By a fortunate coincidence *The British Journal of Photography* comes to hand with two methods of getting pure whites in half-tone blocks through a single negative. In the first method, a sheet of thin yellow celluloid is placed on the original, and all parts that are to have the dots omitted are painted over with process white. The original photograph is pinned up, and a negative made in the usual way. When the exposure for the negative is completed, the sheet of celluloid is replaced in exact register over the original photograph and another exposure made with an increased screen distance, which has the effect of closing up all the whites and not affecting the half-tones on account of the yellow nature of the celluloid. Another method is to place a piece of matt-surface film over the original and paint out in a dead black all the portions of copy required in half-tone, leaving the whites, or high lights, uncovered. The exposure for the negative is made in the usual way, and an additional exposure made with the prepared mask fixed over the original. This supplementary exposure is carried out so as to close up the high lights.

Why Zinc Has Become a Precious Metal.

J. Taylor, Norfolk, Virginia, writes: "In your report of the recent photoengravers' convention in Chicago it is mentioned that the cost of zinc has increased two hundred and fifty per cent in eight months. Can you tell me how this can be brought about unless it is by an illegal corner in that metal? We have plenty of zinc ore in this country, but it looks as if it was trust-controlled."

Answer.— Before the European war this country produced about all the zinc used here, and one must remember that the largest uses for zinc, or spelter, as it is called, are in galvanizing iron and in making brass. Our capacity for smelting ore was only equal to our demand for spelter. Germany and Belgium were the other largest producers of spelter. Now that the war is demanding from us large quantities of brass, which is zinc and copper, our smelter capacity is unequal to the demand, and hence the rise in price. Foreign governments will pay any price for brass for making shells. It is reported that a steel company in Pittsburgh, which has difficulty in getting spelter for galvanizing purposes, has started to build, at an expenditure of $2,500,000, a smelter for zinc ore. This smelter will take months to construct, but after the war is over it will remove one competitor for spelter, so that the other smelters can supply the normal need for zinc with ease and the price will drop to the old level, possibly.

To Duplicate a Line Block.

It is sometimes necessary to duplicate a line block, and the customary way is to pull a careful proof of the block and then photoengrave it exactly the same size. A more simple way would be to pull the proof in transfer-ink, transfer this print to a clean sheet of zinc and etch it. Many of us have tried this method and failed more times than we have succeeded. *The British Journal of Photography* offers the following plan, which looks entirely practical: It may not be generally known that very sharp transfers can be pulled on a piece of offset rubber in the ordinary proving press. The rubber sheet, by preference, is laid face up on the bed of an ordinary proof press, the block inked up with type-to-stone litho transfer-ink and then laid with great care, face down, upon the rubber sheet. The pressure applied should be only sufficient to remove

the ink without squashing. This transfer can be laid on zinc or stone. When transferred to zinc, the latter should be matted with the usual alum acid bath.

New President of the International Association of Manufacturing Photoengravers.

E. C. Miller, recently elected president of the International Association of Manufacturing Photoengravers, is just the man to direct the engraving trade through the present crisis in its history. With the cost of labor and all the materials entering into the making of engravings



E. C. Miller.
New president of the International Association of Manufacturing Photoengravers.

rising, and the price of the engraved product lowering, it will require a qualified "captain of the industry" to save it from ruin. Mr. Miller is too modest to say much about himself, so here is what his friend, Louis Flader, tells me about him: Mr. Miller was born in Chicago in 1869. The great fire of 1871 drove his family to St. Louis, where, when old enough, he secured employment with the Pullman Company. In 1886 he was sent to Chicago by the Pullman Company, and jumped into journalism on the *Chicago Daily Globe*. Finding that the money in the newspaper business was in the advertising side, he got into advertising. Learning the advertising game, he became advertising and sales manager of the western territory for the Plymouth Rock Pants Company during 1894, which position he held until 1897. In 1899 he was managing the mail-order department for Carson Pirie Scott & Co., at Chicago. In 1899 he came into his life-work by organizing the Aetna Engraving Company, a firm which specialized in the making of drawings and plates for mail-order catalogues. In 1900 he brought about the consolidation of Zeese & Co., The Barnes-Crosby Company and the Aetna Engraving Company, and assumed the management of the consolidation under the name of the Barnes-Crosby Company. In 1901 he disposed of his interests in this company to join the forces of the Osgood Company, as vice-president and general manager, which position he has since held. Mr. Miller is a well-poised business man now forty-six years of age, in the prime of life and health, and is sure to make a record for himself in the broader field which his new position opens to him.

Collodion Emulsion Wanted.

Several inquiries have reached this department regarding collodion emulsion and whether it can be made easily. It appears that the present European unpleasantness has cut off the supply formerly received from Germany, and another source of supply is asked for, preferably an American one.

Answer.— The writer has made collodion emulsion, but never succeeded in keeping it free from dirt, so he hesitates to recommend a home-made emulsion. If there is a maker of a good panchromatic emulsion in this country, who also wishes to sell it, and who will send his address to this department, he will learn of the addresses of inquirers for it. In the meantime, why not get from Penrose & Co., 109 Farringdon Road, London, E. C., England, Dr. E. Albert's "Eos" emulsion, which can be had in dry powder form and only needs to be dissolved in equal parts of ether and alcohol for use. Then there is Henry Oscar Klein's emulsion, which was made by the same firm under the name of "Trichrom emulsion."

Brief Replies to a Few Queries.

"Chicago Tribune" will find a most comprehensive paper on "Rotary Photogravure" by R. B. Fishenden, running through several numbers of *The British Journal of Photography*, beginning June 4, page 369.

Frank G. Pratt, Seattle, Washington: The most information ever printed regarding wax engraving will be found in the leading article, by George Sherman, in the June issue of THE INLAND PRINTER.

H. V. Arney, Veedersburg, Indiana: The cheapest way to utilize your cameras to make photoengravings would be to use the Dodge process, information regarding which you can obtain by addressing The Dodge Process, Incorporated, 21 Park Row, New York.

Ernest Johnson, Boston: The best book on the subject is "The Photography of Colored Objects," by C. E. Kenneth Mees, D.Sc., which can be had from Tennant & Ward, 103 Park avenue, New York.

Silver Bath That Fogs.

Sylvester Graff, Cedar Rapids, Iowa, writes: "I have been in the engraving game a long time, but there is one thing I can not remedy, and that is fogged plates. I get down in the morning and the first thing I have to do is dope the silver bath with permanganate of potash. This keeps the fog out a few hours only, when it comes right back. It keeps a fellow going, doping the bath. I have enough nitric acid in the bath and in the developer, etc."

Answer.— That you use permanganate of potash to clear your bath is an indication that you have organic matter in the bath, commonly called "dirt." This dirt may come from the water used, from an unclean darkroom, or from fumes of a sulphid or sulphur product getting into the darkroom. A hard-rubber dipper will give it from the sulphur used in vulcanizing the rubber. Coal gas or illuminating gas also will cause it. If the collodion is not allowed to set sufficiently hard before dipping the glass in the bath,

the latter will soon show fog. In hot weather the bath will fog because it is too warm or the developer is too warm. Acetic acid should be used in the developer instead of nitric acid. So serious is this matter of fog that engravers have been obliged to shut down for several days until the cause is found and removed. Sometimes a bath will fog in one darkroom and cease to fog in an adjoining room, indicating that there are fumes in one room that are not in the other. It is a question that is impossible to answer without seeing the situation where the trouble occurs.

A BACK-FIRING DECISION.

BY WILL B. WILDER,
in the West Publishing Company's *Docket*.

THE town of Petersboro was undergoing the throes of an "investigation." After jogging along for years in comfortable iniquity, the police department had been suddenly confronted with the discrepancy between its unofficial code of procedure and the standards contained in Plato's Republic, or even the constitution under which the officers had taken oath and held office. The odious comparison was made chiefly through the daily columns of the Petersboro *Sentinel*.

Now, what everybody knows is one thing, and what can be proved before a grand jury is quite another. Police officials who are astute enough to salt down an average of $10,000 a year out of their savings from a salary of $1,800 per annum are usually astute enough also to destroy their letter books when the sky begins to look threatening. There was free betting in Petersboro that the *Sentinel* would have to back down.

James Jackson, stenographer to Chief Dorran, understood the situation quite as clearly as the average man in the street. Indeed, he may be said to have understood it even more clearly, in view of the fact that he had in his possession several volumes of stenographic notebooks, filled with the raw material of letters and memoranda, dictated to him by the chief. All official records had been carefully obliterated at the first intimation that the *Sentinel* was living up to its name; but, with these notebooks in his possession, Jackson knew that he held the key to the situation. For a while he contented himself with enjoying the consciousness of power. But it is a law of nature that power must manifest itself. It was not long before Jackson played with the idea of turning a transcript of his notebooks over to the *Sentinel* — for a consideration.

He did not care to carry the proposition himself to the *Sentinel* office; that would be too hazardous. He might be requisitioned to produce his books; and his long training in the office of Chief Dorran had not been such as to encourage this kind of public spirit. He therefore sought out a trustworthy friend to act as a middleman, and unfolded to him the possibilities of making a deal on the side.

"What do I get out of it?" asked Johnson, naturally.

"You get half," answered Jackson.

The *Sentinel* jumped at the offer of securing convincing evidence to support its public impeachment of Chief Dorran, and was quite willing to pay one thousand dollars for it, provided it was "as advertised." Jackson had to come out from under cover, therefore, and produce the goods. They proved to be quite as conclusive as the *Sentinel* office could desire, and the money and the books changed hands.

In this little transaction, Johnson, the mediating friend, had somehow been overlooked. He might not have the genius to initiate a grand coup, but it hurt his feelings to be forgotten. He sought out Jackson with simulated confidence.

"Well, we pulled it off," he said cheerfully.

Jackson nodded with an air of carelessness as carefully put on as the other's assumption of assurance.

"If you could let me have my half this evening," Johnson went on —

"Your half," repeated Jackson in amazement; "why, you weren't in this deal."

Johnson made strenuous endeavors to refresh his friend's memory, but Jackson saw it quite another way.

"Now see here," he said at last, "you had nothing to do with this sale. If you had actually made the sale to the *Sentinel*, that would have been a different matter. Perhaps I did say something about giving you half, in that event. But you didn't do it. I turned over the books out of pure disinterested love of justice. It went against my conscience to keep them. If the *Sentinel* paid me for my literary contributions to its columns, that's nothing but what it does for every contributor, and anyhow it's my affair — see?"

And the upshot of the conference was that Johnson brought suit against Jackson in the trial court for breach of contract.

The jury was instructed in regard to the law of contracts, and it rendered a verdict in Johnson's favor. Jackson was annoyed, and made a motion for a new trial, which the court denied. The more he thought the matter over, however, the more indignant Jackson became at Johnson's greed in demanding $500 for his initial service in opening negotiations with the *Sentinel*. This would leave only $500 for the books themselves, and he began to think that Dorran would probably have paid him more than that for them, even if the *Sentinel* had not been willing to raise its offer. Altogether he began to feel that he had been badly treated, first by Johnson and then by the court. He was so completely convinced of the righteousness of his view that he appealed the case to the Supreme Court.

His confidence was justified, although not exactly upon the grounds which he had assumed. This is what the court said: "The facts show that the contract on which the action is based was nothing more than a sordid attempt to get money through the sale, for sensational purposes, of communications and information which had come into defendant's possession while acting in a confidential capacity. It scarcely needs the authority of decided cases to show that such contracts are immoral and will not be enforced. Whether the conduct of the defendant's employer was proper or not does not enter into the question. As the court said in Barry v. Mulhall, 147 New York Supplement, 996: 'If the employer's methods were reprehensible, or contrary to law, what circumstances, short of information to the public prosecutor, would have justified defendant in disclosing the knowledge he had of them need not be discussed. It is sufficient to say that no such disclosure by the employee will escape the ban of the law, where its sole motive is pecuniary gain and its sole purpose a journalistic sensation.'"

Undoubtedly the learned court was acting in accordance with the law of the case; but here is an interesting point for the consideration of a mere moralist. Its decision, while administering a public castigation to the dishonorable employee, confirmed him in his possession of the thousand dollars for which he was contending! The "ban of the law" which the court placed upon the contract relieved Jackson of the obligation to divide his spoils. Rather funny, isn't it?

Written for THE INLAND PRINTER.

MAKING PRINTING A SALES FORCE.

BY IRVING S. PAULL.

"I REDUCED my cost of selling and increased my business by paving the way for my salesmen." This testimonial to the efficacy of direct advertising has been signed by scores of the most successful business men who have studied their problem with a view to securing the desired volume of business of the most permanent and profitable character. The "how" of the process, in one instance, is shown in the campaign prepared for D. J. Warsaw & Co., printers.

February 23, 1915.

J. S. Hoffman Company, Chicago, Illinois:

GENTLEMEN,—Do you want to lower your cost of selling?

It can be done in a very practical way, and at the same time make your customers more truly yours.

I can, in just a few minutes, tell you several things along this line that I am sure will sound practical, and abundantly repay you for the courtesy you extend in giving me, say, ten minutes' time at your desk.

Very truly yours,

D. J. WARSAW.

LETTER No. 1.

March 2, 1915.

J. S. Hoffman Company, Chicago, Illinois:

GENTLEMEN,—How many hours do your salesmen waste getting to the man who can buy your goods?

There is a method of making those men anxious to see your salesman, and to know more about your line.

I can present the facts briefly, and let you judge for yourself the merit of my suggestion.

Awaiting your reply with interest, I am,

Yours very truly,

D. J. WARSAW.

LETTER No. 2.

March 9, 1915.

J. S. Hoffman Company, Chicago, Illinois:

GENTLEMEN,—Many manufacturers and dealers are creating business in advance of their salesmen and getting orders on first call.

In addition to increasing the volume of business, it lowers the cost of selling.

I would be glad to have your invitation to tell you the results of that method.

In the meantime, I am,

Yours very truly, D. J. WARSAW.

LETTER No. 3.

March 16, 1915.

J. S. Hoffman Company, Chicago, Illinois:

GENTLEMEN,—You and all other aggressive business men want to secure more business and lower your cost of selling.

I will be glad to send you our booklet, "Paving the Way for Your Salesman," which will give you some valuable ideas along this line.

May I send it now?

Very truly yours,

D. J. WARSAW.

LETTER No. 4.

March 23, 1915.

J. S. Hoffman Company, Chicago, Illinois:

GENTLEMEN,—I take pleasure in handing you a copy of "Paving the Way for Your Salesman," knowing that you will be interested because it contains a selling plan that has "made good"—a plan that is used by the most successful concerns in the United States. I hope that you will read it now and ask for complete information.

Thank you. Very truly yours,

D. J. WARSAW.

LETTER No. 5.

March 29, 1915.

J. S. Hoffman Company, Chicago, Illinois:

GENTLEMEN,—I sent you our booklet, "Paving the Way for Your Salesman." I know that you found it interesting, though brief. Now I want to sit down at your desk and tell you the rest of our story. How soon would you like to see me?

Very truly yours,

D. J. WARSAW.

LETTER No. 6.

Series of Six Letters Used in Direct-by-Mail Advertising Campaign.

In reviewing the method which enabled this firm to increase its business and reduce its selling cost, you may find a suggestion of value in your own business.

The Warsaw plant is a small one, but excellently equipped to handle a larger volume of business than had been secured through competitive effort; a condition faced by a large percentage of business men in almost every industry.

The solution of the problem applies to every concern whose business is now competitive.

Upon analysis we found that the most profitable product for this plant would be booklets, folders, circulars, etc. The next problem was to find those concerns most in need of such product.

I recognized the desirability of using booklets, folders and circulars as a means of coöperation with traveling salesmen, and the fact that firms employing salesmen could increase their volume of sales, and reduce the cost of selling by systematically preceding their traveling men with carefully prepared, demonstrational, selling literature. The fact that a large percentage of the salesmen are sent out into the territory to make sales as best they can with little or no coöperation, means that there is a constant procession of salesmen through the doors of practically every business concern in the United States, and that every buyer is called upon to meet the unknown representatives of many concerns of whom he has no knowledge, with the result that salesmen find it necessary to make a number of calls before they establish sufficient acquaintance to secure the most desirable business within their territories. The possibility of doing this for the salesman, so that on his first call neither he nor his firm is unknown, makes all of his effort productive.

Direct advertising is creative because it presents your proposition briefly, consistently and progressively. It establishes an acquaintance with your firm, your product, its merit, and value, and in many cases creates a desire to do business with you before your salesman reaches the prospective customer.

Direct advertising is also intensive, in the fact that you can place the name of every possible purchaser in any territory on your mailing-list, with the knowledge that you are economically preparing a way for future sales. In this analysis we find a reason for buying the product of the Warsaw company, just as you must in analyzing your field make your product, service and sales plan desirable and attractive to the consumer of your goods.

Having established the field, I prepared from competent credit sources a list of five hundred names, of which twenty-five were old customers of the firm. This list comprises all of the best houses whose needs are in accord with my plan of selling, and which were located within convenient reach of the office. My client is his only salesman, and the campaign was prepared to pave the way for his personal calls.

Recognizing the fact that the mail of every business man is extensive, I prepared a series of letters, each of which briefly made one point, and established a definite reason for investigating Mr. Warsaw's proposition. These letters were mailed Tuesday evening, to avoid the smother of Monday's accumulation, and the overflow that is frequent on Tuesday. In response to the first letter there came nineteen invitations to call, at a specified time, upon an individual with authority to buy printing. The second letter, a week later, brought twenty-three such replies. The third letter, twenty-six. In the fourth letter a booklet was offered, to which fifty-two replies were received, with the request that the booklet be mailed to them, and nine invitations to call personally. A week later the booklet was sent to the remainder of the list, which resulted in fourteen telephone calls making appointment for personal interview. Another letter was mailed a week later, enclosing folder which referred to the booklet.

The immediate result of this systematic effort is the demand for service in which competitive price is a small element. Six orders for campaigns were secured, with additional orders for other printing, permanent relations were established with eleven new customers, and a large number of small orders have been secured by telephone and messenger. The plant is operated with a definite knowledge of cost of production, and all orders are showing a very satisfactory percentage of profit. The campaign is successful because Warsaw & Co. demonstrated their ability to fulfil every demand that their selling effort has created, not only in production of attractive printed matter, but in the character of personal service they render their customers. As a result of their service to new customers, a number of firms who were not on their original mailing-list have been attracted through the recommendation of other customers. In the character of their own advertising campaign and its results, they have demonstrated to the firms on their mailing-list the value of "paving the way for the salesmen," and in their own experience they have demonstrated that this is a practical method of reducing the cost of selling, and increasing business.



Paving the Way for
Your Salesman

D. J. WARSAW & COMPANY
Creative Printers
212-214 W. Kinzie Street
CHICAGO

Cover and Title Pages of Booklet Which Increased Business and Reduced Selling Cost for a Printer.

The text-matter of the booklet used with so much success by the Warsaw company is as follows:

Paving the Way for Your Salesman.*

Let's spend a day with your star salesman.

Up early — feeling fine — keen — enthusiastic.

Traveling for the finest house in the world — selling the best line ever made — price is right.



"Up early—feeling fine."

This and the five following illustrations were used in the booklet, giving it the human interest so necessary in direct-by-mail advertising.

Sending in card to buyer for firm who can not fail to appreciate the line.

The careful selection of material — the perfect workmanship — the utility of every article and exceptional value.

Buyer will see him presently; several other fine, clean-cut men are also waiting to tell their several stories.

Your salesman looks at his watch — waits, waits, an hour is gone — can't leave because he must see his man.

His turn comes, the buyer is seeing many salesmen as fast as he can dispose of them.

Your salesman introduces himself — your firm — then your line — and before he is fairly started the buyer says, "See me the next time you are in town; nothing doing now."

Your salesman displays his best salesmanship, but he is a diplomat and yields for this trip.

Why can't he make the sale this trip? Because the buyer doesn't know your salesman — your firm, or your goods, and to a degree looks upon your salesman as an intruder upon his time.

His call on the next firm is better, because your salesman has called before and introduces himself by reviewing the statements made on his previous visits.

He has paved the way and on this trip closes his sale, and has made himself a customer who has gained confidence in the salesman and the goods he sells.

So it goes through the day, sales are closed when he has paved the way — in the other calls he is paving the way for future sales.

A good day's work well done — orders mailed — early to bed for another day.

Thousands of salesmen are putting in just such days all through the year.

At the end of the year your star salesman may leave to accept more money because he controls trade that you have paid for in selling cost.

Well, what of it?

Simply this, you can pave the way for your salesmen and make new customers — *your* customers.

More than that, you can reduce the cost of selling and increase the individual sales of salesmen.

How? By creating prospective customers in advance of your salesman's calls.

By telling *your* story to your trade as *you* want it told, not as a salesman may *think* it should be told or as secondary to his own personality.

You can reach thousands of prospective customers in a single day through direct-by-mail sales' letters, sales' booklets, circulars and demonstrational follow-up.



"See me the next time."

That this method is practical and economical is demonstrated by the most successful concerns in every line.

We render a definite service in the preparation of your kind of direct sales effort — based on your own experience and expressing your own methods and personality.

You will find that this service is just what you have thought of and wished for a thousand times.

Now — without obligation to you, just reach for your 'phone and call Main 4658, then say, "Warsaw, I'd like to be shown the value of your service in my sales."

* The text-matter of the booklet herewith reproduced, and the illustrations used with this article, are copyrighted, 1915, by D. J. Warsaw & Co.

NATIONAL EDITORIAL ASSOCIATION IN CONVENTION AT LOS ANGELES.

Newspaper editors from all sections of the country gathered in Los Angeles, California, on Tuesday, Wednesday and Thursday, June 29 and 30, and July 1, in attendance at the sessions of the thirteenth annual convention of the National Editorial Association. At a supplementary business session, held in connection with the International Press Congress, at San Francisco, officers were elected and a place at which to hold the 1916 convention was selected.

The officers for the coming year are as follows: Col. Lee J. Rountree, editor of the Georgetown (Tex.) *Advertiser*, president; George Schlosser, of Sioux Falls, South Dakota, secretary, and William R. Hodges, of Sleepy Eye, Minnesota, treasurer.

The program for the first day of the convention contained addresses of welcome by the mayor of the city of Los Angeles; Governor Hiram Johnson; Prof. B. O. Bliven, on behalf of the School of Journalism of the University of Southern California; and F. W. Richardson, president of the California Press Association. A response on behalf of the National Editorial Association was made by Hon. L. C. Crampton, Member of Congress, and editor of the Lapeer (Mich.) *Clarion*. The president's annual address, the appointment of the convention committees, and the various reports, made up the balance of the program for the first day.



"Tell your story to your trade."

On the program for the second and third days of the convention were papers and addresses on various phases of newspaper work, all of which proved of extreme interest and value. Among the subjects presented for discussion were "How to Get and Hold County Circulation for the County-seat Newspaper," by H. J. Blanton, of Paris, Missouri, and Jens K. Grondahl, of Red Wing, Minnesota; "Getting the National Advertiser into the Country Press," by John Lee Mahin, of Chicago, Illinois; "How to Get and Hold Advertising," by Fred E. Hadley, of Winnebago, Minnesota; "The Editorial Page," by Herbert Cavenness, Chanute, Kansas; "The Small Daily as a Big Factor in American Journalism," by M. D. O'Flaherty, of New York; "Scientific Newspaper Management," by C. H. Prisk, of Pasadena, California.



"Call Main 4658."

The entertainment program consisted of visits to the expositions and the many places of interest in southern California, as well as a number of stops en route to the convention.

TYPOGRAPHICAL TECHNICAL SERIES FOR APPRENTICES.

The great undertaking of the Committee on Apprentices of the United Typothetæ and Franklin Clubs of America in providing a thorough and complete set of text-books for the instruction of apprentices is rapidly nearing completion.

These text-books, some sixty-five in number, cover every aspect of printing and the allied industries so far as it is possible for them to receive book treatment. The materials used at every stage, from paper, ink and type to presses, motors and composing machines, are described, explained and illustrated. All the processes are studied, from the preparation of manuscripts, through composition and presswork, to the marketing of the printed and bound product. The literary elements of printing are carefully discussed and the story of the art is told from the beginning to the present day. There is also a careful study of estimating and cost accounting.

These books when completed will form a collection of material for the study of the industry superior to that available to any other trade. It is expected that these books will be ready for publication in a few months and the committee is now receiving advance subscriptions. The coöperation of various contributors, each book being written by a specialist, has made it possible to offer this series, in a handsome pressed-steel case made to contain it, at an extremely low price. For information, address Frederick W. Hamilton, National Apprentice Director, 2 Park square, Boston, Massachusetts.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Embosser Seeks Change.

(3193) Thoroughly familiar with all kinds of embossing, hot and cold; at present working on postal cards, catalogue covers, large label sheets, etc., desires to get in touch with some one in the novelty line, photo-mounts, etc., with a line of general work on the side; also familiar with printing and die-cutting. Willing to start at moderate salary if prospects for advancement are offered.

Linotype Machinist Seeks Position.

(3194) Linotype machinist with seven years' experience, understands all models and is capable of taking charge of battery, seeks position, preferably in newspaper office. Good references.

Photoengraver Seeks Change.

(3195) A photoengraver, having nineteen years' experience in all branches of newspaper work, desires to connect with a newspaper where one man can do all the photoengraving. Married. Good habits. Best of references.

Pressman Seeks Opening.

(3196) A pressman, with about twelve years' experience on all classes of work, flat-bed and rotary, and can take charge of the simpler kinds of bindery work, seeks connection with a medium-sized concern that would appreciate honest, conscientious service. If possible, would like to secure a financial interest in the near future. Prefers Central or Southern States, but will consider any proposition that is reasonable.

Job Compositor Seeks Change.

(3197) A job compositor, thirty-three years of age, a student of the I. T. U. Course and a first-class workman, desires position in Chicago if possible.

All-Around Printer and Linotype Operator-Machinist Seeks Change.

(3198) Desires position where he can work part or all time on machine. Is a good job and advertisement compositor, and has had twelve years' experience in both country and city dailies and job shops. Twenty-nine years of age, sober and reliable. Will accept position on weekly, daily, or in job shops, but part of the work must be on machine.

Seeks Position in Business End of Printing Business.

(3199) Desires to go into the business end of the printing business, either office or estimating, but prefers office. Has owned half-interest in small shop, working on presses, buying stock, soliciting new business and managing shop affairs. Graduate of Oberlin College. Best of references.

All-Around Printer Seeks Climatic Change.

(3200) Experienced in all departments of the printing business — job compositor, proofreader, operator of both linotype and monotype machines — and having served apprenticeship in office of small city weekly, consequently well able to do general all-around work, even to job-press work, seeks change of climate, preferably in the West or Middle West. Married, steady and reliable.

Compositor Seeks Position in the Country.

(3201) A union man, fourteen years' experience on the case, some experience on machine, would like to connect with some country shop having a linotype.

Proofreader Seeks Change.

(3202) For the past fifteen years employed as proofreader on publications, both German and English, besides miscellaneous job, catalogue and booklet work, also editing of copy. Considerable experience as a translator of German into English, and vice versa. Best of references. Prefers eastern Ohio, but will consider other locations.

Compositor Seeks Position.

(3203) Expert catalogue and commercial compositor, specialist on small work, wants chance with progressive, well-equipped plant as head jobman, layout man, charge of small office, or anything with a future. Thirty years of age; married; good habits; union. Willing to locate anywhere in the United States.

Seeks Position as Stockman and Paper-Cutter.

(3204) Five years' experience running a medium-sized bindery, and for the past six months stockman and cutter for large shop running sixteen presses. Is considered above the average as a workman. Twenty-five years of age; unmarried; a member of the International Brotherhood of Bookbinders' Union, and can furnish the best of references.

Seeks Position as Two-Thirder.

(3205) Having had five years' experience on both stone and case, seeks a position as a two-thirder. Best of references.

Combination Hand Compositor and Linotype Machinist Wanted.

(3206) Combination hand compositor and linotype machinist-operater wanted August 1. Fine opening and good wages to the right man. Must be first-class handman on high-grade jobwork and good on linotype machine.

Opening for Commercial Artist.

(3207) A printing firm in Ohio has an opening for a commercial artist, capable of designing and retouching. Prefers man familiar with photography.

Job and Cylinder Pressman Seeks Work.

(3208) A competent job and cylinder pressman, twenty-seven years of age, sober and reliable, desires permanent position. Can also do good half-tone work. Prefers position in the North or Northwest.

Opening for Good Job Printer with $1,000 to Invest.

(3209) Seeks the services of a good job printer who is willing to invest $1,000 or $1,500 with services, and who can take charge and run shop in one of the oldest printing-offices in a town of 40,000. A good position for a good man.

Seeks Position as Machinist-Operator.

(3210) A competent machinist, speedy and accurate operator, also good case man, desires change of location. Has worked on all models of linotypes and intertypes in both newspaper and job offices. Married; thirty-five years of age. Willing to go anywhere, but prefers Western States.

First-Class Ad. and Job Man Seeks Position on Country Newspaper.

(3211) A first-class ad. and job man, with fifteen years' experience in newspaper and job offices, seeks position on country newspaper, preferably in shop having machine. Steady and sober. Can also work on job presses. Age, twenty-nine years.

Proofreader Desires Position.

(3212) A college woman, technically trained in the business, seeks position as proofreader.

Opening for Job Compositor.

(3213) Seeks the services of a first-class job compositor who has good taste and is a neat, accurate workman who can plan the work and lock his forms. Has a fine shop in one of the prettiest towns in Iowa. A permanent place assured to the party capable of meeting the above requirements. Salary according to ability.

Seeks Permanent Position as Journeyman.

(3214) Printer with over twenty years' experience, most of that time as foreman of country shops, four years as editor and manager, seeks position in good office in Florida or Texas as journeyman where position would be permanent if he made good. Best of references.

Opening for Good Pressman with $1,000 to Invest.

(3215) Opening for a good pressman to take charge of two cylinder and two Gordon presses, able to invest $1,000 with services. Do not answer unless ready to do business.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing a Heavy Form on a Platen Press.

(1718) A Southern printer writes: "I wish to ask your advice about printing a heavy half-tone cut. My press is 12 by 18 inches, and the plate has very little locking-up room. It is really too large to work on the press, but was necessary. By running on slow speed the first effort proved satisfactory. Eight sheets of pressboard were used in addition to cut-out overlays. The second trial, however, proved too much for the press and had to be abandoned. In fact, the press broke down under the strain. I have tried to have the sheets (500 on 70-pound enamel stock) printed on a cylinder, but for some reason the job was not satisfactory. (1) Is there any way to print such a heavy cut on a press of this size without straining the press? (2) What amount of tympan should be used? (3) Is there any way to prevent the sheets from striking the form when impression is thrown off, which causes a great deal of trouble and spoilage? I trust I have made the matter clear and would appreciate a reply through THE INLAND PRINTER. I am only an amateur pressman, but profess to be a fairly good printer."

Answer.— The plate is evidently too heavy to print on your press. (1) Possibly you would have had better success had you used but one pressboard and a piece of rubber beneath it. The rubber would give the desired resiliency and prevent any undue stress on the machine. (2) The amount of tympan with make-ready combined is problematic. It is possible that six or eight sheets will be sufficient. To this may be added one pressboard and the aforesaid piece of rubber, which is about one-sixteenth of an inch thick. (3) The use of too much tympan is the cause of the plate touching the top sheet when the impression is thrown off. Do not use so much tympan and you will overcome that difficulty. It is not advisable to attempt printing a half-tone plate that almost fills the chase. To attempt a similar piece of work on a large cylinder press would almost meet with failure. While we know of no fixed rule to work from, much is left to the judgment of the printer in testing the power of his press.

Hand-Cut Versus Mechanical Overlays.

(1720) Submits an eight-page section of a magazine, each page having a square-finished half-tone plate 3¾ by 4¾ inches in size. Each plate, with one exception, is a portrait copied either from an oil-painting or an old and faded photograph, nearly all being more or less flat and lacking gradation in tone. This fault is in the copy — the engraver and the pressman being blameless. The edges of the engravings lack the fine line usually found around square-finished plates; as a consequence, the edges print hard, owing to the failure of the pressman to cut off his overlay just inside of the margin. The pressman writes: "Under separate cover I am sending you a sheet of eight half-tones printed with double-tone brown. This is my first job with this ink and on this paper, and would like to have your advice as to how to improve this job, as we have another set of plates for the same article to go in the September-October issue of our magazine. Was the right amount of ink carried, and was the impression too heavy or was it faulty make-ready? For cut-outs I used folio in place of book-paper. Made the job ready with three overlays for a run of eighteen hundred impressions. I have also enclosed engraver's proofs and would like to know if the engraver could not have improved the plates a bit, as I think they are rather poor."

Answer.— Owing to a flatness in some of the subjects, they appear to be incompletely made ready. This could hardly be remedied by the pressman in his make-ready; in fact, to attempt to improve the engraver's work would be to cause further distortion in the portraits. Perhaps the only logical thing to do would be to use a mechanical overlay, the principal feature of which is the automatic selection of the relief tones, giving a gradation impossible with hand-cut overlays. It would not then be necessary to use three overlays. One good overlay with a carefully spotted-up sheet would ordinarily be sufficient for a form of plates with no type but the plate title. The amount of impression appears adequate, but some of the plates appear as though they should have been washed out, as the middle tones appear muddy. The relief furnished by the mechanical overlay conforms exactly with the tone value, thus making it comparatively easy to run your forms with the minimum of ink and still have good color. We would state that it is a serious error on the part of employers to continue printing half-tone work without having a mechanical-overlay outfit or license. Do not wait until your competitors compel you to install the mechanical method. Pressmen themselves have been slow in recognizing the value of the new overlay methods. Happily they have come into line.

Flock for Felt Goods.

(1721) An Illinois novelty concern writes: "We have recently been doing a great deal of experimenting in printing upon felt goods, such as pillows, pennants, etc. Would like to have you advise us as to where we can purchase "flock" or ground felt with glue, which we understand is used largely for the work. We would also greatly appreciate any advice as to method generally used in handling same."

Answer.— Nearly all large printing-ink houses carry flock. It may also be secured from wholesale dealers in painters' supplies. In printing the ground work for flock, a special varnish should be used. This, also, is handled by the printing-ink houses. The flock varnish is usually tinted

up to the color of the flock, so that the uncovered places are not so prominent. Thus, if using the varnish as a ground for white or red flock, add white or red ink to the varnish, as the case may be. As flock is not made in as fine a state of division as are pigments, it will not fully cover the ground laid for it. When a white design is desired, a better covering can be secured if magnesia is added to the flock. With colored flock, add the appropriate dry color. Some use common starch instead of the magnesia. In printing use as many rollers as possible, and use a grained plate, as the ink will adhere to the plate better in such a case. A maple block makes an excellent printing-plate. As considerable ink must be carried, the design should be as open as possible, and the depth of cutting should be doubled, owing to the softness of the fabric. As the flock can not be rubbed into the printed design like bronze powder, a surplus of the powder is deposited on each piece of felt. Naturally the flock does not readily adhere to the varnish. It is a good plan to pass each piece through any ordinary clothes-wringer in order to press the powdered material firmly into the printed design. The material so treated should stand over night without further handling. The next day the surplus powder may be shaken off and each piece receive a final cleaning off with a brush having long bristles. An ordinary flat varnish brush will answer the purpose. It is not advisable to use a stiff brush, as the flock may be detached from the design.



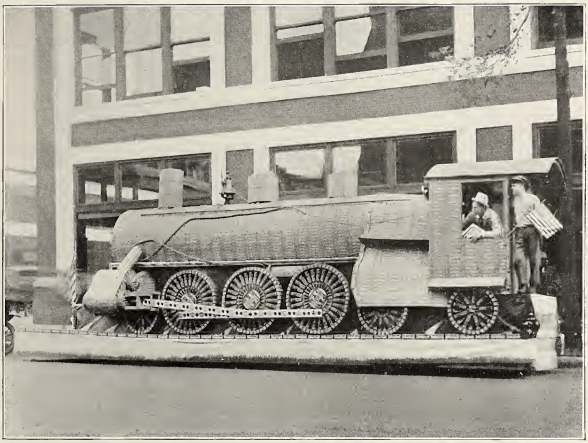
Echoes from the Advertising Men's Convention.
A portion of the crowd of spectators and delegates.

Transparent Material for Moving-Picture Machine Slides.

(1716) A Canadian printer writes: "Will you kindly supply me with the names of firms who manufacture or handle celluloid or gelatin suitable for the manufacture of advertising slides for motion-picture machines? Will you also advise me if there is any particular kind of ink that should be used in printing these slides? This information, or something similar, was published in THE INLAND PRINTER a few years ago."

Answer.— As you are so far removed from the base of such supplies, we would suggest several ways to obtain the desired materials without undue loss of time. (1) To obtain a transparent piece of celluloid, procure a kodak film from a photo-supply house in your town. Make a solution of hyposulphite of soda, two ounces, and five ounces of water. Cut the film into pieces of suitable size and immerse them in the hypo solution. Keep them moving all the while, and when they become fully transparent, wash them in running water for five minutes, then hang them up separately by a clip attached to one corner to dry. When they are fully dried out they are ready to print upon. The printing may be done with a good job-black ink, if gold size is not available. Print with an offset impression and bronze both sides, using a fine bronze. Select plain type-faces without fine lines. (2) If you can not obtain the photo film, perhaps you can secure some of the plain or colored sheet gelatin that is used to enclose fancy boxes of candy. If plain, this transparent material may be colored by using Diamond dyes dissolved in alcohol. The celluloid photo film, before it is dried out, may be dipped in a colored solution, and it will retain the stain. The printing of the gelatin will be carried on in a similar manner as described for the photo film. Owing to the tendency of the gelatin to absorb moisture, the handling must be with dry fingers. (3) If the foregoing materials are not at hand, procure from your hardware dealer some transparent sheets of mica. You may have to inspect a number of sheets before a suitable one is secured. Mica does not readily take the ink, so in order to give it a surface for printing secure about a spoonful of transparent

varnish and with a clean composition roller distribute the varnish on the imposing-stone or similar smooth surface. Lay the mica on a flat surface and pass the roller carefully over it in both directions until the surface appears to be coated. Allow it to dry, and it will then take the ink easier than in its normal state. (4) In default of all the foregoing materials, a piece of vegetable parchment printed upon in the ordinary way will give a fairly good projection on a screen where a strong light is used. If you can not get this kind of transparent paper, use a piece of onion-skin folio or tissue and rub one side of it with a wad of cotton saturated with castor oil. The oil will render it more transparent. In regard to the mounting of the various materials: Procure some glass slides of suitable size — or you may use old magic-lantern slides — the substance on which can be removed with hot lye, such as is used to wash forms — and enclose the printed material between two pieces of glass. The edges of the glass may be bound together with strips of gummed paper or passe-partout tape.



Echoes from the Advertising Men's Convention.
Sunshine biscuit float.

The Control of Humidity in Pressrooms.

(1719) The manager of a large private printing-plant writes: "For some time we have been making an effort to regulate the humidity in our printing department, with practically no success. We purchased a hygrometer and kept a record of the degree of humidity in the room each day, and find that during the past ten days, when the weather changed from clear and dry to exceptionally wet and rainy, there was a variation of over twenty-six degrees, which represents a change of over fifty per cent. Of course this is entirely too much to permit us to handle register work satisfactorily, and we therefore are trying to overcome this and thought perhaps it might be possible that you could suggest to us methods which other printers have carried out and found to give at least some satisfaction. Our efforts at reducing the humidity in the room by turning on the heat have been very disappointing, and we find it is utterly impossible for us to do anything with it in this way. We therefore seem to be helpless, as our pressroom on two sides is practically all windows. It occurred to the writer that perhaps some method might be devised by which a certain amount of humidity may be created in this room at all times, equal to the amount of humidity which might be produced from outside sources during a rainy spell, but just how to go about this we do not know. Of course it would be necessary to produce moisture or humidity in the room only when especially close register work is being produced, and it therefore seems that from an economical point of view this idea could be put into effect, if the first cost of installation would not be too great. Would greatly appreciate it if you would give us the benefit of the experience of any printers who have been giving this matter their particular attention."

Answer.— From what we could learn regarding the producing of artificial humidity in pressrooms, very little has been done in this direction by engineers. It is not a new problem in textile mills and other plants where electrical disturbances and other troubles are controlled by artificially produced moisture. The turbo-humidifier is a device for imparting additional humidity or moisture to the air in a factory where it is often desirable to increase the natural humidity of the air. By this device, with the aid of air at sixty-five pounds pressure, water is vaporized and delivered into the atmosphere. As is well known, vapor follows the law of gases, and diffuses itself throughout a room, no fans or other artificial means being necessary

for its distribution. We are unaware of this method being employed outside of textile mills, but can see a possible opening for the method in printing-plants. We would like to have an expression from those who have attempted other methods of controlling humidity, for the purpose of producing good register, and will give publicity to their experience as well as furnish further details regarding the turbo-humidifier.

Written for THE INLAND PRINTER.

GETTING BEST SERVICE FROM PRINTERS' ROLLERS.

BY ROSCOE E. HAYNES.

With amendments by a manufacturer of printers' rollers.



AS the artistic and intelligent compositor loves his types, because in them he finds the means by which he may express his ideas of arrangement and design, even so does the skilful pressman regard with veneration his inking rollers, knowing that upon their serviceability and handling depends, to a large extent, the appearance of the finished product of his presses.

Such a pressman realizes that the best care and attention must be given the rollers at all times, but many skilful and painstaking men have much difficulty in getting the desired results, through a lack of comprehensive knowledge of roller construction, effect of climatic conditions, inks, detergents, etc.

Briefly speaking, printers' rollers are divided into two classes — those to be used in winter and those intended for use in the summer months. The former are made and used from the latter part of September to the first of May, when the latter generally become necessary. Deviation from this rule depends largely upon location and length of seasons in various parts of the country.

Amendment by a Roller Manufacturer.

The statement that "the former are made and used from the latter part of September to the first of May, when the latter generally become necessary," illustrates a common mistake which pressmen make. They will put in their winter rollers the latter part of September, regardless of the weather conditions, and will expect their rollers to give good service because they are new. September is frequently as hot as July. If the weather continues hot, a pressman should use his summer rollers while the hot weather lasts, and should not change to the new winter rollers until the weather gets cool. In fact, it is good practice to alternate with summer and winter rollers as the weather varies. September weather conditions are very changeable, and this fact should be kept in mind.

In addition to the two general classes might be mentioned several minor divisions or varieties of rollers, such as cylinder, job, process work, etc., but the two main divisions named cover all of these and are of interest chiefly in regard to the difference in construction and use.

Winter rollers are made to resist the effects of the drying atmosphere experienced in cold weather. Artificial heat, used to maintain the proper temperature in the press-room, increases the drying tendencies, and thus rollers for winter use must be made of a composition which will withstand such extreme conditions. Summer rollers, on the contrary, are made for use during a season when moisture is almost always present in the atmosphere. Such rollers are therefore made of an entirely different composition, the ingredients — with the exception of glue — being nearly opposite in most respects.

Having the above facts in mind, the pressman should be able to govern intelligently his orders for rollers of suitable and seasonable qualifications, and should act accordingly. He must not expect to secure good results in summer by the use of winter rollers which have hardened through age. Neither will summer rollers, even if made in August, work satisfactorily in October or later months.

Amendment by a Roller Manufacturer.

The statement, "He must not expect to secure good results in summer by the use of winter rollers which have hardened through age," is misleading. As a matter of fact, winter rollers *never* get hard, no matter how long they are kept. They get a little harder, through seasoning, than they were when originally cast; but they never get hard in the sense that a summer roller gets hard; and when the warm weather of summer comes they get very soft and very sticky and tacky, and usually will not give good service except under unusually favorable conditions. This erroneous assumption that winter rollers get hard is a very common one.

Probably the best time to order rollers is about two weeks before they are to be used, whether it be summer or winter. If rollers are ordered in a hurry for immediate use, the manufacturer should be advised accordingly and he will produce a harder and drier surfaced roller in consequence, but its life will invariably be shortened by the necessity.

When new rollers are received they should at once be put in a vertical rack in a closed closet, where they can be kept in a cool, dry place for ten *dry* days. This will allow them to season properly before being put into the press. Of course during this seasoning process the rollers should not be covered with grease or oil, or any covering which would exclude air from the surface. It is essential that the face of the roller should toughen so that it will take up and distribute the ink and meanwhile withstand the repeated contact with sharp rules and other parts of the type-form without cutting or marring its surface.

Properly seasoned rollers will generally give very good results for a considerable period, although much depends upon their care and treatment during use. As the working surface represents the intrinsic value of the roller, the very best of attention must be given them at all times to insure an adequate return for the money invested. For this reason considerable care is necessary in adjusting new rollers when first put into use.

In setting form-rollers, it is better to set them at "touch" rather than at "flat," as by so doing the pressman will avoid cutting and tearing of the rollers and, at the same time, will secure better inking results, as the form will print sharp and clear. When rollers are set too low the work often presents a muddy appearance, as though the ink had been daubed on the form with a brush. Half-tones and small type will also fill up quickly if the rollers are set too heavy.

Form-rollers should always be tested for height to type, according to the form to be worked, small forms requiring a lighter touch than large ones. When this adjustment is complete, the vibrator or other auxiliary distributing rollers may be placed in working position and the form-rollers moved forward or back to a point which will allow proper contact for distribution without undue pressure from the metal rollers or the "riding" of the form-rollers by the distributors.

Oscillating rollers *must* be so arranged that they do not drag upon the form-rollers and cause the latter to move, even slightly, from side to side. If the ends of the roller shaft are worn so that there is a chance for such an oscillating motion of the form-rollers, iron washers may be put on the ends of the roller shafts between the raised portion and that which rests in the roller socket.

Where ink-table and "angle" rollers are in use, the latter should be set just low enough so that they lift free

from the sockets when in contact with the ink-table. They should never pound or rattle, however.

The ductor roller — sometimes called the "duct" — leading from the fountain-feed roller to the ink-table, must be so adjusted that it presses firmly against the feed roller and yet returns to the table without "snapping" or pounding. The ductor must turn by friction while in contact with the feed roller, but if set too tight it will not do so.

With his press properly equipped with seasonable and suitable rollers, each correctly adjusted, it would seem that the pressman had little to worry him thereafter in the handling of the inking apparatus, but unfortunately there are numerous agencies which work against him and tend to destroy the serviceability of the composition rollers at many stages of the work.

Many of the process-inks contain acids which ruin rollers through "tanning" and drying of the sensitive surface, and the same is true of inks of the reflex varieties and those having "tones." Oftentimes this chemical action takes place very rapidly and a set of new rollers is rendered unfit for use before the job in hand is completed. There seems to be no help for these troubles, as the best ink and roller makers offer no solution to the problem.

It may not be generally known, but with rollermakers it is an accepted theory that the human skin is the best known agent for the purpose of transferring ink or removing same — this is exemplified by the practice of inking engraved plates by hand. The roller manufacturers, therefore, aim to produce composition rollers as nearly as possible similar in texture to the skin. Thus, inks or detergents which dry or injure the human skin will act in a similar manner upon printers' rollers as made at the present time.

For this reason, the best wash for modern rollers is kerosene oil. This may be used in the necessary quantity, and if all excess is removed with a dry cloth the rollers can be used again soon after washing. A number of other cheap oils may be used, lastly benzin. Turpentine should never be used, as it is a dryer. Lye or patented ink-removers are to be avoided, as they will ultimately destroy the sensitive surface of the rollers by chemical action.

Many schemes are resorted to by clever workmen to secure best results and lengthen the life of their rollers, and the following suggestions are offered as having been tried and found of value by some of the more skilled craftsmen in this branch of the printing art:

When possible, a special set of rollers should be kept for red, yellow and orange inks, as rollers used for the dark colors, like black, blue, brown, etc., become stained so thoroughly that no amount of washing will remove the pigment from the composition, although it will be sure to work out during a steady run and spoil the color and keep it from remaining pure in shade or tone.

In printing with copying-ink, a special set of rollers should also be used, preferably hard ones. They should be washed with diluted lye water previous to inking up, in order to remove all grease. After the work is printed, the rollers may be cleaned with soap and water or with weak lye.

When working a short form on a cylinder press with the ink cut down in one end of the fountain so that the distributing and form rollers carry no ink on part of their length, it is a good plan to place a small amount of lubricating oil on the unused portion of the rollers occasionally. This prevents friction, which often results in heating and melting of the composition.

Roller bearers, either of wood or metal, are great aids in the working of platen-press forms, as they carry the rollers at an even tension over light or rule forms, making them print sharp and clear. Bearers also prevent the cutting of the rollers.

On platen presses the proper adjustment of rollers may be secured by the use of different sets of roller wheels, varying in diameter, according to the size of the rollers in use. The larger wheels should be used upon the rollers when first received, but as time passes and the rollers shrink, the smaller wheels may be used.

Comment by a Roller Manufacturer.

Too much stress can not be laid on the importance of setting rollers. They should be set every day, or twice a day if necessary. Setting rollers takes but a few minutes, and if rollers are properly set they seldom give trouble. There are numerous instances where pressmen neglect this precaution, and running the rollers improperly set causes them to run down through the undue amount of friction, the consequence being that a much longer time is spent in cleaning up and starting over again than would have been occupied in the proper setting of the rollers in the first place.

In washing a press for red ink, where dark colors have been previously used, many pressmen advocate running on a small amount of lemon-yellow or white ink after the first wash-up, and then giving the press a second thorough cleaning.

In summer, if the rollers absorb moisture to such an extent that they will not take up or transfer the ink properly, the trouble may be remedied by removing the rollers from the press and, after washing carefully, rolling them upon a sheet of clean white paper over which has been dusted a quantity of powdered alum. Rub the alum well into the surface of the rollers with the fingers and then wipe off the excess powder with a clean cotton cloth. When replaced in the press, the rollers will be found to be greatly improved. This is but temporary relief, and must be repeated at intervals during such weather.

Inks which dry quickly on paper stock may be depended upon to do likewise on press and rollers. In any event, it is better to be upon the safe side and wash up the rollers while the ink is soft, not only because of the saving of "elbow grease," but also for the reason that the vigorous scrubbing necessary when ink has hardened upon a set of rollers is very bad for the composition. The friction heats and dries the surface of the rollers, while the hard rubbing often opens small flaws or cuts in the rollers and causes rapid disintegration of the composition from these sources.

An easy and rapid method of cleaning cylinder-press rollers is to remove them from the press and, after placing a sheet of heavy paper upon the floor, hold one of the rollers upon its end and pour a quantity of kerosene oil over the face of the roller, near the opposite end. The roller should be turned constantly while pouring on the liquid, and the ink will soon be softened so that it can be wiped off with a soft cotton cloth, wiping from the bottom to the top, in full-length strokes. All excess oil will pass down the roller shaft and settle upon the paper. Be careful to wash off the oil or ink which remains on the lower end of the shaft after the work is done.

When rollers are not in use, the best way to keep them from drying out is to cover the surface with heavy lubricating oil or soft news ink. This keeps the air from reaching the surface of the roller and also prevents mice from eating the composition.

The foregoing, while covering the subject of rollers in a general way, contains the elementary and more important facts relating to their manufacture, adjustment, care, etc., together with practical suggestions as to their use.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

What Is a Clean Proof?

A West Virginia operator writes: "I would be very much obliged if you would answer the following question: What is a clean proof? Do you call it a clean proof if the operator sets every galley without an error? I have seen operators setting proofs with three, five, eight and ten errors to a galley and they call it clean, but I never asked any experienced proofreader what is the meaning of 'clean proof.'"

Answer.— As there is no standard by which to judge, we could not say definitely what a clean proof is. Proofreaders who have been asked the question have answered to this effect: A clean proof is a relative term and applies to matter having a negligible number of errors, which depend somewhat upon the copy, the personal element (the operator) and the machine. Take, for instance, ordinary news matter from good typewritten copy, the errors, excluding those of a mechanical nature, should not exceed one to a thousand ems. So if we compare two proofs from the same grade of copy, and one shows an average of two errors to a thousand ems while the other has one error to a thousand, the latter, by comparison, would be called a clean proof. A proof without an error is unmistakably a clean proof. If you will send us some proofs for inspection, we will have a definite basis for an opinion. As the question stands, we could give no decision, as we can not fix a standard. Circumstances, such as the nature of work, copy, condition of machine, etc., may enter into the consideration.

Sunken Characters on a Slug.

An operator submits an eighteen-em eight-point slug having a sharp face. Several of the characters are depressed on the edge next to the rib side of the slug. By trimming off three points of the rib side of the slug on a Miller saw-trimmer, it shows the interior of the slug to be very spongy. The air-bells that are close to the face are responsible for the sunken characters, as no depressions occur at any other place on the slug. The operator, in writing, states: "You will notice some of the characters are depressed on the enclosed slug. I am unable to find a remedy for the trouble. I would consider it a great favor if you would enlighten me on this subject and thus overcome one of the problems which now confronts me. The fault is present only when eight-point solid body is cast. This trouble occurs regardless of the amount of metal in the pot."

Answer.— Your trouble may be due to any of the following causes: (1) Dirty plunger. Clean it daily, so that the grooves do not become filled up with the fine gray powder. (2) Worn plunger. If the plunger has not been renewed within the past year, order a new one. (3) Holes on side of well may be closed. Open the holes with the pot-mouth wiper hook, if you have one. (4) Cross vents in pot mouthpiece may not be open sufficiently to allow the air to escape from mold cell. Open them daily with the point of a knife blade or other pointed instrument.

How Machines Are Abused.

An operator-machinist, who has traveled considerably, writes: "I am working on a new Model 8, which, from its present condition, does not appear to have received proper care. One of the first things I discovered was that the pot-lever roller did not rotate. My employer said it had not turned for two months, and he kept oiling the pot-lever cam so the roller could slide easily. He had a machinist try to remove it, but he gave up the job. When I took off the lever I found seven of the anti-friction rolls were broken or otherwise damaged. After ordering new ones and replacing them, there has been no further trouble in that locality. Am having trouble with spongy slugs. I clean the plunger regularly every day, and have cleaned the well several times. The plunger now works quite freely in the well. When a cast is made the metal boils or bubbles up around the plunger as it descends. It does not seem possible that a plunger could wear so much in such a short time. What can I do to remedy this trouble, as I can not get a good body on my large slugs?"

Answer.— While a plunger ordinarily will not wear sufficiently in such a short period to allow it to fit loosely, we judge that it had not been cleaned very often, if at all, until you came. The gray dust found in the grooves and on the edges of the plunger acts as an abrasive. Doubtless it should be replaced with a new one. Before ordering one, get your metal temperature to the proper point and see that the cross vents of the mouthpiece are kept open, also the holes on the side of the well. Also try casting with pump-lever spring on the outside notch of the lever.

Slugs Cause Column-Rules to Work Up.

A western editor writes: "The column-rules work up persistently, causing much annoyance. Locking the form loose or tight seems to have no different effect. Please suggest a remedy."

Answer.— Regular column-rules may be procured from the typefounders which will be a trifle thicker at the base. These will not work up. The rules work up owing to the wedge shape of the slug. As you doubtless know, a slug is a trifle shorter near the base than near the face, and, as a consequence, the rules will work up unless provision is made to lock them up uniformly. Where the rule is next to type part of a form, the pressure near the lower side is

more uniform than where slugs butt against the rule. We suggest that you score the rules heavily near the base so as to raise a burr; or, you may paste a strip of manila about the thickness of a post-card on both sides of the column-rule near the base. The strip should be no more than about twelve points wide. After the form is placed on the press it should be unlocked and planed down. The quoins at the foot of column should be brought up tighter than those at the side. Side quoins should be locked lightly first. The form, when ready to run, should not be sprung, or the rules are likely to work up. After the tympan is once cut by rules it is easier for them to work up. Change the tympan, removing the cut part.

Face of Slug Overhangs Body.

An operator in the State of Washington writes: "The slugs from our Model K show a slight overhang on both ends, preventing the satisfactory butting of slugs. What shall I do to correct the trouble? The roller in transfer-cam lever is worn flat from sliding on the cam surface. In some cases the transfer slide does not lock behind the releasing lever. What do you advise?"

Answer.— The right and left vise jaws should be adjusted inward sufficiently to prevent the line spreading to a greater width than the mold cell. This is a simple operation. For the right jaw, turn in on the square-headed screw against which the right vise jaw banks. It can be seen and corrected readily by opening the vise. The left-hand jaw can be set in farther by the square-headed screw on the left of vise head. This screw can not be turned until the screw in the arm is turned out of the flange. The flange has ten holes, so when you release the screw, turn the square-headed screw toward the right so that the next hole is in line with the screw released from flange, then turn in on this screw and try a line, having a square letter like a capital "H" on the end. Perhaps it will require several changes before you get the face in proper alignment with the ends of the slug. The roller should be replaced with a new one if the flat surface is very extensive. If it is not, a local machinist can true it up in a grinder for you. Oil the bearing before replacing the roller.

Imperfect Pot Lock-Up.

"I am having trouble with a Model 10 linotype. Some time ago the shoe on which the left pot leg rests was found broken. In replacing it, the adjustments controlling the lock-up were misplaced, and since then we have been unable to get it to work right for more than a day or two at a time. The result is a back squirt. The squirt alternates, first on one side and then on the other. Doubtless we are not going at making the adjustment in the right manner."

Answer.— We suggest that you test the lock-up between the pot mouth and mold. First remove the back mold-wiper and then scrape any adhering metal from the back of the mold with a piece of brass rule. Coat the back of the mold evenly and thinly with either red or bronze-blue ink. Wipe the mouthpiece clean, and connect mold-slide. Close vise and allow the cams to make several revolutions. Examine the mouthpiece for ink-marks from mold. The deposit of ink should be uniformly laid. If the test shows an uneven deposit of ink, it may be necessary to readjust the right or left pot leg. Take, for example, where the ink appears strong on right end of mouthpiece. The right pot leg will then have to be set back a trifle, or the left leg may be brought forward. To move the right leg back, loosen bottom screw in pot leg, turn out a trifle on front screw and turn in on back screw. Repeat test after every change. Clean all ink off mouthpiece before each test.

Dash-Rule Face Not Parallel with Slug.

Submits a thirty-em nonpareil slug with a light-faced rule which does not run parallel with the slug. The letter accompanying the slug states, in effect, that the rule as well as border appears out of alignment with the slug, and asks the cause.

Answer.— A common cause of this trouble is the mold-keeper being out of position, if it is on a two-letter machine. Another cause is the lower lug of the casting block being bruised. This defect will cause imperfect alignment with all slides on either single or two letter machines. Examine the position of the mold-keeper and see that it is up firmly against the mold base. Remove any burrs from the lug of the casting block with a fine file.

Matrix Ears Bent by Distributor Screws.

An Illinois operator, enclosing an eight-point period matrix, writes: "Am operating a Model 8, used about eighteen months, and am troubled considerably with distributor stops from thin matrices. The matrices clog up in the back entrance — seem to stop just as they enter the magazine proper. Have investigated a number of times and can find no signs of bruises on the edges of the magazine. The trouble is with the lower-case "e" and "i" mostly. Am also sending you a matrix caught by the distributor screws just as it was lifted. It is the same old trouble, it seems, but I don't like to tinker with the machine, as it is practically new and has been well taken care of. Would like your advice."



Officers of the St. Louis Monotype Club.

From left to right, standing: Rawleigh Shepherd, president; Joseph Lilly, vice-president. Seated: Leon Derr, secretary; Harry Hunt, treasurer.

Answer.— We judge from the appearance of the matrix ear that the trouble caused by bent ears is due to the need of spreading the bar point on the box bar. Suggest that you remove the bar from the distributor box. Lay the point flatwise on a solid metal support. With a punch and a hammer spread the point out a trifle. After this is done, try an eight-point period matrix and see if there is just enough room for it to rise by action of the matrix lifter. This should be done before replacing the box. After the box is in the machine, run in several lines of the thinnest matrices. Watch them as they are lifted, and see if

the ears clear the rail properly. If they do not rise above the top rail and give at least one-thirty-second of an inch clearance, you may have to reset the lifter. This, however, is a last resort.

Changing a Model 5 Magazine.

A northern New York operator writes: "I am about to take a position on a Model 5 and do not know how to change magazines. Will be obliged if you will give me the procedure."

Answer.— (1) Push the matrix-locking strip through hole on right side of the magazine near lower end. This strip releases the cam latch. (2) Draw forward on the magazine-frame cams. This operation raises the magazine. (3) Lift the magazine a trifle and allow it to move forward until the projecting bar of the magazine engages the hooks on the cam, then permit the magazine to assume a vertical position. (4) Turn the matrix-locking bar so as to close the upper end of magazine and then lift off the magazine. To replace the magazine, reverse the order of procedure.

THE MONOTYPE CLUB OF ST. LOUIS.

The accompanying half-tone is a reproduction of a flashlight picture of some of the members of the Monotype Club of St. Louis taken at one of their recent meetings held in the library-room of the Printing Trades Club of St. Louis. The club was organized June 6, 1908, with a charter membership of thirteen, and has grown steadily until it now comprises about ninety per cent of the monotype operators and castermen members of St. Louis Typographical Union, No. 8. The primary object in organizing the club was sociability, but when the membership increased, sports and educational features were also promulgated. Since the educational features were added they seem to be given precedence over the other features, and consist of talks on best methods of turning out work, particularly rush jobs; a question box for discussion of mechanical troubles; discussion of new appliances and improvements. Their social functions consist of picnics and high-class dances given at stated intervals, and are always very enjoyable affairs. In the summer the keyboard men make it their business to try to defeat the castermen at baseball, and in the winter all hands unite in a supreme effort to produce a winning team in the Printing Trades Bowling League.



Members of the St. Louis Monotype Club.

Reproduced from flashlight photograph.

FEDERAL PRINTING COMPANY'S ANNUAL OUTING.

The twentieth annual outing of the Mutual Benefit Association of the Federal Printing Company, of New York, was held on Saturday, July 10, 1915, at Duer's Park, Whitestone Landing, Long Island. This was the twentieth anniversary of the founding of the association, which was started for the benefit of the sick and distressed, and is maintained by a weekly contribution of twenty-five cents per member. An average of $1,500 is paid yearly in sick benefits.

The steamer Nassau had been chartered by the committee to convey the party, which numbered over four hundred, to the park. To the strains of music, and singing "Hail, Hail, the Gang's All Here," the steamer headed up the East river, passed Randalls and Rikers islands, and out into Long Island Sound, landing at the picnic grounds about twelve o'clock.

After lunch the party wended its way to the ball park, where games between the compositors and pressmen, and the Federal Juniors and the publishers, were fought to a bitter finish. The pressmen and the publishers proved the winners, receiving gold penknives as a reward for their prowess. After the ball games, various other games and contests were indulged in, and at the conclusion of the games the party returned to the pavilion, where prize dancing, for silver cups, furnished considerable excitement and enthusiasm, and bowling contests by some of the Federal cracks kept the three alleys busy until dinner time. Headed by Business Manager Fred Stevens, the grand march was formed, and at its conclusion all hands sat down to dinner. The meal over, dancing was resumed, and the winners in the games were awarded their prizes.

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. VIII.— THE PHYSICAL ASPECTS OF PAPER.

BY WILLIAM BOND WHEELWRIGHT.

THE size and weight of a sheet of paper of any given quality and finish are its most obvious features, and when we speak of the weight of a sheet of paper we refer not to the one sheet, but to the weight of one ream of similar sheets. Most papers are ordered on a basis of ream weight for a specified size, as, for example, 25 by 38, 50-pound. Blanks, cardboards and cover-papers, especially the first two, are more frequently ordered on a basis of bulk, as two-ply, three-ply, etc., with blanks and cardboards, and thick or double thick in the case of covers. The thinner covers are usually designated by their ream weight, though frequently quoted, as are the heavy-weight covers, the blanks and cardboards, in price by the hundred sheets.

The reason for this difference is probably that such stocks are sold in comparatively small lots, so that it is simpler to bill them in accordance with the number of sheets than to figure the weight of a small number of sheets and multiply by the pound price.

Another thing which facilitates the system is that these kinds of paper are carried in standard stock sizes, as the majority of orders are too small to be made in special sizes.

The relation between thickness and weight of a given paper is approximately a direct ratio. For example, given a sheet of machine finish 25 by 38, 50-pound, four sheets of which bulk .011 of an inch, the bulk of the same finish and quality in 25 by 38, 60-pound, can be approximately ascertained by the equation 50 : .011 :: 60 : x, the answer of which is .0132.

The difference in bulk between two papers of the same weight depends on:

1. The finish.
2. The percentage of mineral filler.
3. The nature and treatment of the fiber.

For example, on a bulk of .015 of an inch to four sheets a super-calendered paper would weigh about 65 pounds, a high machine finish about 60 pounds, a text or medium finish about 50 pounds, an antique about 40 pounds. In other words, the density of a piece of paper is proportionate to the amount of calendering it receives. Naturally, the antique paper, lightly pressed and uncalendered, is loose in texture and full of minute air pockets, so that it is light for bulk, while the supercalendered paper is squeezed to a hard, dense sheet containing little air space.

If the proportion of mineral filler is great, the weight will be still greater in proportion to the bulk, as the specific gravity of the mineral is greater than that of the fiber, and the fine particles tend to completely fill the small interstices between the fibers, so that the air space is reduced to a minimum. If, in addition, a surface coating is added, we get a paper with the highest possible percentage of clay, and consequently a glazed coated paper has less bulk in proportion to its weight than any other kind.

The nature of the fiber brings about a difference, in that some fibers have thicker walls and smaller canals than others. The treatment causes a variation, in that a quick beating with sharp knives leaves the fibers more nearly in their original shape than a prolonged beating with dull knives, which breaks down the structure of the fibers and draws them out into minute fabrillæ.

The strength of a paper of given quality will also to a certain extent be proportionate to the duration of beating, as well as the amount of pressing and calendering received.

An antique paper, having large air spaces and loosely knit as it is, has not the tensile strength it would possess if pressed and calendered to a greater density.

The addition of loading adds to the weight without increasing the strength, as it has no binding properties. Moreover, the bulk, in proportion to the weight, is lessened.

Consequently it is axiomatic, that of two given papers of equal weight, finish and quality of fiber, the one containing the less filler will be the stronger, as well as bulkier. The addition of filler, however, increases the opacity, gives mellowness, and improves the printing quality by equalizing the texture of the surface.

The addition of sizing tends to increase the strength of paper, owing to its adhesive properties, but if liberally used it detracts from the mellowness and gives the sheet a tinny "feel."

The length of the fiber also affects the strength, as long fibers give greater strength and better folding quality than short. It is not possible to get as close formation with long as with short fibers.

Hence occasions frequently arise wherein customers ask for characteristics which are somewhat contradictory.

A desires a light, bulky paper with a high finish, but a bulky paper with high finish must, in the nature of things, be heavy.

B desires a very strong, thin, but opaque paper. It is obvious that the strength of a thin, opaque paper can be but a relative factor.

C inquires for a closely formed sheet, with good folding qualities, but the first characteristic is only to be gained at the expense of the latter.

D wishes to print half-tones on an antique paper. In this case modern printing inventions have bridged over some of the obstacles of the past, and the offset press and extra-deep engravings have brought this last requirement within the realms of possibility, but unless resort is had to these new methods, the requirements again are irreconcilable to each other.

It is evident, however, that only through technical paper information can one solve such problems as necessitate a compromise capable of giving the maximum possible satisfaction.

The structure of paper, machine made, results in the greater proportion of the fibers in the formed sheet lying in the direction of the flow of the stuff. This determines what is called the "grain" of the paper. When paper is in the roll the grain of course is lengthwise of the web, but in the sheet the cutting and slitting may be arranged so as to leave the grain either lengthwise or crosswise of the sheet. This is an important consideration for a number of reasons.

In the first place, it is easier to tear the paper with the grain than across, as the fibers are parted rather than fractured in this way. This is a point which should be utilized by printers when printing detachable coupons.

Perhaps the most important consideration is the great difference in folding qualities. Many a paper will fold very nicely with the grain and crack badly if folded the other way.

Again, a great difference is noticeable in the flexibility of books, dependent largely on whether the grain runs parallel or at right angles to the binding. If flexibility is desired, the grain should run parallel to the back of the binding. Occasionally a wide-paged pamphlet, especially of light-weight paper, is improved by the rigidity to be gained from having the fibers run at right angles to the

binding. It is also true that this increases the strength of the binding, as the sewing or wire stitching passes around more fibers than if the grain ran up and down the page.

Not infrequently does the middle signature of a pamphlet pull loose from the binding. Usually in such cases the paper is not strong anyway, but it could have had more resistance had the grain run at right angles to the binding.

The tensile strength of a strip of paper is greater with the grain, but its elasticity is greater across the grain.

These last considerations are infrequently of any practical importance to a printer.

A convenient way to ascertain the direction of the grain in papers that do not show it clearly by folding is to cut two narrow strips a few inches long, hold them by one end so that they coincide. When held horizontally, if the loose ends do not part, it indicates that the lower paper has its grain in the long dimension. If the lower paper has its grain crosswise, the loose end will sag away from the top strip, because, as above remarked, a paper is more flexible across the grain. This test may be applied either to sized or unsized papers.

Another test is to cut a small square and moisten one side; the paper will curl into a little cylinder and the grain runs the same way as the length of the cylinder. This test can not be applied to an unsized paper.

This leads us to a consideration of the effects of moisture and humidity on paper.

It will be recalled from the chapter on Paper-Making (No. VI) how plastic paper is in its moist stage, and how tenacious of water are the cellulose fibers. It will also be recalled that there is considerable shrinkage across the web of paper from the time it leaves the wire to the moment it is reeled. In fact, the very thing which makes papermaking a possibility is the shrinking of each individual fiber, occasioned by the expulsion and evaporation of the water, which has served as a carrier from the machine chest to the wet end of the machine.

This propensity of each individual fiber does not cease when the paper is made, but persists forever. A cellulose fiber will absorb moisture from the air in proportion to the relative humidity, just as the hair in a barometer is continually shrinking or expanding as the weather changes.

A definite percentage of moisture is normal to a cellulose fiber in proportion to the moisture in the air. The fiber swells as it absorbs, and shrinks as it gives off water.

Herzberg gives as the results of investigation with a good writing-paper made of rags, sized with rosin, the following report of the percentage of moisture retained under various degrees of relative humidity:

Relative humidity of the air, percentage.	Moisture contained in the paper, percentage.
100	21.5
90	13.5
80	8.9
70	8.4
60	6.5
50	5.6
40	3.4
30	2.3

In a sheet of paper, where thousands of fibers lie side by side, the combined expansion is distinctly noticeable in the changing dimensions of the sheet. This gives rise to difficulties in securing accurate register in color printing, owing to atmospheric changes. The manufacturer may minimize this difficulty by a careful formation of the paper and by regulation of the drying, so as to turn out the paper as nearly as possible containing an average normal percentage of moisture.

The same conditions are responsible for wavy edges, which occur principally along the cross-grain dimension of the sheets. The ends of the fibers, being exposed, easily absorb moisture as paper lies in a pile, but the moisture seldom permeates more than a few inches into the pile. Therefore, the larger part of each sheet is unaffected, but the fibers exposed to the air expand when absorbing moisture increasing the area of the exposed end and, consequently, causing it to assume a wavy formation which is suggestive of a ruffle.

When feeding such sheets to a cylinder press, much trouble may arise if the waves occur along the "gripper edge," which is usually on the longer dimension of the sheet. In some instances the difficulty may be avoided by ordering paper with the grain running the long way of the sheet, which also offers another advantage in relation to securing close register, namely this: the area of the sheet in square inches will increase least through atmospheric expansion which occurs across the grain if the cross-grain dimension is the lesser.



Echoes from the Advertising Men's Convention.
Mascot of the delegation of advertising men from California.

THE RAKE.

A small, henpecked, worried-looking man was about to take an examination for life insurance.

"You don't dissipate, do you?" asked the physician, as he made ready for tests. "Not a fast liver, or anything of that sort?"

The little man hesitated a moment, looked a bit frightened, then replied, in a small, piping voice: "I sometimes chew a little gum." — *Collier's Weekly.*

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

"LEGAL" ADVERTISING AND "LEGAL RATES"—Cont'd.

Where the "Folio" Is the Unit.

Minnesota uses the "folio" as the unit, and the full legal provision is as follows:

For publishing any notice, order, citation, summons, or any other proceeding or advertisement required by law to be published in any newspaper, no printer shall receive more than 75 cents per folio for the first insertion, and 35 cents per folio for each subsequent insertion. And for the purpose of computing the same, a folio is declared to be equal to the space occupied by two hundred and fifty ems of solid matter of the kind of type used.

The Minnesota statute defines a folio not as "250 ems solid," but as the "space occupied" by the same, and therefore a reasonable amount of white space is permissible.

Montana may by this time have a new law. Will A. Campbell, of the Helena *Independent*, writes:

We charge, and are allowed by law to charge, the State of Montana $1.50 a "folio" for legal notices, straight matter. Rule and figure work, $2 per "folio." A folio is defined as "one hundred words," and then for the convenience of the printer the statute makes "one inch a folio." In solid nonpareil it really takes about 1¼ inches for a folio — that is, the nonpareil we have on our machines.

There is a bill before the governor, which he may sign, which requires legal notices to be set in solid nonpareil, and more definitely defines a folio as "one inch of solid nonpareil thirteen ems plea wide."

We charge, of course, 50 cents for each subsequent insertion.

Country publishers get the legal rate, which is the maximum rate of the codes, but we regret to say some of the daily newspapers are taking legal advertising as low as 40 cents a folio for the first time and 25 cents thereafter, but as we get the government and state work, and make affidavits that these rates are the commercial rates charged individuals, we never run any notice for less than the rates specified above.

The state treasurer's reports, advertisements for bids, notices of meetings of the railway and public service commissions, notices of public auctions of public lands and similar notices are required to be published, as well as the annual statements of insurance companies doing business within the State of Montana.

New York uses the folio of one hundred words which Montana is trying to get away from. The New York law says:

The term folio shall mean one hundred words, counting each figure as a word. When an officer empowered by law to do so shall order an official advertisement published in a newspaper in display type or to be so displayed as to leave an unusual quantity of blank space in the advertisement, or to contain pictures or diagrams, or where the character of such advertisement requires it, such advertisement shall be paid for by measurement over all of such space necessarily used, two square inches of space to count as one folio. When there are over fifty and under one hundred words, they shall be counted as one folio; but a less number than fifty words shall not be counted, except when the whole statute, notice or order contains less than fifty words.

And the rate is determined by the following section:

Except as otherwise specially prescribed by law, the proprietor of a newspaper is entitled, for publishing summons, notice, order, citation or other advertisement, required by law to be published, other than the session laws, for each folio, to 75 cents for the first insertion, and 50 cents for each subsequent insertion. In counties containing wholly or partially cities of the first class, except in the city of New York, the proprietor of a newspaper is entitled for publishing such notices, matters and advertisements aforesaid, other than the session laws for each folio, to $1 for the first insertion, and 75 cents for each subsequent insertion. And in the city of New York to 12 cents per agate line of thirty ems for each insertion. If such notices, matters and advertisements aforesaid, other than the session laws, are printed in type other than agate, the proprietor of a newspaper shall be entitled to the number of lines such notices, matters and advertisements would occupy if set in agate, thirty ems to the line. The compensation for publishing the session laws must be fixed by the board of supervisors at not more than 50 cents for each folio.

There is one good point about the New York law, and that is the different compensation provided for the country papers, the papers in cities of the first class and the New York papers. In other respects the law is not good, and I am not surprised that the State Printing Board reports "that the laws relating to the rates and measurements are not uniform, as you will see, and are not entirely satisfactory."

Illinois requires that township officers publish annual statements and that "the cost for the publication of said statement shall not exceed the sum of $1 per one hundred words." Other provisions require the publication of ordinances and notices of villages and cities, and for the delinquent tax list at 20 cents for each tract of land, and 10 cents for each town lot.

The "Square" as a Unit.

No newspaper man of one State would ever be accepted into fellowship with the newspaper men of another State if his entrance depended upon the giving of the correct answer to "What is a square?" The "square" has as many shapes and sizes as there are States that use it.

Nevada defines the square as ten lines nonpareil, and the rate is $2. The law follows:

All advertising ordered or required by the State of Nevada, or by the respective counties of the State, shall be paid for by the State or county ordering or requiring the same at the rate of $2 per square of ten lines nonpareil measurement for the first insertion and $1 per square for each subsequent insertion — an insertion to be held to be one publication per week, whether the newspaper in which such advertising is ordered to be done be published daily or weekly; provided, that nothing herein contained shall prohibit boards of county commissioners from entering into annual contracts for the entire official printing and advertising or their respective counties when in their judgment a saving of public funds will be effected thereby.

Joseph Farnsworth, superintendent of state printing, informs us that the legislature at its recent session had this law up for consideration, but nothing was done. He says: "It is claimed by some to be a little excessive. The committee having same in charge, however, were told by the different newspaper men that although the rate was

high, a lot of printing had been done for less, not many of the publishers taking advantage of the maximum charge."

The legislative committee acted just right. I believe in a fixed rate rather than a maximum rate, but if a maximum rate be prescribed, it should be high enough to permit all the papers of the State to take legal advertising without having to take it at less than their regular advertising rate.

New Hampshire statutes provide that for advertising which is ordered in behalf of the State, "The compensation therefor shall be the same as is usually paid by individuals for the same character and amount of matter in the same paper." For advertising non-resident taxes, the legal rate is fixed as "not exceeding $1.50 a square for three insertions." The square does not appear to be defined.

South Dakota has a square of twelve lines nonpareil. The law is:

> In all cases where publication of legal notices of any kind is required or allowed by law, the person or officer desiring such publication shall be required to pay at the rate of 75 cents per square of twelve lines nonpareil type or its equivalent, for the first insertion, and 50 cents per square for each subsequent insertion. . . . All legal advertisements containing less than a square, as above defined, shall be paid at the rate of 10 cents per line of nonpareil type or its equivalent, for each insertion; but the amount to be paid for such fractional part of a square shall not exceed the amount to be paid for a full square, as above provided.

Iowa has a square of ten lines of brevier. The following is the law:

> The compensation, when not otherwise fixed, for the publication in a newspaper of any notice, order, citation or other publication required or allowed by law, shall not exceed $1 for one insertion, and 50 cents for each subsequent insertion for each ten lines of brevier type, or its equivalent, in a column not less than two and one-sixth inches in width.

Robert Henderson, the state printer, has issued a pamphlet in which he sets forth how official notices should be prepared and printed, and also gives samples of two-price and three-price matter in accordance with the statute taken in conjunction with the Supreme Court decision in Brown versus Lucas County, and the rules of the typographical union. In an introductory statement to his special recommendations, he says:

> In our work of checking up county offices, we find a great lack of uniformity among counties, and much misunderstanding between county officials and newspaper publishers, in the matter of county printing. This misunderstanding seems to be as to what the law requires to be published, the form in which it should appear, and the legal rates to be paid for the same.
>
> In some counties the publishers have charged more for some classes of printing than the legal rates, and in others they have not received as much as they are entitled to charge under the law. In some counties, officers are not publishing matters that the law requires them to publish, and in others, what they do publish is in such a condensed form that it fails to give the public information to which it is entitled.
>
> We believe it is only fair to both newspaper men and the boards of supervisors to say that, almost without exception, they are anxious to remedy this condition of affairs, to learn if possible, the real requirements of the law in these matters, and to ask for nothing except what they are legally entitled to.
>
> While we are not trying to dictate to the county officials or publishers, still, owing to the above differences of opinion as to the requirements of the law relating to this matter, it is deemed advisable to issue this pamphlet, showing as nearly as possible the exact form in which each advertisement should be set up, and giving the number of insertions and rate to be charged for each under the law as construed by the attorney-general's department.



Grove Park Inn, Asheville, North Carolina.
Selected as the permanent annual meeting-place of the Southern Newspaper Publishers Association.

There is work like this to be done by the state printer of every State. The public is entitled to have the official information without abbreviation, and the newspaper man is entitled to his compensation for publishing the same.

Nebraska has a square of ten lines without being partial to any special size of type. Hon. Charles W. Pool, secretary of state, advises us that "the legal rate is $1 per square of ten lines for first insertion, and 50 cents per square for each additional insertion; the law does not state what size type." The matters required to be published are "all the delinquent tax lists, the rate of which is 20 cents for each description of land and 10 cents for town lots: this tax list is published four weeks. Other requirements are estray notices, notice of tax deeds, county treasurer's report at the $1 rate, proceedings of county boards."

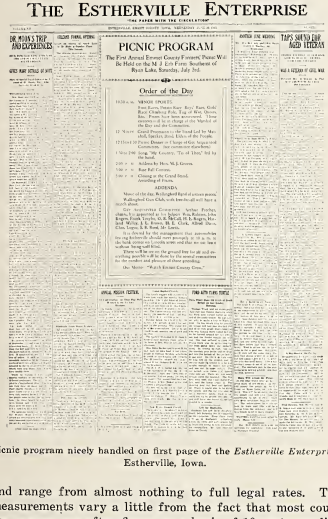
Good Advice from Kansas.

Kansas has a square of 250 ems and another of 225 ems, and the rate varies. We are indebted to W. C. Austin, state printer, for the following information:

For state publications, maximum rate — 50 cents per square of 250 ems for the first insertion and 25 cents per square of 250 ems for each subsequent insertion. For all other legal publications, except for the State — $1 per square of 250 ems for the first insertion and 50 cents per square of 225 ems for each subsequent insertion.

The matters required to be published.— (a) The State requires all Supreme Court syllabi; all notices calling for bids; certain reports named in the law; proposed amendments to the constitution; certain proclamations by the Governor; and other notices provided by the law. (b) County. List of bills allowed; treasurer's quarterly report; contract lettings; and other special notices. (c) City and township. Treasurer's reports; contract lettings; and other special notices. (d) Court, etc. Notice of suit; sheriff's sale; appointment and settlement of executors and administrators; and other court notices.

"The rates charged by various publications," says Mr. Austin, "especially country newspapers, are very irregular



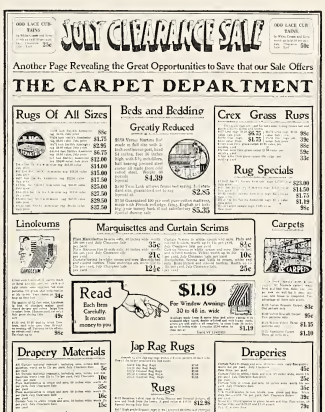
Picnic program nicely handled on first page of the *Estherville Enterprise*, Estherville, Iowa.

and range from almost nothing to full legal rates. The measurements vary a little from the fact that most country newspapers often figure on a basis of 10 cents per line nonpareil as legal rate for the first insertion and 5 cents per line nonpareil for each subsequent insertion. This approximates, but is not exactly the same as $1 per square of 250 ems and 50 cents per square of 225 ems each, first and following insertions, respectively.

"Legal printing probably causes as much difficulty between newspaper people in a community as all other matters of difference between them. In my own judgment, there would be much less trouble between country-newspaper editors if the law prescribed a certain legal rate and made it mandatory that that rate should be charged, leaving no option or bid to the editor."

Mr. Austin's idea is mine exactly.

Indiana has a statutory rate of $1 per square for the first insertion and 50 cents for each subsequent insertion. A square is fixed at 250 ems. An Indiana publisher says: "A very unjust feature of the law governing legal publications is that practically all of them are required to be published in one paper representing each of the two political parties. Under this restriction the party papers at the county-seats gobble about all of the legal advertising, as most of the smaller papers are non-partisan." If this



Good panelwork and display in page advertisement from *Lebanon Daily Reporter*, Lebanon, Indiana.

be true, and if certain other things which we have heard regarding politics in Indiana be true, I can not help but wonder whether there is any connection between the conditions governing legal publications and the character of the politics of the Hoosier State.

Where the "Line" Is the Unit.

Wyoming uses the "line" as the unit, but the line is not defined and varies as much as twenty per cent in different papers, according to F. H. Westcott, deputy secretary of state. He further says:

The law . . . covers all legal and county printing or advertising required by the statute to be published — legal notices of various kinds, calls for bids, proposed constitutional amendments, etc. The matter "shall be set in brevier type, and shall be paid for, except as hereinafter provided, at the rate of not to exceed 8 cents per line, single-column width, for the first publication thereof, and not to exceed 5 cents per line for each subsequent publication." For the proceedings of the board of county commissioners, published once, the rate is not to exceed 5 cents per line. The publication shall be made only in a newspaper which has been published at least once each week for fifty-two weeks prior to the first insertion.

North Dakota has the best law of any State in the Union, so far as I know. The unit of measurement is the line, and the compensation is different for different

sizes of type. Two-price matter is understandingly defined. Wide publicity of official proceedings is provided for at a fair rate.

Taylor O. Thompson, state printer, provides me with copies of the law, as follows:

Legal publication fees.— In all cases where publication of legal notices of any kind is required or allowed by law, the person or officer desiring such publication shall be required to pay 7 cents per counted line of nonpareil type for the first insertion and 4 cents per line of nonpareil for each subsequent insertion; or 5 cents per counted line of brevier type for the first insertion and 3 cents per line of brevier type for each subsequent insertion. All tabulated rule and figure matter shall be computed at double the rates for straight matter. A line shall be construed to mean thirteen ems pica in length. In all cases of publication of notices required by law, the plaintiff, except in divorce cases, may designate the legal newspaper published within the county in which such notice shall be published.

County printing.—It shall be the duty of the board to cause to be published in three newspapers published in the county . . . a full and complete report of its proceedings . . . and the board shall pay for such publication (the legal rates mentioned above). All tabulated matter, which shall consist of at least three justifications in each line, shall be computed at double the rates for straight matter.

The law further provides how the official newspapers shall be designated, and other formal provisions. Political advertising must be designated as such and paid for at legal rates. The fee for the delinquent tax list is 25 cents for farm lands and 10 cents for town lots.

Mr. Thompson is authority for the statement that these provisions appear to be satisfactory to all concerned. Norman Black, of the Grand Forks *Times-Herald*, says: "We have worked under this system in North Dakota for the past four years, and it is giving excellent satisfaction to both the newspapers and the publishers. It is simple and satisfactory, and the price is adequate for the ordinary country paper." Other friends in North Dakota have assured me that the law is excellent, and I have heard no dissenting voice.

Conclusions.

All laws which define the unit for legal advertising as an "inch," "folio," or "square" of a certain size type, "or its equivalent," are bad. No one can say what is the equivalent in brevier of ten lines of nonpareil on account of the various "fats," quad-lines, etc. Legal advertising should be sold by the line just as other straight-matter advertising is, and there should be a higher rate for tabular matter.

All laws which prescribe a maximum rate are bad, because after the law has hedged the publication of legals about with a lot of exacting and expensive conditions, the law should give the publishers some other return for compliance with those conditions than the privilege of bidding their heads off for the business. The publisher should receive a definite and predetermined fee for the service which he renders just as any other person performing an official function has the fee determined. In some States it might be advisable to graduate the fee.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

CHARLES W. HODSON, Manhattan, Kansas.— The two-page spread for the Lantz-Young Company is strong in display and admirably arranged. It is reproduced.

A SPECIAL edition of *The Free Press*, Osage City, Kansas, represents commendable effort in all departments, although the presswork is not up to the standard of the other work.

The Journal, Ione, Oregon.— Remove the scorn ornaments from the ends of the paper's heading, for they are meaningless and undignified. Otherwise the paper is commendable.

The Enterprise, Estherville, Iowa.— All departments of your paper are apparently well handled, but we admire especially the well-set advertisements and the excellent presswork.



Bold, strong display, simply arranged. From *Lebanon Daily Reporter*, Lebanon, Indiana.

THE COMMENCEMENT NUMBER of *The Indiana Daily Student* is one of the most attractive papers we have ever seen and the presswork is admirable. On good book-stock, the half-tones show to excellent advantage.

THE JOURNAL PRINTING COMPANY, Greenfield, Ohio.— The page advertisement for The Gray Wolfe Company is well arranged, but the border is too heavy and one series of display-type should have been used throughout.

The Gazette, Danville, Indiana.— While the two-page advertisement is nicely planned, the fact that some of the panels are crowded and others unfilled produces an ill effect which is heightened by the use of such a variety of inharmonious type-faces — probably unavoidable.

The New Jersey Herald, Newton, New Jersey.— No serious fault can be found with your excellent publication, but we would suggest grouping the advertisements in the lower right-hand corners, rather than scattering them promiscuously over the pages. Presswork is admirable indeed.

The Chicago Herald, in a sixteen-page extra edition on June 26, 1915, carried the proceedings of the annual convention of the Associated Advertising Clubs of the World which had just closed, together with pictures of the newly elected officers and a number of prominent advertising men. It was an admirable edition.

The Tribune, Great Bend, Kansas.— Yours is an especially attractive newspaper and the first-page top-headings are excellent. The moving-picture theater advertisements mar the appearance of the first page materially and should be removed to another part of the paper. The advertisements are well set. In all ways your paper is a creditable one.

VOL. 1, NO. 1, of *The Princess Anne Times*, Virginia Beach, Virginia, has been received by THE INLAND PRINTER, and if its present standard is maintained we predict for it a bright future. Presswork could be improved materially. On the copy sent us the tape seems to have been set too near the type and slipped over it, punching through and mashing the packing.

CASTLE TESTERMANN, Ithaca, New York.— The page advertisements are models of clean advertisement composition, the style being such as to stamp the store as one which caters to a high class of trade. Personally, we are great admirers of two-line prices, but, of course, in the case of these advertisements the copy was too heavy to spare the extra

room necessary for two-line prices. You made remarkably good time on them.

The Paonian, Paonia, Colorado.— Subheadings on your first-page stories would improve their appearance very much, making the group from heading to body-matter less abrupt. The advertisements are cut up into too many groups, and in some cases continuity of reading is materially affected. The simplest symmetrical arrangement of advertising is best, for it makes reading easy. Presswork is commendable, but a trifle too much ink is carried.

The Daily Register, Clarksdale, Mississippi.— Mechanically, your paper could be improved by the use of a uniform series of head-letter on the first page and by an orderly, symmetrical arrangement of the first-page stories. The weak border used for most of the advertisements contrasts disagreeably with the bold Adstyle, Powell, and other display-types used. Plain rule borders around all the advertisements in the paper would give them an appearance of uniformity.

Isle of Pines Appeal, Nueva Gerona, Isle of Pines, West Indies.— which has come to our attention in some months is *The Black Hills Booster*, Rapid City, South Dakota, a new weekly publication devoted to mining, manufacturing, agriculture and commerce. Printed from new and well-selected type-faces on smooth book-stock, it makes a very presentable appearance. An attempt has been made in some of the advertisements, however, to use larger sizes of type than necessary and the display is crowded. Editorially the paper is all that its name implies —a booster.

The Times, Marshfield, Wisconsin.— On the copy of your paper sent us, entirely too much ink was carried. In the advertisements, spacing of lines is not good and the advertisements are not nicely "whited out." Take, for example, that for H. Ebbe & Co. in the "Home Products Page": Owing to the arrangement of the headings, flush with the beginnings of subordinate lines, too much space is apparent at the right of the page compared to that at the left. Had the headings been centered, the symmetrical arrangement of the white space would make it more pleasing.



Handsome two-page advertisement by Chas. W. Hodson, Manhattan, Kansas.

While your Eleventh Anniversary Number is by no means a perfect example of newspapermaking as regards mechanical work, it is nevertheless about as good as possible under conditions we know to exist in the average small-paper plant. The sixty pages printed on book-stock in picture and story give a good impression of the beautiful island upon which it is printed, instilling in the reader a desire to go there to live beneath the palms.

The Tribune, Hebron, Illinois.— You publish an interesting paper and in the matter of news give your readers their money's worth, and it goes without saying that such papers give their advertisers value received as well. The clean first page is a commendable feature. We note improper justification in several of the advertisements, and the use of battered rules makes the corners and other points where the rules join inattractive in appearance. Advertisements are well displayed, but spacing in some cases is rather poor.

Skagit Valley Enterprise, Concrete, Washington.— Too many styles of borders are used around the advertisements and the lack of uniformity is not pleasing. Some of the advertisements appear to have been hurriedly set, and in your issue of July 10 the type-sizes are too large in the advertisements for M. J. King and R. F. Crooks in comparison to others of like size. On the first page of the same issue an improvement would result if the half-tone were placed at the top of the columns, the poem at the bottom and the news story between.

Hyde County Bulletin, Highmore, South Dakota.— While your souvenir issue of June 24 represents commendable effort, the advertisements are overdone in the matter of rulework and the appearance of the pages is not pleasing. Regular square corners are preferable to circles and decoration used as corner-pieces. Do not square up an italic line with a roman capital line as you have in the half-page advertisement for Harris & Hays on page 13. Presswork is very satisfactory but one sheet additional impression could have been used advantageously.

ONE of the most attractive papers from a mechanical standpoint

In the issue of June 25, announcement is made of the sale of the *Chronicle*, Santa Paula, California, by D. A. Webster, to E. L. Boardman. Immediately upon gaining possession, the new proprietor enlarged the paper to seven columns and installed a new Premier press, both for the purpose of printing the paper and for book and job printing. An improvement in the presswork was immediately noticeable. The make-up of the first page is not pleasing, in our estimation, because of the cut-up appearance due to boxed editorials, a variety of styles in headings and unsymmetrical arrangement of them. One series of border consistently used would materially improve the appearance of the pages.

In a special edition of forty-four admirably printed pages, *The Daily Reporter*, Lebanon, Indiana, sets a mark which we doubt has ever before been surpassed in a town of 7,500 people. The advertisements are attractively set, though we can not refrain from feeling that a great improvement would result in some cases if fewer faces were used, especially in a single advertisement. The pages are well made up, the placement of the advertisements and the arrangement of the headings being satisfactory in all cases. More power to you—pacemaker of small-town dailies! Two of the advertisements are reproduced herewith.

CAMPBELL CALVERT, Laurel, Montana.— The first page of your paper is unattractive because of the variety of styles of types used for headings, but the arrangement of the headings is along the lines we consistently advocate. It is giving the item too much prominence to place a double-column scare-head over the story of the wedding of a couple of small-town folk regarding whom there is no especial distinction. The delicate leaf border about the advertisement for B. L. Price in your issue of June 23 contrasts disagreeably with the large block-letter used for the main display line. The advertisement is crowded, as an attempt was made to use type too large in size. The paper appears to be ably edited.

The Sun, Murray City, Ohio.— You are working under a great handicap in attempting to get out a good paper with the type and press in

your possession. Personally, we would set the price of a given item in ten-point before resorting to the use of a capital S for a dollar-mark. In the advertisements for Star Herman in your issue of June 24, smaller sizes of the type you had, the group centered in the space, would have been better than the wood type you used to such a disadvantage in an effort to fill the space. If you are so short of head-letter that you must use body-type for some of the headings, leave headings off those articles, using dashes only to separate the story from those which preecde and follow.

The Evening Telegram, Tarentum, Pennsylvania.— Advertisements in your Industrial and Financial Edition are not at all good, due mainly to the use in them of such a variety of type-faces, most frequently noted of which are condensed and extended, bold and light face block-letters. It seems that instead of striving for a pleasing arrangement depending for display and effectiveness on contrast in size between headings and subordinate matter, the object was to crowd into the space the largest possible sizes of type. The result is a medley of confusion and nothing stands out as distinctive display. In the arrangement of the display, and in whiting-out, carelessness and thoughtlessness are apparent. Do not use so many type-faces, for when you do you are handicapped from the start. The issue represents commendable work on the editorial and business departments, but the mechanical department has fallen short on its part — to some extent because of poor material or being compelled to get the edition out on "too short notice."

KEITH ROGERS, Park Rapids, Minnesota.— We admire the clean press-work which characterizes your paper. We are also cognizant of the clever editorial work manifest in the character and preparation of the news. However, you have in your equipment too great a variety of type-faces and borders, in the use of which an appearance is attained that is by no means harmonious. The handling of the advertisements by the compositors, as far as display is concerned, is very good. We advocate at all times the elimination of advertising from the first page. When it is placed there, however, its position should be with a view to the appearance of the page rather than to satisfying any whims or fancies of the advertisers. On the first page of your issue of June 10, the two large advertisements, each of which is just one-fourth the size of the page, is such that the page is badly cut up. The only proper arrangement of these two advertisements was to place one under the other, thus filling three full columns and allowing the reading-matter three full columns.

WHY THERE IS A "SLIDING SCALE" OF ADVERTISING COSTS.

This chart shows the patronage of a typical country weekly for one year. In adopting a rate-card, it is most important to remember that the steady advertisers are the ones who make the continuous production of the paper possible, that their advertising is carried at the least cost, and that they are entitled to the most favorable rate. The rate-card should encourage the steady advertiser to remain a steady patron. On the other hand, the advertiser who rushes in for a week in January, again at Easter, again for a midsummer sale, again for a fall opening, and again at Christmas, should pay a certain proportion of the cost of producing the newspaper during the forty-odd weeks when he is not patronizing it. The average patronage was 318 inches a week. The paper could carry 400 inches a week, and had to be prepared to furnish 400 inches at all times. The irregular advertisers caused the average deficiency of 82 inches a week and should be charged with this deficiency in building a rate-card.

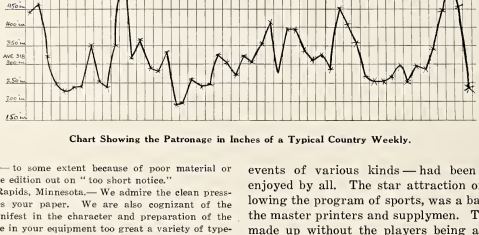


Chart Showing the Patronage in Inches of a Typical Country Weekly.

PRINTING AND ALLIED TRADES OF WINNIPEG HOLD OUTING.

Eleven hundred members of the printing and allied trades of Winnipeg, Manitoba, Canada, together with their families and friends, journeyed to Winnipeg Beach on June 22, 1915, and had an enjoyable time celebrating the second annual picnic of the allied trades. The first event after reaching the grounds was a baseball game between a team made up of compositors and pressmen, and one from all other departments of the industry. The game was well contested, honors going to the "all-comers'" team.

A splendid program of sports — races and athletic events of various kinds — had been prepared and was enjoyed by all. The star attraction of the afternoon, following the program of sports, was a baseball game between the master printers and supplymen. These two teams were made up without the players being aware of their being placed on the teams, and their names were called after the program of sports was finished. At the end of six innings of the funniest ball game ever witnessed, the score stood 28 to 22, in favor of the printers, who were thereby declared winners. Shortly after eight o'clock the tired but happy crowd left the beach for Winnipeg.

A PATRIOT'S PRAYER.

O God, in whom our fathers trusted, uphold and deliver us also in our times of trial and perplexity and enable us to keep the way of honor and of peace. Guide and sustain our President and all who speak and hear for us in other lands, giving them wisdom, strength and patience. Suffer us not to fall into that flame of war in which so many of the peoples of the earth are burning. Keep our hearts from hate and cruelty, from ambitions that destroy and jealousies that eat out the heart of brotherhood. Overrule in all events and changes of the hour, bringing Thy purposes to fruition in an age of good will when Thou shalt reign among the sons of men in righteousness. Remember those who have suffered loss that we might be a nation and those who in the past have given their lives for our defense and honor. Let Thy mercy be with war's victims everywhere, in field and hospital and in homes that gave freely and are bereaved and sorrowing. And make an end of war in Thine own time, O God! In the name of Christ. Amen.— *By Isaac Ogden Rankin, in the Congregationalist.*

OUTING OF HENRY O. SHEPARD AND INLAND PRINTER COMPANIES.

On Tuesday, July 20, The Henry O. Shepard Company and The Inland Printer Company gave an outing to their employees and families at Glenwood Park, Batavia, Illinois.



Mrs. Clara J. Shepard.

Though clouds threatened in the early part of the morning, the sun won its battle for precedence and the day proved to be all that could be desired for a picnic and was greatly enjoyed by the large number present. Three special trains left Chicago over the Aurora, Elgin & Chicago Railroad, carrying the picnickers, armed with baskets and other paraphernalia necessary for a "day in the woods," and it was not long after the arrival at the grounds before the contents of the baskets began to disappear with rapidity.

The only cloud that hovered over the outing was the unavoidable absence, through illness, of Mrs. Jennie O. Shepard, president of The Henry O. Shepard Company and The Inland Printer Company.

The reason for the outing was well explained in the program of events under the heading "Why?" as follows: "On this occasion, the first general outing of the working forces connected with The Henry O. Shepard Company and The Inland Printer Company, the most natural question to ask is 'Why?' The answer is 'Because.' This is written before the event comes off, but if you, dear reader, will look at the faces of your fellow sisters or sister fellows (the proofreader will fix this defect in English), you will discover what was in the minds of the projectors of this diversion from the regular routine of business — namely, for the whole works to have a good time. We are taking a day off to remind us that we are all working together in a common cause — to make a living, to build up and sustain a fine business, and to get as much good feeling and enjoyment out of the process as the freight will stand. The more we enjoy, the more we can live; and the more we live, the bigger the things we can do. So we are out for a good time — *because*."

Committees composed of members of the various departments had been appointed to take charge of the program, and all events were carried off on schedule time, without a break or a shadow of an accident to mar the pleasure of the day. From the time the trains reached the grounds until twelve o'clock was devoted to a review of the grounds and a general get-together, with dancing, boating, etc. At one o'clock, as many as could be gathered together assembled on the baseball field for a group photograph. At half-past one a baseball game of seven innings was played between the composing-room and the allied departments, the composing-room team being given the title "Jellyfishes," and the allied departments "Microbes." The "Microbes," after a well-played game, succeeded in down-



Harlan E. Babcock,
The Chicago Herald's poet.

ing the "Jellyfishes," the score standing 9 to — well, suffice it to say that the "Jellyfishes" were buried with solemn ceremonies at noon of the day following.

Races and contests of all classes, and for all ages, weights, heights and sexes were indulged in for the rest

of the afternoon, prizes being given the winners of first, second and third places in each. The prizes were all given by the officers, heads of departments, and prominent employees of both companies.

The climax to the picnic — or, probably it might better be said, the ball game — came on the following day, when all of the employees of the allied departments, the "rooters" for the "Microbe" team, gathered in the bindery on the first floor, and in solemn procession, with four of the men carrying a small black casket, marched double-file up to the composing-room on the third floor and amid great lamentation held a mock funeral service for the "Jellyfishes." Umpire Weisrock officially pronounced the team dead as the casket was placed upon one of the stones, a wreath of flowers laid on it and dirt spread over.

In appreciation of the good time given the employees, Minnie G. Kennedy. For the composing-room: Philip G. Howard, John M. Larking. For the pressroom: John L. Leuthner, A. H. Jensik. For the bindery: Margaret Cotton, Eugene J. Murphy.

The metropolitan press does not usually give space to festivities of this character, unless the festivities have been attended by some untoward features, but even ordinary prose was not capable of expressing the feelings of the representative of the *Chicago Herald*, who immortalized himself in a "versified" description of the affair on the following morning.

Picnic of Printers Moves "Bab" to Verse.

Now good Ben Franklin, long a shade
Upon that bright and shining strand,
Came back to earth a space and made
His rendezvous in Happyland.
'Twas yesterday at Glenwood Park,
Batavia, where Ben's shade viewed



Forces of The Henry O. Shepard Company and The Inland Printer Company in First

the following resolutions were prepared, signed by members of the committees representing each of the departments, and submitted in suitable form:

RESOLUTION OF THANKS.

At a meeting of the joint committee composed of members of the various departments of The Henry O. Shepard Company and The Inland Printer Company, held July 23, 1915, the following vote of thanks was drafted and tendered Mrs. Jennie O. Shepard, Mrs. Clara J. Shepard, The Henry O. Shepard Company and The Inland Printer Company:

WHEREAS, The employees of The Henry O. Shepard Company and The Inland Printer Company, on Tuesday, July 20, 1915, spent a day of rest and recreation at Glenwood Park, as the guests of Mrs. Jennie O. Shepard and the above-named companies, and in appreciation of this expression of good will and the opportunity given for all to get together for a day of pleasure outdoors;

Be It Resolved, That a vote of thanks be tendered Mrs. Jennie O. Shepard, Mrs. Clara J. Shepard, The Henry O. Shepard Company, The Inland Printer Company, and all the officers, members and friends of the above-named companies who contributed so much by their thought, work, means and time to the success of the outing, and to the comfort and pleasure of everybody attending.

Be It Further Resolved, That a copy of this resolution be sent to Mrs. Jennie O. Shepard, Mrs. Clara J. Shepard, The Henry O. Shepard Company and The Inland Printer Company.

(Signed) For the technical school: Fred A. Crowell, Charles F. Thomas. For the editorial and advertising department: Jean H. Stauter, Caroline Ahlers. For the counting-room: Edith F. Schonfeld,

A printer band upon a lark,
And there his spirit youth renewed.

"The art preservative of arts"
Owns Franklin as its patron saint.
His memory in myriad hearts
Is held secure and has no taint
Of anything that does not hold
Him as a man of purpose great,
Who gave the world of wealth untold
And opened wide Art's widest gate.

The bright particular event
That brought Ben's shade back unto earth
A picnic was, where bliss was blent
With merriment, in scene of mirth.
This happy outing was the first
The Henry O. Shepard printing-plant,
So famously in artwork versed,
Did workers and their families grant.

Some fifteen hundred, more or less —
A jolly, hungry, carefree crowd —
Forsook the city's strife and stress
And willingly themselves allowed
A day of pleasure unalloyed
In sylvan prospects, close to Pan,
Where care was nil and null and void,
Dispelled beneath the bright hour's ban.

THE INLAND PRINTER magazine —
The Bible of the printing trade —
The Shepard company's pet, I ween —
Fine showing of employees made.
'Twas one big, happy family
Assembled in a friendly way,
To drain the cup of outing glee —
Forget the shop and — well, just play.

The day was perfect — breezy, bright —
In this respect beyond compare —
A day of summery delight.
It did not (to this fact I'll swear)
Have anything upon the "feed" —
The picnic dinner — such a feast!
They took me in, supplied each need —
Result: My girth was increased!

The sport events were fierce and fast,
With fun and keen excitement fraught.



Annual Outing, Tuesday, July 20, 1915, at Glenwood Park, Batavia, Illinois.

A certain game, as baseball classed,
Was won by Microbes, nine to naught,
From Jellyfishes. Weisrock "umped"
And threatened to have kickers pinched.
From sly attacks he deftly jumped,
And thus escaped from being lynched!

Sweet, gracious Clara Shepard proved
A hostess of the jovial kind.
Among the throng she gayly moved
And everywhere she seemed to find
A welcome. The devotion shown
To her was touching, such as might
Have been her father's, who alone
Beheld Art's start the whole world light.
— From the Chicago Herald, of July 21, 1915.

TO COMPREHEND a man's life it is necessary to know not merely what he does, but also what he purposely leaves undone. There is a limit to the work that can be got out of a human body or a human brain, and he is a wise man who wastes no energy on pursuits for which he is not fitted; and he is still wiser who, from among the things that he can do well, chooses and resolutely follows the best. — *Gladstone.*

SOME PRACTICAL HINTS ON PAPER-RULING.

BY JOHN J. PLEGER.

IN ruled work, the drops and lifts, the number of times a sheet is run through the machine, and the intricacy of the pattern are the principal factors that determine the cost. Paper must always be squared before printing or ruling. When preparing copy, three-eighths of an inch binding margin on both sides of the fold, three-sixteenths of an inch front, and one-eighth of an inch top-and-bottom trim margin must be allowed. The headline consists of two colors, red and purple, and not less than one inch head margin should be provided for on all account-books having a printed head above the ruled lines. The divisions of short subheads in the box-head should be printed, but when there are numerous columns under a subhead ruling is preferable to printing. To enable the ruler to detect any variation in striking, when printing is done before ruling, markers one-eighth of an inch in length should be set on each end of the line. This insures accuracy, as ordinarily all horizontal lines and interlineal lines are ruled in the first run through the machine. The ruling feed-gage is to the left; all work is fed to the head and left side — on some machines the gage is to the right, in which case the work is fed to the head and right side — and turned if ruled on both sides. To facilitate reference on wide or double pages, every fifth horizontal line should be blue of a darker shade than the blue of the faint lines. Triple, double, and single extra long and short pens are used in perpendicular ruling. The pens of different lengths enable the pattern to be set in one beam from different heads and ruled off the sheets. The triple pens are usually used for special divisions, such as debit and credit, and consist of one purple and two red lines. In horizontal ruling the even-point pens only should be used.

The following colors of ink are used in ruling: Faint blue, dark blue, red, green and purple. Faint blue is used for horizontal and unit ruling, dark blue for every fifth

horizontal and unit divisions of hundreds and thousands, red for box horizontal and perpendicular divisions, and purple for main divisions and headlines. The dark blue in the unit ruling is a shade darker than the faint blue; purple should never be used in the unit column as a substitute for dark blue.

Care must be taken in treating ink to prevent breaks in the lines, as too much gall weakens the red perpendicular ruling at the intersection of the faint lines. Ink should not be treated in any manner unless it is absolutely necessary.

The following should be carefully noted: Grease should be kept away from the ink bowls; flannels and zephyr must be rinsed every week, and changed three or four times a year; ink should be mixed only with boiling water, but must not be used until cooled off, then reduced enough for immediate use; the blotting-paper on the rollers should be changed three or four times a year; avoid bending pens; use emery cloth after pens are set; tallow should never be put in the red or dark-blue unit pens; tighten blanket roller for faint-lining and loosen for down-lining; if, due to electricity, the sheets follow the blanket instead of being carried by the strings to the apron, put thread around the machine to hold the sheets in place; thin thread is used for the overhead and heavy thread for the apron strings; machines must be oiled daily.

Straight Horizontal Faint Lines with Box-head and Foot Total.— The faint-line pens are set in the first-beam clamp straight to a line, and the head and the foot pens are set in the second-beam clamp, with the same tension on all pens. The faint-blue brush is drawn through the faint pens and from four to six layers of flannel are laid three-fourths of an inch on the pens, extending two and three-fourths inches on the clamp and beam. The zephyr is laid on or slip-looped around the box-heading and total pens extending on the clamp and covered with from four to six layers of flannel. A piece of paper, tin or rubber is placed on the red flannel and the purple zephyr laid on the center of the triple or quadruple headline pens, on the top of which about four layers of flannel are laid. The speed of the machine must be governed by the condition of the atmosphere and the size and quality of paper. Ordinarily, 1,500 sheets an hour of medium can be run through the machine.

Interlineal Horizontal Ruling with Subdivision Box-head Rule and Foot Total.— The horizontal faint-line, the subdivision box-head and the foot-total pens are set in the first-beam clamp, and the interlineal faint pens in the second-beam clamp. The striker gate is adjusted to permit the sheet to enter the machine without leaving or crowding the gage. The sheet spacing is regulated with gear wheels, and the cams for the subdivision headline are set in the inner groove of the striker wheel which operates the underlift; on some machines the underlift cam wheel is in the rear above the first beam. Where the pens are expected to lift, the space is filled with cams. The overhead strings run between the striker-gate teeth, and the blanket and apron strings between the lines. Flannels are laid three-fourths of an inch on the faint-line pens in the two beams, and a piece of paper, tin or rubber is placed on the faint-line flannels of the first beam, allowing about one inch to feed the ink. The red zephyr is laid on or slip-looped around the box-head and foot-line pens, on the top of which about four layers of flannel are laid. A piece of paper, tin or rubber is placed on the red flannel so as to allow about one inch to feed the ink, and the purple zephyr is laid on the center of the triple or quadruple headline pens, on the top of which about four layers of flannel are laid. The feeding of the paper must be regular to enable the gate to hold the sheets, which is timed with the striker.

Plain Perpendicular Ruling.— A sheet is marked to indicate the position of the pens, which are set straight to a line, with equal tension on all pens. The double pens striking from the headline or subheads are set in the first-beam clamp, while the single pens (cents division) are set in the second-beam clamp. The striker cams are set to drop the pens at the headline and lift at the foot total. With the underlift the first-beam pens can be struck from three different heads and lift at a footline three or four times to a sheet. The second-beam pens can be struck and lifted three or four times. Zephyr is laid on or slip-looped around the pens and about four layers of flannel laid on top. Four different colors can be ruled in one run through the machine. They are built up on each other with alternate layers of paper, tin or rubber, leaving about one inch on the top uncovered to feed the ink. Care must be taken to prevent the colors from running together. The speed of the machine is regulated according to the condition of the atmosphere and the size and quality of paper. Ordinarily, 1,500 sheets an hour of medium can be run through the machine.

Perpendicular Unit Ruling.— The operations are the same as described in the plain perpendicular ruling, except that unit pens in bars of four, five, six or seven pens are set in the second-beam clamp, straight to a line and with equal tension. The colors usually are faint blue, red and dark blue. The faint-blue zephyrs are slip-looped around each pen on which that color is desired, the red zephyrs are placed on the dollars-and-cents divisions, and the dark blue on the hundreds-and-thousands divisions. The colors are built up on each other as described in plain perpendicular ruling.

Unless specified on copy for ruling, no faint-blue line should be ruled in the cents column.

CHICAGO PRINTING AND ALLIED TRADES GOLF TOURNAMENT.

The good fellowship and enjoyable time evidenced at the previous golf tournaments have established this form of amusement as an annual event among the printers and supplymen of Chicago. On August 13, 1915, the fifth annual golf tournament of the printers and allied trades of Chicago will be held at the La Grange Country Club, La Grange, Illinois, fourteen miles from Chicago on the Chicago, Burlington & Quincy Railroad. Arrangements for the tournment are being made by a committee appointed by The Franklin-Typothetæ of Chicago, under whose auspices future tournaments will be held. Plans have been made for a full day of golf. Players can come for lunch, and, by reporting to the committee at the first tee, can enter for the afternoon match and medal-play events. Handicaps will be given according to club handicaps and previous scores, and many prizes will be given for low and special medal scores, and for the winners of each flight. A whole day in the country, surrounded by congenial friends, is planned. Everything will be provided for — bus fare, green fee, luncheon and evening dinner, all except caddy hire — for the nominal fee of $5. All printers and supplymen and members of their firms are cordially invited to participate in this event. Those who have not received invitations are requested to communicate with the secretary, E. W. Chesterman, 325 Monadnock block, Chicago, telephone, Harrison 4288, who will arrange for their taking part in the event.

TRY-OUTS IN SALES-MAKING PRINTING.*

BY JOHN H. CLAYTON.

AS I rise to talk to you this morning there comes to my mind the simile of the lettuce sandwich. A glance at the program will reveal that I'm just about in the center of activities. On either side are speakers of international reputation (the bread and the nut meats, the solid substances which fill). Compare me to the lettuce — not too fresh, possibly a little green, yet, perhaps, possessed of a certain crispness which will act as a relish.

Every one of us knows that before going extensively into a direct advertising campaign we "try it out on the dog." Experience has confirmed the wisdom of this.

Has it ever occurred to you that this excellent principle can be made use of by you in your own thinking?

In other words, have you ever thought of the dummy as the try-out visualization of your finished product?

The piece of literature you produce must be you. It must breathe the spirit of your individuality. It must faithfully give to the world your message of commercial advantage. It must tell unmistakably that which you seek to convey.

In evolving this, a try-out piece is advisable. This you will work out in more or less rough form and test out on your friends. Do this before you spend money on producing the finished piece. Just as in the case of the campaign, before you spend your entire appropriation, try it out on the dog!

I'm here this morning to point out to you the wisdom of using the dummy as an actual aid to your thought in producing the most effective piece of literature.

I shall endeavor to prove to you that the wisest course is to first try out that piece of printed matter on the dog — in other words, on some one or more of your friends, or even upon yourself — in order to be absolutely sure that piece of literature is right.

* An address delivered before the convention of the Associated Advertising Clubs of the World, held in Chicago, June 20 to 24, 1915.

It will be my aim to conclusively demonstrate the value of such a course before you commit to it the expense of creation and the outcome of your advertising campaign.

Mr. Advertiser, Mr. Advertising Man, Mr. Printer, always remember that not only does this piece of literature carry the burden of costing something (in its preparation and distribution), but it must also assume the responsibility, in the event of its failure to pull, of having spoiled something. The advice to try it out on the dog, therefore, applies with double force to this phase of the campaign.

It is my purpose to entertain you, if you will, with the presentation of some dummies. These I have made extra large in order that their advertising features may



FIG. 1.— Cover of first issue, or try-out dummy No. 1.



FIG. 2.— Cover of second issue, or try-out dummy No. 2.

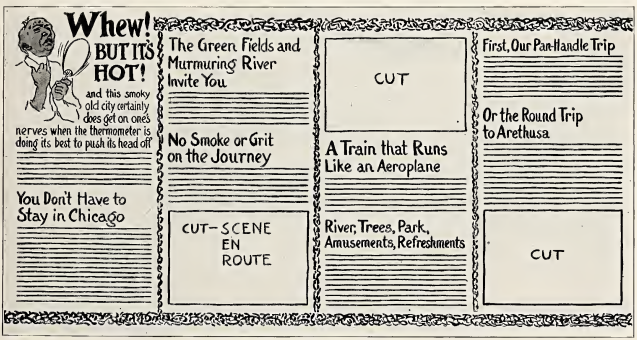


FIG. 3.— Inside pages of try-out dummy No. 2.

be recognized by even those seated some distance away. I will "try these out on the dog," find out what's wrong, then remake with faults corrected.

Not all of these will call for the same amount of revision. Some will be much better than others, depending upon the humor you were in when you got them up.

you have definitely visualized, in your own mind, what it will look like.

What I recommend is, instead of a "tango" into print, a "hesitation" into a dummy. In other words, you produce in complete try-out form the most compact advertising campaign possible — a piece of literature consisting

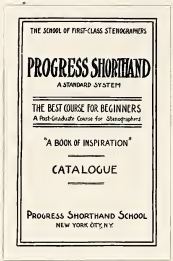


FIG. 4.— Cover of try-out dummy No. 1.



FIG. 5.— Cover of try-out dummy No. 2.

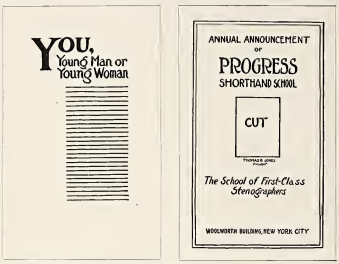


FIG. 6.— Inside cover and title-page of try-out dummy No. 2 for shorthand-school book.

(This last is the worst indictment of the method — the dependence on your particular mood.)

Then you "try it out on the dog." You do away with this danger. Your friends or the other people in the office will not *all* have been out the night before or have neglected breakfast to catch that train.

Let us suppose that you, as the advertiser, the advertising man or the printer, are faced with this problem: An electric railroad wants to get out a circular for its summer travel.

of one copy only, to be tried out on one person at least, and only a few people at most — in short, the try-out dummy.

And note, gentlemen, that this little campaign may fail entirely, and instead of causing you any pang of regret, it merely causes you to smile and say, "Thank goodness I didn't send that one out."

Now, to return to our railroad folder: Here is your first issue, namely, the try-out dummy (Fig. 1). Having mailed it, you run around to the other end of Uncle Sam's

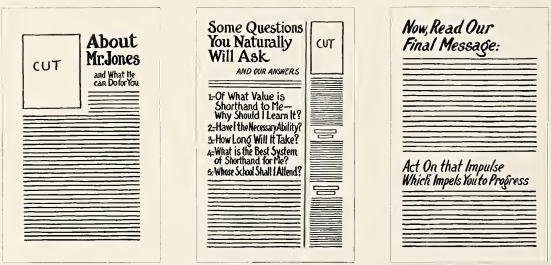


FIG. 7.— Three inside pages of try-out dummy No. 2 for shorthand-school book.

"Here," they say, "is our railroad running out of Chicago into a very beautiful country, broken up with streams, hills and valleys. We want a circular that will get us more business during the hot weather."

Now, this is the dangerous method you are likely to use in getting out this circular: Instead of looking at your message as a definite piece of paper having form and color, and compelled to stand or fall by that form and color and pictorialness, you are likely to think of it as an abstract piece of literature and to rush it into print before

mail route and receive it. There it is. What do you think of it? If you don't think your opinion is a good average, call in Myrtle, the stenographer, and Smith, from the bookkeeping department.

They don't like it. You don't like it. What's wrong with it?

Then they begin to pick it to pieces. You patiently listen, and then put all their scraps of criticism together. And you find this: To a person in a hot city the folder isn't cool enough; to some one in a wilderness of red

bricks, the folder isn't green enough; to a person walking dusty pavements the folder isn't sufficiently suggestive of streams of running water.

Aha! Our little try-out campaign has taught us a big fact at the cost of very little experience. We now

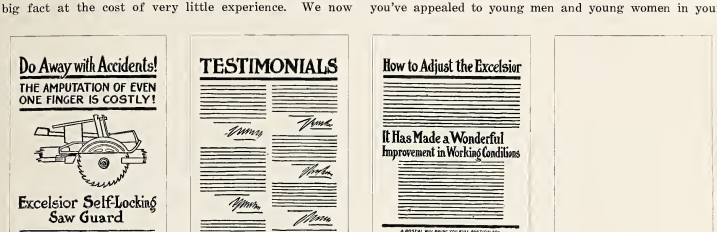


FIG. 8.— Try-out dummy No. 1 for four-page folder advertising self-locking saw-guards. Lacks the human factor. (Page 4 not utilized.)

have a point of contact decidedly worth while. So we go back, in a much chastened spirit, and evolve try-out dummy No. 2.

Here it is (Figs. 2 and 3). Will it pull? Let us see. "The Swan River Valley for Mine on a Day Like This." . . . "Whew! But It's Hot, and This Smoky Old City Certainly Gets on One's Nerves." . . . "You Don't Have to Stay in Chicago." . . . "The Green Fields and Murmuring River Invite You." . . . "No Smoke or Grit on the Journey" (Well, that's a sight for sore eyes). "A Train That Runs Like an Aeroplane."

Yes, sounds good — certainly should attract. Now we can tango into print — we've hesitated enough.

Let us take another example. A shorthand school wants to get out a book which is intended to procure students by mail. All right. Using our method we produce try-out dummy No. 1. Here it is (Fig. 4).

Well, what's the matter with that? Gray stock — black ink — looks like some kind of government report. Absolutely without attractiveness!

Then you make the great discovery: You've written it too old. Perhaps somewhere around forty yourself, you've appealed to young men and young women in your way instead of theirs. You've entirely missed their viewpoint. Such a book can't succeed.

Now, let us look at dummy No. 2 (Figs. 5, 6 and 7). Here is a bright, attractive cover, full of the right appeal. And from first to last of the sixty-eight pages we have the kind of talk that will win students.

Commencing with the personal message, "You, young man or young woman." Following this with the state-

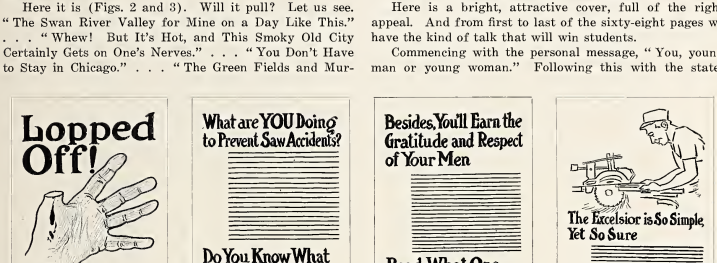


FIG. 9.— Try-out dummy No. 2 for four-page folder advertising self-locking saw-guards — all four pages utilized, and contains human interest.

ment, "About Mr. Jones and what he can do for you," and continuing by asking and answering questions of vital moment to young men and young women, we go on through the various stages of a correct sales talk. Testimonials support us as we move; the human interest of the pictures of students at work is manifest. Low cost of living in Chicago is demonstrated. The convenient location of the school is given. Following the successes of former students come detail and terms of the various courses. Graphic testimonial from all over the country is so interspersed

with interesting pictures of Chicago the chances they will be read are materially increased.

Now, note: Our first dummy ended without a single note of appeal — just as though a salesman, on the point of closing the deal, picked up his grip and walked out. In our try-out dummy No. 2 we bring this appeal before the young man, so he lays the book down at least having a fair knowledge of what the school does, what its charges are, and how and when he can benefit by attending its courses.

Now, gentlemen, one more sortie. Here's a company . . . "What Are You Doing to Prevent Saw Accidents?" . . . "Do You Know What Saw Accidents Cost You Last Year?" . . . "Besides, You'll Earn the Gratitude and Respect of Your Men." . . . "Read What One Big Employer Says." (Following this is an illustration of a man at the machine, showing how the guard works.) "The Excelsior Is So Simple, Yet So Sure." . . . "The Decision Is Up to You."

Let me hold them both up, gentlemen. You may differ with me in the conclusions to which you come as to the style of dummy you prepare; but I think I have your



Echoes from the Advertising Men's Convention—The Big Man of the Parade.

One of the features of the advertising men's parade and pageant — Camel Cigarette Company's man on stilts, twenty-one feet high.

that makes a self-locking saw-guard — something to protect workmen from getting injured.

Look at try-out dummy No. 1 (Fig. 8). On the first page, "Do Away with Accidents" . . . "The Amputation of Even One Finger Is Costly." . . . Then a picture of the saw-guard, followed by the words, "Excelsior Self-Locking Saw-Guard," with a description.

Page two has a number of testimonials. On page three, "How to Adjust the Excelsior." . . . "It Has Made a Wonderful Improvement in Working Conditions." . . . Name and address of company.

Well, what's the matter with that? Haven't I got every factor in? No. The biggest factor of all — the human factor — has been left out.

For the most important part about a saw-guard is something which is not in the saw-guard itself — namely, human hands, which mean far more than the whirring saw which in a moment could mutilate them beyond reparation.

All right. Let's humanize it. So here's try-out dummy No. 2 (Fig. 9). "Lopped Off." . . . "And the Horror and Waste of It Could Have Been Avoided So Easily." unanimous verdict that this (No. 2) would get the attention of the busy man a little quicker than this (No. 1).

This (pointing to No. 1) is dignified. This (indicating No. 2) is not pretty; but I venture it will sell more Excelsior self-locking saw-guards.

When Edison is working on a new invention, he first makes a try-out dummy, a working model; when Belasco is preparing to stage a new play, he tries it out on the dog; when Herreshoff is about to build a new cup contender, he surely makes a try-out dummy; when Little Willie wants to know if a tin can tied to the end of a tail will cause a general forward movement, he tries it out on the dog.

Therefore, gentlemen, in view of the fact that great and small, in all walks of life, invariably try it out on the dog, it behooves us, who represent the great and the small, also to use the same practice, and "*Try it out on the dog.*"

THOSE who attain to any excellence commonly spend life in some one single pursuit, for excellence is not often gained upon easier terms.— *Johnson.*

OBITUARY

Jonathan Clayton Forman.

Jonathan Clayton Forman, president of The Forman-Bassett Company, of Cleveland, Ohio, passed away on Tuesday, July 6, 1915. Mr. Forman was born on September 11, 1830, and started his business career in 1844 as roller boy. He served his apprenticeship as a printer, and also as a ruler and binder, developing a proficiency in all, but particularly as a ruler, in which he gained a national reputation.

In 1867 Mr. Forman was admitted to the firm of Sanford & Hayward, printers, lithographers, stationers and blank-book makers, and continued active through this connection and the succeeding changes to Sanford & Co., and Short & Forman. In 1892 the corporation, The Forman-Bassett-Hatch Company, was organized and Mr. Forman was made president. In 1912 the firm-name was changed to The Forman-Bassett Company, Mr. Forman remaining as president, which office he held at the time of his death.

To all who knew him, Mr. Forman was a marvel in his untiring activity and his interest in the many improvements and changes in all the implements and machines used in his chosen industry. He was beloved by his associates, employees and many friends, and his passing away brings profound sorrow.

Hiram C. Hazen.

Hiram C. Hazen, a "Forty-niner," and one of the founders of the San Jose (Cal.) *Mercury-Herald*, after a somewhat varied and adventurous career, was called to his last long rest on June 6, 1915, in Santa Cruz, California, at the age of eighty-six years.

Mr. Hazen was born on January 8, 1829, at Norwich, Connecticut, where his ancestors settled in 1635 and he himself grew to young manhood. Leaving the place of his birth, he passed his twenty-first birthday off Cape Horn on his way by ship to California, where he arrived in 1849. He was a printer by trade, and in partnership with two friends started the Santa Clara *Register*, which afterward merged into the San Jose *Mercury*.

In 1853 Mr. Hazen went to Peru, where he had charge of the government printing-office at Lima. He afterward joined a government expedition which crossed the Andes and explored the headwaters of the Amazon river. For his services he was given a grant of nine square miles of land. With three companions he traveled the length of the Amazon river to the city of Para at the mouth. Here he was engaged for a year in the printing-office of the Brazilian government.

After many adventures in South America, Mr. Hazen finally returned to the old home in the East. Here he met and married Adeline T. Bartlette. He continued his travels for some time afterward, visiting Nova Scotia and the West Indies. He then returned to California in 1870 by way of the Isthmus of Panama, his family following six months later overland on the first through ticket to California ever sold in Norwich, Connecticut. On his second arrival on the coast, Mr. Hazen went to San Juan, where he published the San Juan *Echo*. He continued in the newspaper business in Gilroy and Santa Cruz, afterward retiring and passing his time in various parts of the State.

W. W. Davis.

W. W. Davis, head of the Davis Printing Company, of Scranton, Pennsylvania, passed away at his home on Wednesday evening, July 14, at the age of sixty-two years. Mr. Davis had been ill for nearly two years, and for the few weeks preceding his death there had been no hope of his recovery.

When a young man, Mr. Davis took an active part in politics, and achieved the triumph of being the first Republican to be elected from the Fourteenth Ward to the old school board when that body comprised twenty-two members.

At the time of the founding of the Scranton *Tribune*, Mr. Davis, who was a member of the job-printing firm of Gerlock & Davis, was induced to take charge of the printing department of the *Tribune*, and he continued a number of years and was for a time business manager. Ten or twelve years ago he retired and established the Davis Printing Company, being associated with his sons, Walter D. and Arthur G., and the firm has enjoyed continued prosperity. The personality of the head of the firm won a liberal patronage for the company from the start.

About two years ago failing health compelled Mr. Davis to leave the business of the house to his sons, though he kept up with remarkable courage in the face of the disease which seems to have baffled physicians, and was frequently seen on the streets, where he would extend the old-time pleasant greeting to friends.

Nearly all of his life was spent in Hyde Park, where his genial temperament and progressive ideas made him a leader among men. He was prominent in church work, in fraternal organizations and politics. He was one of the original members of the Simpson Methodist Church, and took an interest in its affairs up to the time of his last illness. He was also identified with the Order of Ivorites, the Royal Arcanum and the Welsh Philosophical Society.

Benjamin Conant.

Benjamin Conant, for more than half a century engaged in the printing business in Boston, Massachusetts, passed away at his home, 250 Mystic street, Arlington, on Saturday, June 12, 1915. Mr. Conant was born in Dublin, New Hampshire, on July 28, 1837, and went to Boston at the age of eight years. After serving his apprenticeship, he founded the firm of Conant & Newhall, with which firm he was identified for over fifty years. For forty years Mr. Conant was a deacon in the First Baptist Church and held a high place in the religious and social life of Arlington.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Leo H. Lowe Purchases Control of Kewanee "Star-Courier."

Leo H. Lowe, for more than twenty years connected with the Kewanee (Ill.) *Daily Star-Courier*, most of that time as editor, has purchased the majority interest in the paper, held of recent years by Xenophon Caverno. The Kewanee Printing & Publishing Company, which publishes the paper, owns one of the finest newspaper buildings in the State.

"Complete Paper Directory of Chicago."

The "Complete Paper Directory of Chicago," tenth edition, revised to July 1, 1915, has just been issued by the Darrow Publishing Company, 633 Plymouth place, Chicago. This directory contains a complete alphabetical list of bond, linen, ledger, flat, cover and fancy book-papers regularly carried by all jobbers in Chicago, together with prices for full packages in less than case lots. It will be found of great value to estimators and buyers of paper. Sixty-two pages, size 3½ by 6¼ inches, convenient for carrying in the pocket. The price is ten cents a copy.

Booklet on Linotype Metal.

The Mergenthaler Linotype Company has prepared a useful book for distribution to users of linotype metal everywhere. The information contained in the booklet is invaluable to machine owners as well as to machinists and operators. Among the various interesting topics are: Producing solid slugs; temperature adjustment; use of thermometer; low-metal alarm device and plunger-cleaning device; recommendations of metal; preparation of metal; reviving of old metal; preventing of hair-lines; description of the Perfection and automatic gas furnaces; use of recasting molds and accessories. A copy of this booklet will be sent to any one upon request to the Mergenthaler Linotype Company, Tribune building, New York.

New Circular Showing "Alligator" Steel Belt-Lacing.

From the Flexible Steel Lacing Company, 522 South Clinton street, Chicago, has been received a copy of a new circular illustrating and describing the various sizes of sections of "Alligator" steel belt-lacing. These sections range in size from No. 00, for printers' tapes, or other tape belts less than one-sixteenth of an inch in thickness, to No. 75, for belts from one-half to five-eighths of an inch in thickness. "Alligator" lacing is adapted for use on leather, rubber, balata, cotton or canvas-stitched belting of any width or thickness, and will securely hold the sizes of belts for which the various sizes are designed. It is easily applied, a hammer being the only tool necessary, and therefore effects a great saving of time in lacing new belts or repairing broken belts. It is smooth on both sides, can run on an idler pulley or on serpentine drives, and can be used in all classes of service — light or heavy work. A copy of the circular will be mailed upon request to the company at the address given above.

Cargill Company's Employees Have Picnic and Boat Ride.

Picnics and outings are in order during the summer months, and printers are by no means immune. From all sections come reports of good times held by forces of the various printing-plants. Among these is that of The Cargill Company, of Houston, Texas, held on Saturday, July 17, and a glance at the program of events is sufficient to tell that the day was an enjoyable one.

A novel idea was used in the printed program — a job ticket giving complete instructions, as follows: Date received, July 17, 1915. Proof, none needed. Promised, don't do it. For, The Cargill Company's employees. Job, basket picnic and boat ride. Special instructions, have a jolly good time. Size of sheet, the limit. Size when trimmed, don't get trimmed. Color of ink, cut out the ink. Kind of paper, tissue napkins. Number quires — leaves — sets, all in one gang. Style of binding, flexible. Ruling, straight-away. Numbered, begin at one and repeat one hundred times. Crimp, none. Punch, nobody, behave yourself. Perforate, none. Patent back, no. Paged, as required. Canvas cover, furnished by boat captain. Indexed, to be done later. Marking, picnic No. 1, San Jacinto Battle Ground and trip down Houston Ship Channel. Date delivered, July 17, 1915.

Patent Granted on Improvement on Diamond Paper-Cutter.

The Challenge Machinery Company, of Grand Haven, Michigan, has recently been granted Letters Patent No. 1,143,237, which covers many new and useful improvements embodied in the construction of its well-known Diamond paper-cutters.

Among the improvements included in the patent are the following: A combination feature by which the machine is converted from hand to power, or vice versa, by the simple changing of one stud; the counterbalance knife-bar — a "safety first" feature; the worm and worm-gear running in an oil bath, which, it is claimed, makes it noiseless in operation and practically everlasting; the latest improved automobile-type friction clutch, which recent tests have proved will stall a motor of double the horsepower required to drive the machine; the clutch pulley fitted with Hyatt steel roller bearings, which are noiseless, easy running and durable; quick-acting back gage, an ingenious gearing by which the back-gage screw is made to revolve four times to one turn of the hand wheel; a steel tape scale which is set on a level with the operator's eyes,

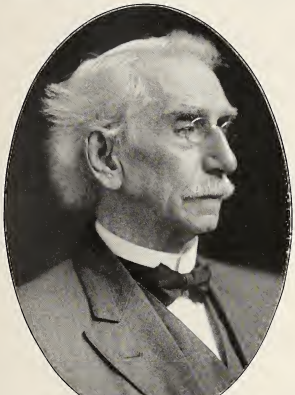
and by which the position of the back gage is accurately indicated at all times; and other improvements which contribute to the convenience and safety of the operator.

Diamond paper-cutters are built in both hand and power series, and in two sizes, 30 and 32 inch. The hand-lever cutters are strictly interchangeable with the power machines. Power fixtures may be purchased at any time and attached to a lever cutter, and lever fixtures are as easily applied to the power machines.

A line to the manufacturers will bring complete description of the many valuable features and patented improvements.

Chicago Old-Time Printers' Association in Quarterly Meeting.

Members of the Chicago Old-Time Printers' Association were treated to a most interesting session at their regular quarterly meeting, held on Sunday afternoon, July 11, 1915, at the Hotel La Salle. Matters of business were disposed of as quickly as possible, probably the most prominent among the items being the arranging for the annual picnic which it has been the custom to hold on Labor Day. This year being the twentieth anniversary of the dedication of



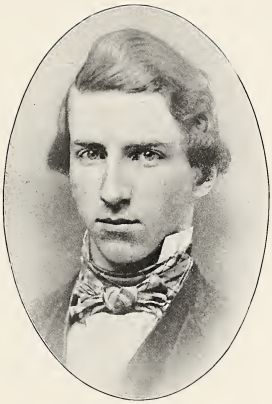
Dr. Loomis P. Haskell.

Speaker at the regular quarterly meeting of the Chicago Old-Time Printers' Association, held on Sunday, July 11.

the monument of Benjamin Franklin in Lincoln Park, resolutions were presented to the effect that suitable exercises in commemoration of the anniversary be held in connection with the picnic. The Executive Committee was given full power to make arrangements, and to call in whatever assistance was necessary.

The speaker of the afternoon, Dr. Loomis P. Haskell, a printer of seventy-four years ago, gave reminiscences of his early days in the printing industry, the days before the first power press was used. Dr. Haskell was born in 1826, in Bangor, Maine. He went to Boston, Massachusetts, where in 1841 he started work at the printing business at No. 11 Cornhill. He took up the study of dentistry about seventy years ago, and has gained a place at the top of his profession, being made honorary president of the International Dental Congress, which will meet at Los Angeles, California, this fall. He has written several books on dentistry, and has gained an international reputation as a contributor to the dental magazines and many other leading magazines and newspapers.

Dr. Haskell had with him several interesting scrapbooks containing specimens of early printing, one being a



Dr. Haskell at the Age of Twenty Years.

Reproduced from a copy of a daguerreotype taken seventy years ago while he was an apprentice on *The Youth's Companion*, at Boston.

collection of prints of woodcuts taken from magazines and newspapers of seventy-four years ago.

Dr. Haskell has taken a great interest in the printers' candidate for the Board of Education of the city of Chicago, Mrs. Clara J. Shepard, daughter of the late Henry O. Shepard, and wrote the following letter to Mayor Thompson:

CHICAGO, June 28, 1915.

Hon. William Hale Thompson, Mayor of Chicago, City Hall:

MY DEAR MR. MAYOR,— As the oldest printer in Chicago, one who "set type" seventy-four years ago, I trust you will grant me a word in behalf of the printers' candidate for the Board of Education, Mrs. Clara J. Shepard.

Fourscore years ago Mrs. Shepard's paternal grandfather and I were boys "Down East," and I know her lamented father, the late Henry O. Shepard, rose to eminence in his chosen calling in Chicago, where he arrived some years after myself, who came here in 1856.

The close companionship which Mrs. Shepard, as an only child, enjoyed with her father, was well known to me, as well as how, together, they planned the establishment of the great Inland Printer Technical School, which has done, and is doing, so much to educate printer apprentices throughout America.

Your selection of Mrs. Shepard for membership on the School Board, will, I am confident, reflect credit on your administration, which has begun so auspiciously, as she is fully qualified, in every respect, to fill this most important position.

Respectfully yours,

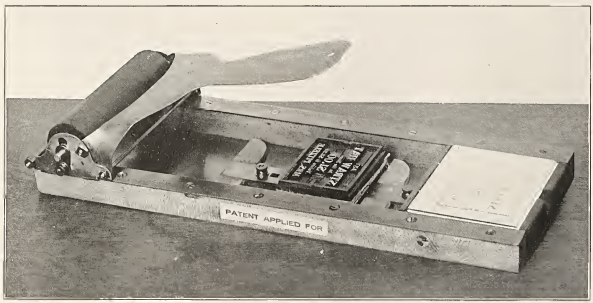
LOOMIS P. HASKELL.

Device for Printing Glass Slides for Moving-Picture Shows.

The increasing popularity of the moving-picture shows has opened up a field for advertising that is being taken advantage of by large numbers of merchants, and the printer should equip himself to profit by making the slides used for this purpose. So equipped, the printer will have little difficulty in demonstrating the fact that type can be utilized to great advantage, and that slides printed from type can be made much more attractive and effective than those made by hand.

The accompanying illustration shows a device invented by Edwin H. Farr, of *The Whiting Call*, Whiting, Indiana, for the purpose of printing these slides. In a letter to THE INLAND PRINTER, Mr. Farr states that this little device is the fruit of an idea that came to him when he felt that passepartout paper for pasting the edges together, specially selected inks in tubes, and an extra roller for inking, with a cabinet divided off for the containing of these articles, is being prepared, and when the printer is armed with this outfit and the type, which he already has, he can go out and secure considerable new business.

Mr. Farr also states that he has printed a number of these slides, which are being shown in the theaters in Whiting, and orders are coming in every day. When the town merchants discover that they can get printed slides, with the privilege of changing the matter on them at a certain price per slide, under contract, they not only will advertise more in the nickel shows, but they will come in closer contact with the printer, and back up their appeals in his paper.



Device for Printing Glass Slides for Moving-Picture Shows.

peculiar nausea that comes to a printer when he sees one of those hand-made slides on the screen at a moving-picture show. The question that arose was, "Why can not the types of the printer be used to good advantage in the making of these slides, thus enlarging the scope of his efforts and the opportunity to increase his income without going to any very great expense?"

He began making these slides by printing on the glass with a clean roller, taking the ink from the type which had previously been inked as for taking a proof. The transfer was made fairly satisfactorily, but, owing to irregularity of impression, both in taking the ink from the type and in putting it on the glass, and the difficulty of getting the proper position on the glass, it was found that it would be better to give the type and glass a fixed position and regulate the impression of the roller as it passed over them. After some experimenting along this line, Mr. Farr conceived the device shown in the illustration.

The completion of this little aid to the printer gives one all that could be desired. The impression of the roller is regulated by an adjustment at the ends, and the adjustment of the type-gages takes care of any shrinkage or swelling of the roller that may take place, and also compels the perfect position of the printing-matter on the glass. The entire operation, after the type has been set and the machine adjusted to the size of the roller, consists of one sweep of the roller across the type and glass. An outfit of glass of the proper size and thickness, paper mats,

Mr. Farr has applied for a patent on his invention and will place the device on the market in quantities. Printers should take advantage of this new field, and should write Mr. Farr for particulars.

E. E. Laxman Joins Forces of J. W. Clement Company.

In the resignation of E. E. Laxman, who, during the coming month goes to Buffalo, New York, to join the forces of the J. W. Clement Company, the national office of the United Typothetæ and Franklin Clubs of America loses one of its most capable and faithful workers. Mr. Laxman has been with the national organization for the past two years or over, taking up the work a short time before the amalgamation of the United Typothetæ of America and the Ben Franklin Club of America. During this time he has been working in the capacity of assistant secretary, and editor of *The Bulletin*, and has established, departmentized and been actively in charge of the Service Bureau, which has proved a service of great help to many of the members.

With the J. W. Clement Company, Mr. Laxman will serve in a managerial capacity as assistant secretary, and will represent the firm at all organization meetings. He has had a wide experience in the printing industry and should prove a valuable addition to the forces of the company. He gives up the organization work only because he feels a much broader field for future success is presented in his new connection.

Mr. Laxman has always had a fondness for type and the smell of printers' ink. At the age of nine years he started his career as a printer by cutting a rubber-stamp outfit of thirty-five characters out of sheet rubber, for which he "swapped" a jack-knife. At thirteen he started his apprenticeship in a small shop where he made it a point to study thoroughly the practical details of all departments. After serving his apprenticeship he branched out into other fields for some time, in order to gain a broader knowledge



E. E. Laxman.

of the general business world. The call of the printing-office, however, was too strong, and he returned to it, accepting a position as general office man with the Adams Brothers Company, of Topeka, Kansas, and being advanced to secretary of the company shortly after. From Topeka Mr. Laxman went to Kansas City, where he made a thorough study of cost accounting and efficiency methods. In January of 1912 he was appointed secretary-actuary of the Atlanta Typothetæ, where he was instrumental in building up the work of the organization, inaugurating and maintaining nine departments of service. It was while in this office that the attention of the officers of the national organization was brought to his work, and he was appointed to the position he is now leaving.

The best wishes of his friends and co-workers go with him to his new field.

New Machine Composition Record Made by Walter Dennis.

A new record for machine composition was recently made by Walter Dennis in the plant of T. J. Dyson & Son, Brooklyn, New York. George Dyson Friou, a member of the company, brings this record to the attention of THE INLAND PRINTER in a letter which reads as follows:

"Recently Mr. Walter Dennis broke the world's record for machine composition, and it may be of interest to you to know that he attributes his speed to the education he obtained from THE INLAND PRINTER. He learned to operate a linotype in his father's office, working at odd times when the regular operator was absent from the machine. About the time he began, you published an article on the proper method of fingering the keyboard, and as he was an ardent reader of THE INLAND PRINTER, he saw it and immediately began a study of it, making a diagram keyboard and practicing the combinations at home at night. Largely by reason of this proper beginning, he has developed into the fastest operator in the world — at least he has broken any published record. He made a record of 14,658 ems of solid six-point in an hour's time on an intertype machine in my plant, and there was no allowance whatever made for lost time on account of machine stoppage. The distributor stopped several times on account of matrices going in faster than the machine could distribute them, and, properly, an allowance of from three to five minutes should have been made for this and one or two other things. No allowance was made for a line composed in the stick but not cast. The machine was stopped exactly to the second when the hour was up, and only the lines that were completed were counted in the measurement.

"Mr. Dennis was, for a number of years, in the trade-composition business in Atlanta, Georgia, but owing to trade depression in the South he sold out his business and accepted a position as manager in a large trade plant



Walter Dennis.

here in New York. On account of his preference for operating and the remunerative demand for speedy operators, he resigned, and has for the past year been devoting his entire attention to operating.

"Mr. Dennis has taught quite a few beginners to operate the machine, and his first instruction was invariably to write to THE INLAND PRINTER for its booklet ("Correct Keyboard Fingering") and study it faithfully. Those who followed this advice always developed into fast operators, far above the average, and in a comparatively short time, too. Recently, Mr. Sibley, an operator in Brooklyn, who has been on the machine for a number of years, asked Mr. Dennis to give him some pointers on fingering so that he might increase his speed, and he told him to write for your booklet, that that was where he learned all the principles and that was the best way to pick up speed."

Plans for Convention of National Typothetae Almost Complete.

Plans for the coming convention of the United Typothetæ and Franklin Clubs of America, to be held in Los Angeles, California, September 21 to 23, are well in hand — in fact, almost complete — and the officers and committees assure the members that this convention will mark a new era in the work of the organization. No better location could be desired at the present time, as the delegates and visitors will be afforded every opportunity to combine



Avalon Harbor, Santa Catalina Islands.
To be visited on the excursion given by the printers of Los Angeles to their guests on September 24.

business with pleasure and sightseeing, and probably no section of the country offers more attractions in this way than does the Southwest.

While the Program Committee is finishing the preparation of the educational feature of the program, the Entertainment Committee is putting forth every effort to surpass the work done in former years, and is putting the finishing touches to a program of entertainment that will be a memorable one to all who attend the convention. Trips to the exposition will be made and the various points of interest will be visited. On Friday, September 24, will be an all-day excursion to Santa Catalina Island, with lunch served on the island.

The officials of the San Diego Exposition are planning a Typothetæ Day, and promise special programs and other attractions.

Those who intend making the trip to the convention should write for hotel reservations as early as possible. Address the General Committee, room 522, Union League building, Los Angeles.

Dexter Folder Company Insures Its Employees.

At a "good-fellowship evening" held recently in the clubrooms at Pearl River, New York, the Dexter Folder Company presented to each of its several hundred factory employees a life-insurance policy of the Equitable Life Assurance Society for the amount of one year's wages.

In an informal way President James S. Gilbert reviewed the thirty-three years' history of the Dexter company, and related many instances illustrating the principles making for its continued success, chief among them being the mutual respect and coöperation of employees and employers, and the pride of the entire organization in keeping Dexter machinery in the front line through superior design and workmanship, not forgetting its unsurpassed selling organization. Mr. Gilbert took the meeting right into his confidence and told of many interesting experiences, both serious and amusing, and in closing said:

"It is not always possible to express a word of appreciation wherever due, or to offer a word of sympathy and encouragement when misfortune befalls you or a member of your family. Nevertheless we are all interested in your welfare and desire to promote it in every way that is consistent and possible with the successful administration of our business. As evidence of that interest being real and substantial, and to add one more link in the chain which binds us together in intimate coöperation, the Board of Directors has authorized the purchase and issuance to you of a certificate of life insurance covering the amount of your salary for one year."

The superintendent of the Group Insurance Department of the Equitable Society explained the purposes of group insurance as an endeavor to have life insurance "follow the pay-envelope." He also pointed out the scientific principles which make possible the acceptance of all risks without medical examination under the group plan. He brought down the house by wishing in behalf of the Equitable, "Long, long lives to be insured."

The works manager, F. M. Hitchcock, gave an account of the progress of the company in its field of paper folding, feeding and cutting machinery, and stated that the idea of the insurance was to give an additional feeling of security and protection to all working for the company and those dependent upon the workers.

The remainder of the evening was in the hands of an Entertainment Committee of the employees. Motion pictures, instrumental and vocal music, and some funny sketches by the shop talent proved very entertaining. Refreshments, prepared by the club's chef, were thoroughly enjoyed by all.

"Don't Take a Chance against Accident."

Under the above title the Johnson Automatic Roller Rack Company, Limited, of Battle Creek, Michigan, is distributing a placard for the pressroom which is designed to prevent accidents in register and printed work. As stated in the first paragraph on the card, under the heading "Pressmen Don't Forget," the items mentioned enter largely into each piece of work printed on presses. Suggestions are given on the position of the form on press, making ready, adjustments, and care of presses and rollers. In the center of the upper portion of the placard is a picture of the pressroom of the Gage Printing Company, of Detroit. Two pictures of the Johnson automatic roller rack are also shown. Copies of the placard should be hung in conspicuous places in all pressrooms, thereby keeping these suggestions before the pressmen at all times. They can be secured by writing the company at the address given.

Samuel Graydon New General Sales Manager of the Wynkoop-Hallenbeck-Crawford Company.

Announcement has been made by the Wynkoop-Hallenbeck-Crawford Company, 80 Lafayette street, New York city, of the appointment of Samuel Graydon as general sales manager. For the past ten years Mr. Graydon has been with The Trow Press, and is well known among purchasers of printing, as well as throughout the printing and advertising fields. He is resourceful, and has the ability to originate and produce printing that is effective. This addition to the forces should be of great value to the company.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55. AUGUST, 1915. NO. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

WANTED—AN EXPERIENCED AND SUCCESSFUL NEWSPAPER MAN to invest $2,000 for the improvement of a $15,000 plant that is only one year old, including a daily morning newspaper only a few months old, which now has a circulation of 1,000, in one of the best towns in north Louisiana; the party who will invest this money is to become president of the corporation, but is not to pay the present stockholders one cent for a period of six months, and in the meantime is to have full charge of the plant and to find out the merit of this proposition; only experienced newspaper men who can invest this money at once and who would be willing to inspect the plant at once are invited to answer this ad., as this proposition will be withdrawn in a few days; wanted references to exchange. Address A. KAPLAN, President Commercial Printing Co., Monroe, La.

FOR SALE—Small job-printing plant, nicely equipped, in town of about 8,000 population; good shipping point and manufacturing city; will sell for about $250 if sold at once; a good chance for some one; the business has been established two years. Call or write ACME PRINTING CO., Galion, Ohio.

WANTED—MAN OR WOMAN with $3,000 cash to take charge of books and office of linotype trade-composition plant in Chicago; going and growing; assured future; investigate. M., room 63, Metropolitan block, Chicago.

JOB-PRINTING PLANT and rubber-stamp works, established 4 years; will sell complete plant or half interest to good job compositor; invoices about $1,850. C. E. WHITE, Lodi, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REBUILT—Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $550; Hoe pony drum, 17 by 21 bed, $400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

DEXTER AUTOMATIC FEEDERS FOR SALE—Two feeders to fit No. 0000 Miehle press; one feeder to fit press 32 by 44, with direct-current motors attached; special offer. Address THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

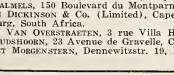
WHITLOCK TWO-REV. PRESS, bed 27 by 40, printed-side-up delivery; also 39 by 52 Whitlock two-rev., front fly delivery; prices low, as we require the room. RICHARD PRESTON, 49A Purchase st., Boston.

MONOTYPE EQUIPMENT invoicing approximately $5,000 for sale cheap; machine in good condition, but this one-machine shop can not make it pay, and is using linotype. H 904.

CYLINDER PRESSES (2), in good running order; now working; will take 39 by 54 inch sheet; can be seen running; being sold for lack of space; Bargain for quick sale. H 903.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

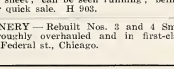
Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

WEB PRESS — Magazine size, 6⅜ by 9¾ page, 64 pages, now running, can be seen; must be sold for lack of room; no reasonable offer refused. H 902.

FOR SALE CHEAP — Linotype, Model 10, used short time; easy terms; owner in poor health. 428 Denison st., Muskogee, Okla.

FOR SALE — 29 by 56 Meisel rotary three-cylinder; gathers speed, 5,000; price, $2,500. WANNER MACHINERY CO., Chicago.

FOR SALE — Cottrell perfector, 44 by 64 inch sheet, excellent condition; reason: lost contract. NEWS, White Plains, N. Y.

HELP WANTED.

Bindery.

EXPERIENCED BINDER AND RULER to operate bindery in college town on shares. GAZETTE, Fulton, Mo.

Composing-room.

ADVERTISING AGENCY wants man to lay out and supervise typesetting, printing and engraving for magazine and newspaper advertisements, booklets, mailing-pieces, etc.; must be a real artist with types, capable of securing the most effective display and giving appropriate dress and atmosphere to different subjects, and have practical experience in securing results in dealing with printers and engravers; reply, giving full information as to experience and samples of advertising typography, and stating salary wanted, to J. W. YOUNG, 1410 First National Bank bldg., Cincinnati, Ohio.

WANTED — First-class English-German job compositor; one who possesses some original ideas and can execute same in a workmanlike manner; boozers need not apply. H 901.

Salesmen.

SALESMEN — WANTED FOUR GOOD MEN of proven ability for extensive line of splendid job-printing machinery and appliances; for Southeastern and Central Western territory; liberal compensation; write fully in confidence. W. C. BUCHANAN, Sales Manager, Franklin, Mass.

PRINTING SALESMAN WANTED, for Milwaukee territory, experienced in selling high-grade catalogues, booklets and general advertising literature. MEYER-ROTIER PRINTING CO., Milwaukee, Wis.

YOUNG MAN WANTED who understands printing-machines, who can sell same; state experience and salary desired. H 896.

INSTANTANEOUS MAKE-READY.

MR. PRESSMAN: You want higher proficiency and more money; my Make-ready Process will help you; copyrighted instructions and equipment, price, $2; send $1 bill now to cover expenses, balance later; I trust you. MARTIN SVALLAND, 2614 11th av., Oakland, Cal.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours; $5 weekly; good machines; obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

SITUATIONS WANTED.

Composing-room.

WANTED — CONNECTION with country weekly, Rocky Mountain or coast States; neat, tasty workman; unexcelled jobwork; ads. won Kansas state prize three successive years; foreman or editor; widely quoted as paragrapher; always make good; correspondence solicited. CHARLES R. COOK, Jamestown, Kan.

AN ALL-AROUND PRINTER, now employed, wants climatic change; can operate linotype or monotype; married, steady and reliable, union, no liquor or cigarettes; situation must be steady; West or Middle West preferred. G. W. S., 416 Warner st., Washington, D. C.

LINOTYPE MACHINIST-OPERATOR, first-class, desires permanent situation where ability and energy are wanted and appreciated; experienced on all classes of work and different models; fast, clean proofs; will go anywhere; sober and reliable; union. H 888.

COMPETENT job man, age 27, twelve years' experience, wants to connect with a live, up-to-date firm, thoroughly capable of taking full responsibility in handling better grade of work; Chicago preferred; only modernly equipped office considered. H 897.

EXPERIENCED TWO-THIRDER, age 24, desires position in N. W. States or B. C.; thoroughly reliable; excellent references. L. L. MANNING, 1444 Lakewood drive, Vancouver, B. C.

WORKING FOREMAN, A-1 compositor, union, 20 years' experience, reliable, no liquor, married. L. A. GRAY, 4506 Olive st., Kansas City, Mo.

SITUATION WANTED by monotype keyboard operator; prefers book shop. H 865.

Managers and Superintendents.

YOUNG MAN, ALL-AROUND PRINTER, stoneman, make-up, ads., linotype machinist-operator, "swift," nine years' experience with all models, familiar with Duplex, cylinder and platen presswork, experience in largest and smallest shops, desires position as superintendent of medium-sized shop doing high-grade work, newspaper and job preferred; knows when he is getting good work and knows how to get it; references. H 895.

SUPERINTENDENT SEEKS CHANGE — Twenty years in charge of plants doing $20,000 to $50,000; economical manager; close buyer, estimator and reader; moderate salary; prefers job plant connected with newspaper, where he can carry entire "load"; dry climate essential. H 738.

Photolithographers.

PHOTOLITHOGRAPHER and offset expert, color artist and photoengraver, inventor of time-saving high-light process for finest catalogue work, with largest practical experience, still in position and producing highest quality work, desires connection with large printing-house interested in starting offset department right, and with guaranteed success, without experimenting. H 899.

Proofroom.

PROOFREADER, copy preparer, editorial experience, expert in book, magazine, tabular, mathematical, foundry and job work, layout, wishes position with reputable firm; permanency; any location; references exchanged. H 898.

Office.

SITUATION WANTED by experienced cost expert and estimator with years of practical experience in the printing business; has met and talked with customers; has a successful record and the best of references. G 617.

WANTED TO PURCHASE.

WANTED — FLAT-BED DUPLEX PERFECTING PRESS; 3 linotypes; opportunity for reliable foreman also; give all particulars. BOX 224, Red Bank, N. J.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

WANTED — To purchase small electrotype plant, secondhand; reply, giving all particulars to H 900.

BUSINESS DIRECTORY.

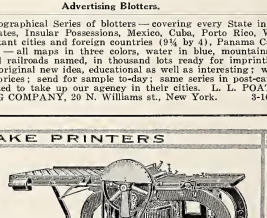
Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

THE FOLDER FOR WIDE-AWAKE PRINTERS

Folds and Cuts at One Operation

The MODEL "B" CLEVELAND FOLDER folds the sheet in any one of 159 forms and cuts parallel folds into as many signatures as desired *while they are still in the machine.*



This is only one of the many features of this folder which make it the most efficient and economical on the market.

Get all the facts — write us for complete information.

THE CLEVELAND FOLDING MACHINE COMPANY
5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING; catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

5–9

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 23d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15



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You can make good at it. Invest your spare time. Learn Card Writing, Sign Painting or Commercial Lettering and design. It will pay you a good salary or establish you in a business of your own with a steadily increasing income. By students' home competent, no case too. Individual instructions with Personal Guidance. Our system is unequaled. Graduates now. Write for full information and beautifully illustrated new booklet.

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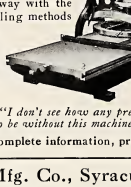
REDINGTON COUNTERS keep tab on your presses; do not repeat or skip; are equally accurate at all speeds; are easy to attach; have large, readable figures; are quickly reset; will not get out of order; will last indefinitely.

$5.00 at all dealers

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A simple, inexpensive machine that does away with the ancient profit-killing methods of doctoring high, uneven, twisted and warped printing plates. You need this machine in your plant.



One user says, *"I don't see how any press room, large or small, can afford to be without this machine."*

Send for complete information, prices, etc.

Type-Hi Mfg. Co., Syracuse, N. Y.



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enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New designs and improvements.

It will pay you to get full information

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COMMERCIAL ARTIST

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KEYBOARD PAPER

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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PACKERS AND DEALERS IN

PAPER STOCK

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SAMUEL HOLLINGSWORTH

DESIGNER *of* AUTOMATIC MACHINERY FOR THE MANUFACTURING PRINTER

PLAINFIELD, NEW JERSEY

The Pacific West in 1915

More printing-plants—more newspapers, more printing machinery, more equipment, paper, ink and facilities, made necessary by a rapidly increasing population. 1915 starts a new era of development. Heavy buying is imperative. Get your share of the business.

Include the Pacific West in your advertising campaign of 1915

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THE AMERICAN PRINTER

A Magazine of Printing Made in America for American Printers

employing and employed, the purpose of which publication is to be useful. THE AMERICAN PRINTER presents in each issue helpful articles for those in the office and in the workrooms. There are ideas for mechanical, accounting, publishing, art, advertising and other departments. The editorial tone of THE AMERICAN PRINTER is inspirational. It is fighting for better printing, more efficient printers and more profitable business methods. It is with those who have ideals; it subscribes to the Standards of Ethical Practice adopted by the business press.

Three dollars a year. Send one dollar for four months' trial subscription

OSWALD PUBLISHING COMPANY
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WATCH WARREN'S Advertising

Warren's advertising is running in a strong list of magazines, headed by the Saturday Evening Post and Printing Trade Papers.

Each advertisement is double barrelled. First we hammer home the point that the only profitable printing is good printing. Then we announce our great achievement—the standardization of Warren's Coated Printing Papers.

Warren's advertising will make it easier for you to sell good printing. Watch our advertising so you can back up our claims.

Send for our free Portfolio—the finest we ever issued.

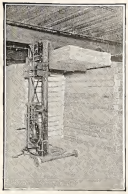
S. D WARREN & COMPANY
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Manufacturers of Standards in Coated and Uncoated Printing Papers

For your coated stock, use

CAMEO
LUSTRO
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Our Motto:—Constant Excellence of Product—the Highest Type of Competition



Revolvator

REG. U. S. PAT. OFF.

Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin 1-30 "The Revolvator"

N. Y. Revolving Portable Elevator Co.
351 Garfield Avenue, Jersey City, N. J.

THE AMERICAN MANUAL OF PRESSWORK



AN exhaustive exposition of what intelligent pressmen are seeking. The volume contains an historical sketch that tells about the development of the printing-press from the days of Gutenberg down to the present era. Size 8½ x 12½ in. Cloth, price postpaid, $4.50

THE INLAND PRINTER CO.
632 SHERMAN ST., CHICAGO



There Is No Business That

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

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Baltimore, Md., U. S. A.

"RINEHART"

LINOTYPE, MONOTYPE
STEREOTYPE
ELECTROTYPE

DISTINCTIVELY BETTER
CONSISTENT MARKET PRICES

Pittsburgh White Metal Company
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There is Big Money in Automatic Card Printing Everywhere

Our PRESS is the FIRST, the BEST and Cheapest in PRICE on the Market a Booklet FREE



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What do you need to increase your production and reduce your cost?

We Can Make It.

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Works: 4015 Ravenswood Ave.
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Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. *Correspondence solicited.*



$25 to $35 Yearly

ABULAR equipment for ruled-figure and blank work on standard Linotypes, with all matrices.

Lino-Tabler Co., Chicago
New York, Toronto
These slugs FREE to trade plants

LINE AND HEAVY ANY SIZE WORK COMPOSITION

Art Reproduction Co.

DESIGNERS and ENGRAVERS

MULTI-COLOR PLATE SPECIALISTS
NEGATIVES FOR OFFSET PROCESS

The only engraving house in Chicago which makes a specialty of Duo-Tones, Three and Four Color Process Printing Plates. Correspondence solicited.

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412-420 Orleans St. Chicago, Ill.



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ECONOMY QUADS
SAVE 25 PER CENT

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In Trouble

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If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more.

We Make All Kinds Printing Inks

Let us figure with you. Our inks are known for Quality.

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JUERGENS BROS. CO.

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All GENUINE Hempel Quoins and Keys Except the "Monarch" Quoins



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Manufactured exclusively by **H. A. HEMPEL**
THE INVENTOR OF THE QUOINS
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Linotype, Monotype, Stereotype
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QUALITY

First, Last and All the Time.

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We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

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Also all Supplies for Printing Form Letters.

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

COLOR

AND ITS APPLICATION TO PRINTING

By E. C. ANDREWS

The author's understanding of the difficulties that commonly beset the printer in obtaining cohesion and contrast in color-work has enabled him to produce a very practical and valuable work on the subject. Illustrated. Price, $2.00.

The INLAND PRINTER CO.
632 SHERMAN ST., CHICAGO

A Sullivan Baling Press

will cut down your labor cost and reduce your fire risk.

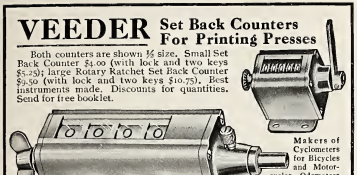
Get Booklet 64-F



SULLIVAN MACHINERY CO.
122 S. Michigan Ave.
CHICAGO

VEEDER Set Back Counters For Printing Presses

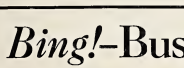
Both counters are shown ½ size. Small Set Back Counter $4.00 (with lock and two keys $5.25); large Rotary Ratchet Set Back Counter $9.50 (with lock and two keys $10.75). Best instruments made. Discounts for quantities. Send for free booklet.



Makers of Cyclometers for Bicycles and Motorcycles. Odometers for automobiles and horse drawn vehicles. Counters for practically every purpose. Fine Die Castings.

VEEDER MFG. CO., 38 Sargeant Street, Hartford, Conn.

Bing!–Busted Belt



Save That Delay

"Just a hammer" to quickly join any size or kind of belting with

ALLIGATOR Steel Lacing

Strongest, safest, most efficient, you need it now. Sample or catalog will prove it.

FLEXIBLE STEEL LACING COMPANY
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The only lithographic periodical published in America.

Subscription (United States) postpaid per year $2.00.
Subscription (Foreign and Canada) postpaid per year $2.50.

The National Lithographer Publishing Co.
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150 Nassau St., New York City

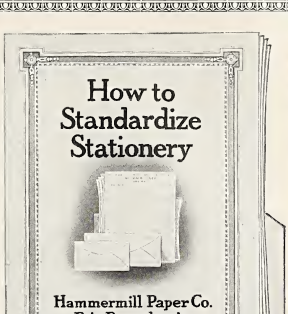
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY
14 Farringdon Avenue **London, E. C.**

AMERICAN AGENTS:
SPON & CHAMBERLAIN 123 Liberty Street, New York



Now wait a minute—we've a special message for you.

SUPPOSE you had a hunch this morning that Blank & Co. ought to be in the market for a big order of letter-heads and forms—what kind of a new approach would you make to get the order? Your salesman fell down on the last order because he didn't have any new stuff. He could only make a perfunctory solicitation, and quote prices.

You've got to have something on the ball, these days, to sell printing. This Portfolio will give you a new slant. It will help your salesmen get orders because it will enable them to show your customers how to save time and money by using the Signal System idea and standardizing on Hammermill Bond.

Have you grasped just what we are doing to help the Printer get more business and make a profit on it? Take these Portfolios for instance. We have already issued 20 of them, each built especially for one line of business or one business need. You ought to have the entire set. Send for the one illustrated anyway. It will convince you that Hammermill Bond is a paper it will pay you to use extensively in your business.

HAMMERMILL PAPER COMPANY
ERIE, PENNSYLVANIA

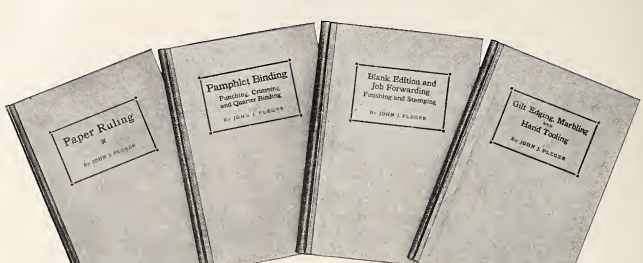
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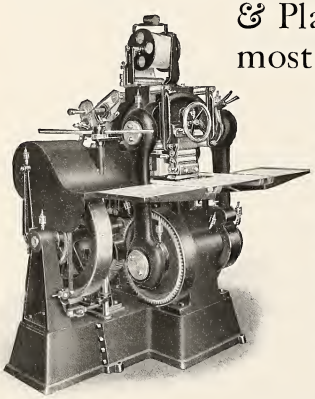
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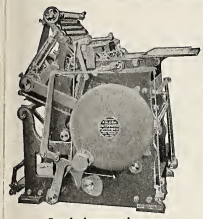
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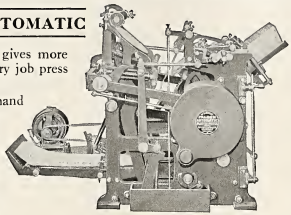
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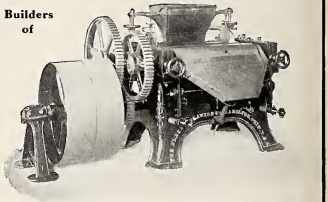
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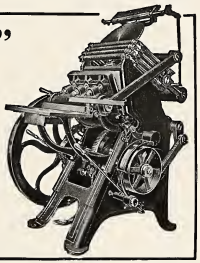
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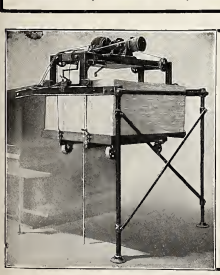
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TABLE OF CONTENTS — AUGUST, 1915.

PAGE

Advertising Costs, Why There Is a "Sliding Scale" of (illustrated) 688

APPRENTICE PRINTERS' TECHNICAL CLUB:
Paneling, Some Points on 645
Specimens, Review of 646
Back-Firing Decision, A 667
Ben Franklin Club of Albany Holds Annual Picnic 664
Cargill Company's Employees Have Picnic and Boat Ride 698
Chicago Old-Time Printers' Association in Quarterly Meeting 699
Chicago Printing and Allied Trades' Golf Tournament 692
"Complete Paper Directory of Chicago" .. 698

CONTRIBUTED ARTICLES:
Efficiency in the Small Shop 609
From Paper-Mill to Pressroom — No. VIII.— The Physical Aspects of Paper 681
Hyphens, Further Elements in the Use of 663
Literature of Typography, The — Great Britain — Continued (illustrated) ... 635
Office Clerk Problems — Relations with the Salesman 620
Printing a Sales Force, Making (illustrated) 668
Printers' Rollers, Getting Best Service from 676
Some Styles of Typography That Have Been Discarded — And Why (illustrated) 616
Value of the Preparation of Copy 622
Varying Styles and Proofreading — No. II 614

CORRESPONDENCE:
Comments by an Old Reader 629
Competent Printers in the Country 629
Howard University, Course of Printing in 630
What Is a Printer? 630
Who Can Place This Newspaper Writer? 630

COST AND METHOD:
Business Policy and Ethics, A Question of 659
Cost or Less, At 657
Custom Does Not Make Right 660
Estimate, How to Study an 657
Printing Business, The Peculiarities of the 662
Standard Estimating 658
Three Weeks 659
Dexter Folder Company Insures Its Employees 702
Diamond Paper-Cutter, Patent Granted on Improvement on 698
"Don't Take a Chance against Accident". 702

EDITORIAL:
Necessity and Opportunity 626
Notes 625
Sources, Preparing the 627
Wanted — An Emergency Man 626
Efficiency in the Small Shop 609
Federal Printing Company's Annual Outing 680
Foreign Graphic Circles, Incidents in 631
Graydon, Samuel, New General Sales Manager of the Wynkoop-Hallenbeck-Crawford Company 702
Hyphens, Further Elements in the Use of. 663

ILLUSTRATIONS:
PAGE
Advertising Men's Convention, Echoes from the 659, 661, 674, 675, 682, 696
Avalon Harbor, Santa Catalina Islands.. 702
Grove Park Inn, Asheville, North Carolina 684
Hawaiian Fisherman, A 640
Incidents in the Experience of a Typographical Error — Cartoon by John T. Nolf 624
Industries Illustrated, by Carl Scheffler.. 628
Running a Newspaper in Mexico 634
Incidents in Foreign Graphic Circles 631

JOB COMPOSITION:
Reverse Plate, The — Its Advantage to the Printer 641
Laxman, E. E., Joins Forces of J. W. Clement Company 700
Literature of Typography, The — Great Britain — Continued (illustrated) 635
Lowe, Leo H., Purchases Control of Kewanee *Star-Courier* 698

MACHINE COMPOSITION:
Changing a Model 5 Magazine 680
Clean Proof, What Is a 678
Dash-Rule Face Not Parallel with Slug.. 679
Face of Slug Overhangs Body 679
How Machines Are Abused 678
Imperfect Pot Lock-Up 679
Matrix Ears Bent by Distributor Screws. 679
Slugs Cause Column-Rules to Work Up.. 678
Sunken Characters on a Slug 678
Machine Composition Record Made by Walter Dennis, New 701
Monotype Club of St. Louis, The 680
Muller, C. C., Reelected President of South Carolina Master Printers' Association. 640
National Editorial Association in Convention at Los Angeles 671
National Typothetæ, Plans for Convention of, Almost Complete 702
Necessity and Opportunity 626

NEWSPAPER WORK:
Advertising Costs, Why There Is a "Sliding Scale" of (illustrated) 688
"Legal" Advertising and "Legal Rates" — Continued 683
Review of Newspapers and Advertisements 686

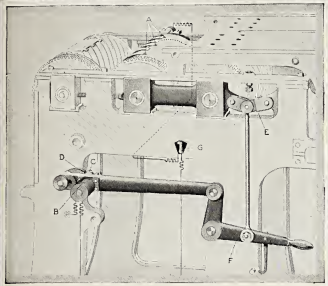
OBITUARY:
Conant, Benjamin 697
Davis, W. W 697
Forman, Jonathan Clayton 697
Hazen, Hiram C 697
Office Clerk Problems — Relations with the Salesman 620
Outing of Henry O. Shepard and Inland Printer Companies 689
Paper-Mill to Pressroom, From — No. VIII. — The Physical Aspects of Paper.... 681
Paper-Ruling, Some Practical Hints on.... 691

PRESSROOM:
Control of Humidity in Pressrooms, The. 675
Flock for Felt Goods 673
Hand-Cut Versus Mechanical Overlays.. 673
Printing a Heavy Form on a Platen Press 673
Transparent Material for Moving-Picture Machine Slides 674
Printing a Sales Force, Making (illustrated) 668

PAGE
Printing and Allied Trades of Winnipeg Hold Outing 688
Printing Glass Slides for Moving-Picture Shows, Device for 700
PRINTING HOUSE CRAFTSMEN, WITH THE... 639
Printers' Rollers, Getting Best Service from 676
PROCESS ENGRAVING:
Brief Replies to a Few Queries 666
Collodion Emulsion Wanted 666
High-Light Half-Tones Again 665
International Association of Manufacturing Photoengravers, New President of the 666
Line Block, To Duplicate a 665
Orthochromatic Collodion 665
Photogravure Press Made in the United States, A 665
Silver Bath That Fogs 666
Why Zinc Has Become a Precious Metal. 665

PROOFROOM:
Colon, On the Use of the 634
Good Grammar 633
Knotty Matter That Is Not Knotty, A.. 633
Number, A Question of 633
Useless Compounding 633
Running a Newspaper in Mexico (illustrated) 634
Some Styles of Typography That Have Been Discarded — And Why (illustrated) 616
Sources, Preparing the 627
SPECIMEN REVIEW 647
THE MAN AND THE FIELD 672

TRADE NOTES:
"Alligator" Steel Belt-Lacing, New Circular Showing 698
Cargill Company's Employees Have Picnic and Boat Ride 698
Chicago Old-Time Printers' Association in Quarterly Meeting 699
"Complete Paper Directory of Chicago" 698
Dexter Folder Company Insures Its Employees 702
Diamond Paper-Cutter, Patent Granted on Improvement on 698
"Don't Take a Chance against Accident" 702
Graydon, Samuel, New General Sales Manager of the Wynkoop-Hallenbeck-Crawford Company 702
Laxman, E. E., Joins Forces of J. W. Clement Company 700
Linotype Metal, Booklet on 698
Lowe, Leo H., Purchases Control of Kewanee *Star-Courier* 698
Machine Composition Record Made by Walter Dennis, New 701
National Typothetæ, Plans for Convention of, Almost Complete 702
Printing Glass Slides for Moving-Picture Shows, Device for (illustrated) 700
Try-Outs in Sales-Making Printing (illustrated) 693
Typographical Technical Series for Apprentices, The 671
Typography, The Literature of — Great Britain — Continued (illustrated) 635
Value of the Preparation of Copy 622
Varying Styles and Proofreading — No. II. 614
Wanted — An Emergency Man 626



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THE SIMPLICITY, CONVENIENCE and ease of adjustment of the Stokes & Smith Press have been described in previous announcements of this series.

Note now another important feature—an Electric Throw-Off, which prevents injury to the plates or printing on the tympan when a sheet fails to feed.

This Electric Throw-Off becomes operative when the grippers on the impression cylinder fail to engage a sheet, with the result that the pressure between the plate and impression cylinder is relieved.

Provision is also made for hand operation while making adjustments to press and ink fountain.

Add this Electric Throw-Off to the other advantages, and you have a press that will maintain its speed of 7,000 to 8,000 impressions per hour, with a minimum of care and attention.

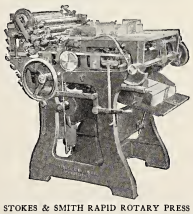
For the general run of commercial work the Stokes & Smith Rapid Rotary Press is rapidly proving its profit-making abilities.

We will gladly send further facts to help you judge better of its value for your own work. Write to-day. No obligation.

STOKES & SMITH

Northeast Boulevard, Philadelphia, Pa.

London Office: 23 Goswell Road



STOKES & SMITH RAPID ROTARY PRESS

CATALOGA OPAQUE

English Finish

White

Packed in Cases

Ream lots—6 c per lb.

Case lots—5¾c per lb.

Special price on mill shipments according to quantity.

Parker, Thomas & Tucker Paper Co.

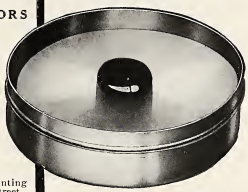
535-539 S. FRANKLIN STREET, CHICAGO

UPCO DISTRIBUTORS

The Tri-State Paper Co., Cumberland, Md.
R. D. Wilson & Sons, Clarksburg, W. Va.
Wright, Barrett & Stilwell, St. Paul, Minn.
Wahpeton Paper Co., Wahpeton, N. D.
Mercantile Paper Co., Montgomery, Ala.
The Richmond Printing Ink Co., 16 N. 14th Street, Richmond, Va.
The Colorado Ink Co., 622-624 19th Street, Denver, Colo.
C. I. Johnson Mfg. Co., St. Paul, Minn.
The Crescent Paper Co. Indianapolis, Ind.

GOOD PEOPLE WITH WHOM TO DEAL

THE SAVINK CAN



—AND THE SAVINK OFFER

Here is a hot weather special—a *"get acquainted offer"*—which not only gives you nine pounds of the best black ink packed in SAVINK Cans, the wasteless way of buying ink, but saves you $2.25 in doing it. In other words you get nine pounds of high-grade ink for the price of six.

VALUE $6.75

3 lbs. Upco Halftone Black
3 lbs. Upco Bond Black
3 lbs. Upco Job Black
or any 9-lb. combination of these inks as desired packed in Savink Cans.

PRICE $4.50

Ullman-Philpott Inks THAT PRINT

The Ullman-Philpott Co.

4811 Lexington Avenue Cleveland, O.

There is no risk—if you are not satisfied, you can return the goods at our expense.

$6.75 for $4.50

Kindly send me under your SAVINK offer

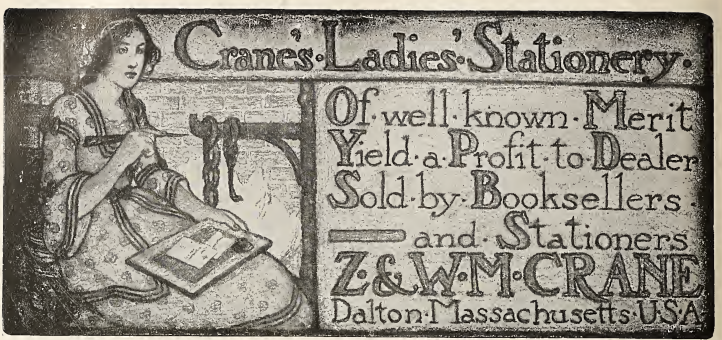
.....lbs. Upco Halftone Black
.....lbs. Upco Bond Black
.....lbs. Upco Job Black

After inspection I agree to send $4.50 or return the goods.

Name .....

Company .....

Address .....(4811)



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	602
American Autopress Co.	597
American Electrotype Co.	604
American Folding Machine Co.	606
American Printer	707
American Steel & Copper Plate Co.	602
Art Reproduction Co.	708
Babcock Printing Press Mfg. Co.	580
Barnhart Bros. & Spindler	714
Bingham's, Sam'l, Son Mfg. Co.	584
Black-Clawson Co.	714
Blatchford, E. W., Co.	708
Blomgren Bros. & Co.	604, 708
Boston Printing Press & Machinery Co.	715
British Printer	715
Britton & Doyle	593
Brown Folding Machine Co.	588
Brown, L. L., Paper Co.	595
Brown, Paul	706
Burrage, Robert R.	714
Butler, J. W., Paper Co.	577
Cabot, Godfrey L.	714
Carborundum Co.	605
Challenge Machinery Co.	596
Chambers Bros. Co.	600
Chicago Paper Co.	605
Child Acme Cutter & Press Co.	603
Cleveland Folding Machine Co.	704
Colonial Co.	706
Crane, Z. & W. M.	720
Dennison Mfg. Co.	605
Deutscher Buch- und Steindrucker	713
Dewey, F. E. & B. A.	600
Dexter, C. H., & Sons	Cover
Dexter Folder Co.	582
Dick, Rev. Robert, Estate	607
Dinse, Page & Co.	599
Dorman, J. F. W., Co.	708
Durant, W. N., Co.	714
Economy Engineering Co.	706
Federation of Trade Press Associations	586
Feuerstein, S. B., & Co.	708
Flexible Steel Lacing Co.	709
Franklin Co.	581
Freie Künste	715
Globe Engraving & Electrotype Co.	601
Globe Type Foundry	708
Hamilton Mfg. Co.	592
Hammermill Paper Co.	709
Hampshire Paper Co.	711
Hare, Dudley L.	714
Hellmuth, Charles	602
Hempel, H. A.	708
Hollingsworth, Samuel	706
Hoyt, Arthur S., Co.	714
Huber, J. M.	605
Humana Co.	587
Ideal Coated Paper Co.	602
Illinois Electrotype Co.	708
Inland Printer Technical School	713
International Correspondence Schools	607
I. T. U. Commission	590
Jaenecke Printing Ink Co.	607
Jones, Samuel, & Co.	598
Juengst, Geo., & Sons	596
Juergens Bros. Co.	708
Kast & Ehinger	602
Kimble Electric Co.	594
King, Albert B., & Co.	714
Kohl & Madden Mfg. Co.	708
Lino-Tabler Co.	708
Manz Engraving Co.	708
Megill, E. L.	703
Meisel Press Mfg. Co.	599
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	608
Miller Saw-Trimmer Co.	599
Mittag & Volger	708
Modern Die & Plate Press Mfg. Co.	712
Monitor Controller Co.	603
Nashua Gummed & Coated Paper Co.	595
National Lithographer	709
Neenah Paper Co.	591
New Era Press	601
New York Revolving Portable Elevator Co.	708
Newton, James	713
Osterlind Printing Press & Mfg. Co.	712
Oswego Machine Works	579
Pacific Printer & Publisher	707
Paper Dealer	714
Parker, Thomas & Tucker Paper Co.	719
Pioneer Paper Stock Co.	706
Pittsburgh White Metal Co.	708
Process Engraver's Monthly	709
Progress Mfg. Co.	715
Queen City Printing Ink Co.	573
Redington, F. B., Co.	706
Regina Co.	601
Riessner, T.	714
Roberts Numbering Machine Co.	598
Rosing School of Lettering & Design	706
Rouse, H. B., & Co.	715
Scott, Walter, & Co.	585
Seybold Machine Co.	589
Shepard, Henry O., Co.	Insert, 706
Sinclair & Valentine Co.	598
Sprague Electric Works	605
Standard High-speed Automatic Job Press	583
Star Tool Mfg. Co.	595
Stokes & Smith Co.	719
Sullivan Machinery Co.	708
Swift, George W., Jr.	708
Type-Hi Mfg. Co.	706
Ullman-Philpott Co.	719
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	717
Veeder Mfg. Co.	708
Wagner Mfg. Co.	705
Wanner Machinery Co.	714
Want Advertisements	703
Warren, S. D., & Co.	707
Western States Envelope Co.	594
Westinghouse Electric & Mfg. Co.	606
White, James, Paper Co.	597
White, L. & I. J., Co.	593
Wiggins, John B., Co.	713

THE HAND
THAT KEEPS



THE WORLD
INFORMED

DON'T THINK ONLY OF ITS ECONOMY

WHEN YOU THINK OF THE LINOTYPE, FOR THE QUALITY OF ITS PRODUCT IS EQUALLY IMPORTANT. HAND COMPOSITION NEEDS SKILFUL MANIPULATION; SO DOES THE LINOTYPE

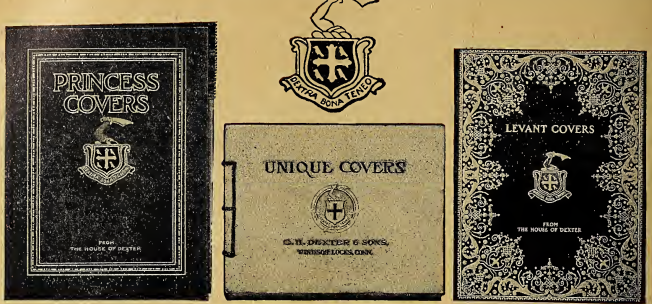
MERGENTHALER LINOTYPE CO.
TRIBUNE BUILDING, NEW YORK

CHICAGO
1100 S. WABASH AVENUE

SAN FRANCISCO
638-646 SACRAMENTO STREET

NEW ORLEANS
519 BARONNE STREET

CANADIAN LINOTYPE, LTD., TORONTO



The Three Graces in Catalog Covers

A PRINTER equipped with these three books is prepared to meet every demand made on him for a cover paper. Each product of the House of Dexter is designed to meet a specific purpose. All three covers represent eighty years' experience in studying and satisfying the needs of both printer and advertiser.

PRINCESS

Princess is the pride of the Dexters. Made by a secret process, safely guarded throughout three generations, it has a peculiar texture, extraordinary strength, and non-fading qualities that have baffled imitators. It delights the heart of the printing craftsman because its 12 beautiful colors can be relied upon to furnish just the one to fit in with his pet color-scheme. PRINCESS not only folds beautifully, but accepts the heaviest punch of the embossing die without any danger of breaking through. Best of all, is the way it stands up under use—without fading, bursting out at the binding, or becoming dog-eared. It brings customers back with the pleasing request for "another job on PRINCESS."

UNIQUE

No printer can keep shop without a supply of serviceable, attractive, low-priced cover stock. This means Dexter's Unique. It is made in plate and antique finishes, in ten pleasing colors, and two sizes and weights. UNIQUE is the most practical general-purpose cover paper a printer can keep in stock. It enables him to turn out a creditable job for that hardest-to-please customer, the man who wants to secure the appearance of a high-class production, yet who is hampered by a price limitation. For booklet and folder work, Unique in the light weight gives very pleasing results. The addition of the double-thick Unique, with its excellent bending and embossing qualities, makes it the best general-purpose cover at the price.

LEVANT

Occasionally a printer has placed before him a proposition which seems to *speak* for Dexter's Levant Covers—and Dexter's Levant Covers speak well for the printer's judgment, when the result desired is an unusual effect. Reproducing the appearance of fine leather—a striking cover can be secured with Levant by a simple design worked out in gold bronze. The colors carry out the suggestion of leather—the blue is the Blue Book blue,—while green, gray, coffee, red, yellow and black blend beautifully with gold, and give all the richness of hand-tooled leather binding. Fine hotels, exclusive jewelry houses, institutions of learning—those who seek a cover of dignified elegance—are quick to appreciate LEVANT.

At Chicago, in the Graphic Arts Show, and the Graphic Arts Exhibit of the Advertising Convention—wherever displayed, these Sample Books from the House of Dexter receive the warmest praise.

"These books have sold printing jobs for me simply through the interest aroused by them; although at the time the customer was not interested in a catalog."—*A Printing Salesman.*

Any printer who does fine catalog or booklet work will be supplied with all three of the Dexter Sample Books.

Get on the mailing-list for "XTRA"

C. H. DEXTER & SONS

INCORPORATED

WINDSOR LOCKS, CONNECTICUT

THE INLAND PRINTER

SEPTEMBER 1915



Do You Know About SULLMANCO

The up-to-the-minute ink proposition

That Appeals to every Job Printer.

The Ink you want—as you want it, How you want it, when you want it!

Have YOU received your Sullmanco Way Booklet?

If not, write TO-DAY to any of the following Selling Agents

Atlanta	Keystone Type Foundry	Duluth	Peyton Paper Co.
Baltimore	American Type Founders Co.	Harrisburg	The Johnston Paper Co.
Boston	American Type Founders Co.	Indianapolis	C. P. Lesh Paper Co.
Boston	Carter, Rice & Co., Corp.	Kansas City	American Type Founders Co.
Boston	H. C. Hansen Type Foundry	Kansas City	Barnhart Bros. & Spindler
Boston	Keystone Type Foundry	Kansas City	Keystone Type Foundry
Buffalo	American Type Founders Co.	Kansas City	Missouri-Interstate Paper Co.
Buffalo	Holland Paper Co.	Los Angeles	American Type Founders Co.
Chicago	American Type Founders Co.	Louisville	Louisville Paper Co.
Chicago	Barnhart Bros. & Spindler	Milwaukee	Milwaukee Printers Supply Co.
Chicago	Keystone Type Foundry	Milwaukee	Standard Paper Co.
Cincinnati	American Type Founders Co.	Minneapolis	American Type Founders Co.
Cleveland	American Type Founders Co.	Nashville	Graham Paper Co.
Dallas	Barnhart Bros. & Spindler	New Orleans	E. C. Palmer & Co.
Denver	American Type Founders Co.	New York City	American Type Founders Co.
Denver	Carter, Rice & Carpenter Paper Co.	New York City	Barnhart bros. & Spindler
Detroit	American Type Founders Co.	New York City	H. C. Hansen Type Foundry
Detroit	Keystone Type Foundry	New York City	Keystone Type Foundry
	Washington, D. C. R. P. Andrews Paper Co.		Washington, D. C. Barnhart Bros. & Spindler
Omaha	Barnhart Bros. & Spindler
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Omaha	Carpenter Paper Co.
Omaha	Western Paper Co.
Philadelphia	Garrett-Buchanan Co.
Philadelphia	Keystone Type Foundry
Pittsburgh	American Type Founders Co.
Portland, Ore.	American Type Founders Co.
Reading	M. J. Earl
Richmond	American Type Founders Co.
Rochester	The Alling & Cory Co.
St. Louis	American Type Founders Co.
St. Louis	Barnhart Bros. & Spindler
St. Louis	Graham Paper Co.
St. Paul	Barnhart Bros. & Spindler
Salt Lake City	Carpenter Paper Co. of Utah
San Francisco	Pacific Coast Paper Co.
Seattle	Barnhart Bros. & Spindler
Spokane	American Type Founders Co.
	Washington, D. C. Barnhart Bros. & Spindler

Sigmund Ullman Co.

New York Chicago Cleveland

Selling Letterheads

versus

Selling Letterhead-Service

There is quite a difference between merely selling Letterheads at so much per thousand impressions, etc., and selling a distinctive Letterhead-Service. The difference is not only in the act but also in the profit accruing therefrom.

The old-time printer, like the old-time business man, concerned himself very little about the advertising or business-producing possibilities of stationery. Letterheads were produced at so much per thousand irrespective of whether they fitted the business for which they were intended. There is very little profit in such unscientific business to either the printer or his customer.

Letterheads should be sold and bought according to their "sales value." This phase of the Letterhead printing business has only been touched. The possibilities for specialization in this field are practically unlimited. It is not theory but a proved fact that the printer who makes careful study of the needs of his customers, is high and dry of the whirlpool of competition.

In the successful printing of Letterheads, the element which must be given most consideration is paper, because paper is the vehicle of correspondence. It is what the recipient of a letter sees first. Literally, it is what a man sees between the lines and it is this impression which makes or breaks a letter.

If you were to invest in an automobile, you would undoubtedly insist upon a country as well as a boulevard demonstration. We ask that in considering Brother Jonathan, you put it to the "rough road" test, because then only can you appreciate to the proper extent, the profit-bearing opportunities we are offering you in this paper. In Brother Jonathan you are not dealing with an unknown quality. Over a quarter of a century of service to printers and business men is a reputation which can be made an important asset in your business.

One glance at samples is Brother Jonathan's best selling argument. It is the impressive quality of the paper that makes it so appropriate for business purposes. If you want plain or printed samples, we will send them promptly.

White and Tints Envelopes to Match

Brother Jonathan Bond

"The Correspondence Paper of the Day"

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. ... Milwaukee, Wis.	Mutual Paper Co. ... Seattle, Wash.
Missouri-Interstate Paper Co. ... Kansas City, Mo.	Commercial Paper Co. ... New York City
Mississippi Valley Paper Co. ... St. Louis, Mo.	American Type Founders Co. ... Spokane, Wash.
Southwestern Paper Co. ... Dallas, Texas	American Type Founders Co. ... Vancouver, British Col.
Southwestern Paper Co. ... Houston, Texas	National Paper & Type Co. (Export only) ... New York City
Pacific Coast Paper Co. ... San Francisco, Cal.	National Paper & Type Co. ... Havana, Cuba
Sierra Paper Co. ... Los Angeles, Cal.	National Paper & Type Co. ... City of Mexico, Mexico
Central Michigan Paper Co. ... Grand Rapids, Mich.	National Paper & Type Co. ... Monterey, Mexico

National Paper & Type Co., Guadalajara, Mexico

BUTLER-BRANDS PAPER THE BEST

J.W. Butler Paper Company

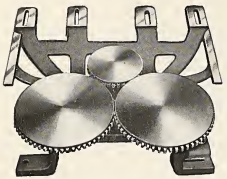
Established 1844 CHICAGO

THROUGH OUR

EQUIPMENT DEPARTMENT

WE OFFER

MONEY-MAKING 3 SPECIALTIES

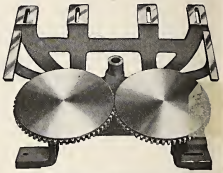


For Single Color
50 Per Cent Increase in Distribution

THE DUAL PRINT

ATTACHMENT

Saves ½ of the Impressions on Two-Color Work



Permits of Printing
Two Colors at Same Time

BLACK AND COLORED LETTERPRESS INKS

OUR NEW PROCESS

OVERLAY

IS NOW BEING USED IN

Hundreds of the Leading Printing Establishments

SAVING Fully ONE-HALF of the MAKE-READY TIME

FOR EVERY KNOWN PURPOSE

The Universal Pressure Quoin

PRESSURE APPLIED AND DISTRIBUTED WHERE REQUIRED



Screw Pressure

A CHASE CONTAINING 16 SMALL QUOINS

REQUIRING MANY ADJUSTMENTS EACH

BEFORE FORMS ARE SECURELY LOCKED

IS PROPERLY LOCKED . . . . . WITH TWO

FULL LENGTH UNIVERSAL PRESSURE QUOINS

The Queen City Printing Ink Co.

H·D· INK

CINCINNATI

BOSTON
ROCHESTER
MINNEAPOLIS

PHILADELPHIA
KANSAS CITY
DALLAS

CHICAGO
DETROIT
ST. PAUL

H·D· INK



To the Man Who Sells Printing

Have you received our Prize Contest Announcement? This should be of interest to you. Why not send for a copy to-day?

MEMBER
PAPER MAKERS
ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

Of all the Offsets in use seventy-five per cent are Harris Offsets

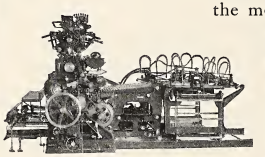
Offset Printing coming into its own

QUALITY WITH LARGE OUTPUT

REG. U. S. PAT. OFF.

THE Exhibit of Lithography and Offset Printing at the Congress Hotel, Chicago, during the Convention of the Associated Advertising Clubs of the World, was undoubtedly the most impressive Graphic Arts display held in recent years in this country.

¶ In describing it a prominent New York letterpress printer said that by comparison one was almost inclined to believe that there was no such thing as letterpress printing.



The leader of all offset presses in quality and quantity of output. Built and guaranteed by the pioneer builders of successful offset presses. It's a Harris. Sizes range from 15″×18″ to 44″×64″.

¶ Of particular interest in this display was the magnificent showing of offset printing produced on Harris presses. These specimens comprise the finest examples of advertising color printing, proving again that with the Harris you get

Quality with Large Output

and with Quality and Output the satisfaction of knowing that your work attracts the biggest consumers of modern printing and advertising.

Send for Circular S1 "Offset Printing"

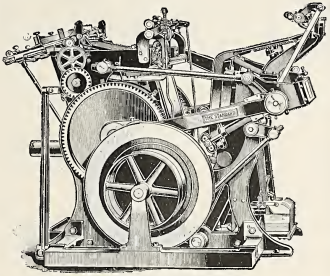
The HARRIS AUTOMATIC PRESS CO.

CHICAGO NILES, OHIO NEW YORK

The human eye loves colors. It cannot resist them. Colors either command or invite attention. No form of advertising so quickly arouses desire for an advertised product as pleasing pictorial representation of the thing itself, in its actual colors and uses.—From Street Railway Advertising Company's advertisement in *Printers Ink.*

ONLY $250 DOWN

Our terms run on rubber tires. So easy they never jar.



THE STANDARD

Easy to Buy; Easy to Learn; Easy to Keep Busy; Easy to Earn Big Money With

THE STANDARD

High-Speed Automatic Job Press Pays for Itself Automatically

The STANDARD alone has stood the practical test of day in and day out work in the job department. No other machine has ever survived this test.

Write for particulars

WOOD & NATHAN COMPANY

SOLE SELLING AGENT

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue

Quality Plus Service

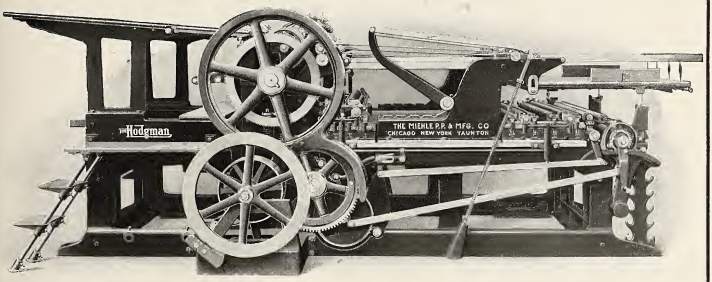
By the addition of THE HODGMAN TWO-REVOLUTION, FOUR-ROLLER PRESS to our well-known line of presses, much advantage accrues to all users of strictly high-grade machines.

With factories located in Chicago and Taunton, Mass., we are now in a position to render service to our patrons which can not be approached by other manufacturers of presses, and all purchasers of our presses participate in these advantages.

The purchase of a press is an investment of serious importance. We therefore ask your careful consideration of THE HODGMAN and your inquiry as to how this machine will meet your requirements.

THE Hodgman,

Two-Revolution Four-Roller Press



Write for information to any of the addresses given below

Miehle Printing Press & Manufacturing Company

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago . . . . . 1218 Monadnock Block	Portland, Oregon . . 506 Manchester Building
New York, N. Y. . . . . 38 Park Row	San Francisco, California . 401 Williams Building
Dallas, Texas . . . . . 411 Juanita Building	Atlanta, Georgia . Dodson Printers Supply Company
Boston, Massachusetts . . 176 Federal Street	Philadelphia, Pa. . Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

The Leader of all Feeders

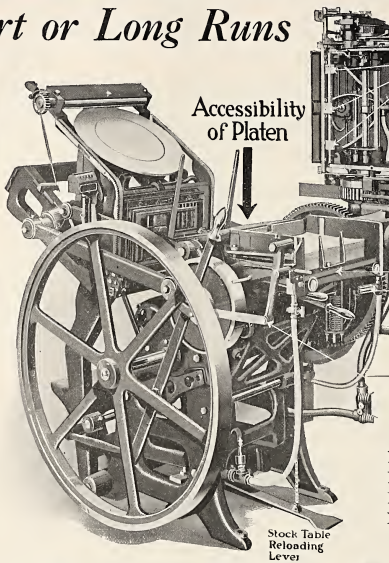
for Short or Long Runs

Greene Printing Company
Milwaukee, Wis.,

Write:

"We are running a great many small runs on our Millers now and find that we can beat out the old methods every time."

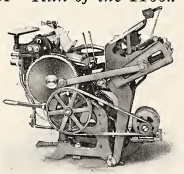
MILLER Feeders are adjusted and running quicker than the human feeder can wash his hands. No finger marked stock. Press runs at maximum speed. Automatic "throw-off" always ready — but seldom used. Stock spoilage practically nothing.



No Tapes
No Rolls
No Belts
No Pulleys

Miller Platen Press Feeders

are being installed in many plants in "twos," "threes," "fours" and more. Attached to 10 x 15 C. & P. Presses, either old or new series. Miller Feeders are simple in construction, adjustment and operation. Occupy less space than ordinary feed boards. Doubles hand-fed output. Doubles the capacity for high grade printing. Send for a set of *"Run of the Hook"* specimens.



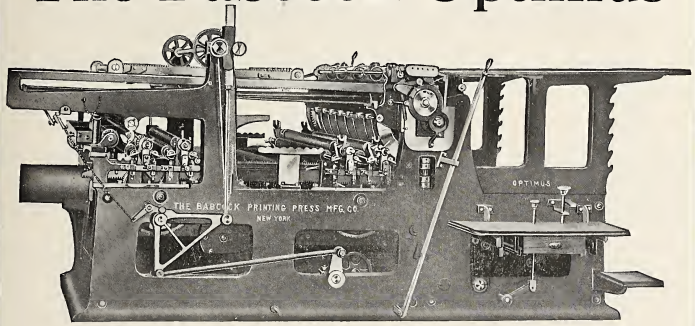
MILLER ELECTRICAL EQUIPMENT

THE most compact, convenient and reliable drive on the market. Half h. p constant speed motor, ample power, fully guaranteed. Adjustable bracket supports motor within lines of press. Horton variable speed drive elimates tight and loose pulleys, shifter and brake. Any belt tension desired at will. Any speed desired by raising or lowering lever. Starts press quickly. Stops easily, without jar or vibration. Saves time, labor and floor space.

Sold Only by

MILLER SAW-TRIMMER CO. PITTSBURGH

The Babcock "Optimus"



The final test of a press is its *output*. In that, *Quality* is the first consideration and then *Quantity*. Frequently workmanship is lost sight of and too much stress is laid on *Speed*. The combination of the two, *Quality* and *Quantity*, is essential—and that is one potent reason why you should

BUY THE BABCOCK "OPTIMUS"

The "OPTIMUS" is first of all built to turn out printing that is better than the average work of a two-revolution. Perfect distribution, accurate register, even impression and unequalled speed are built into

THE BABCOCK "OPTIMUS"

The principle of construction in the "OPTIMUS" gives *SPEED* without jarring or jerking, and friction is reduced to the minimum. The finest quality of printing is produced at high speed, with least possible wear and tear. The "OPTIMUS" stands up under the most unfavorable conditions.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

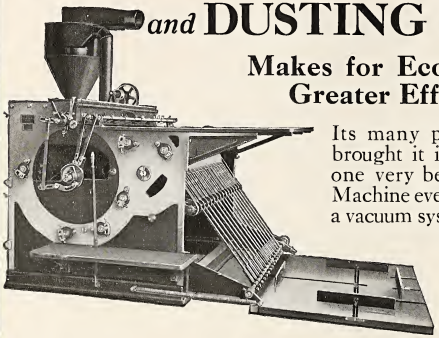
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

The RUTHERFORD
COMBINATION BRONZING *and* DUSTING MACHINE

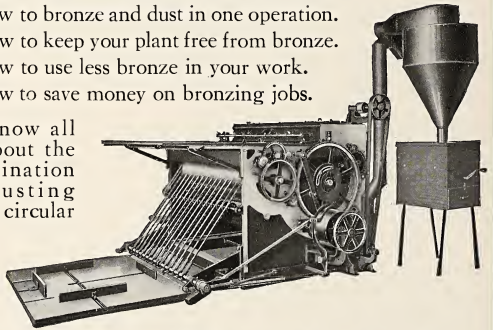
Makes for Economy and Greater Efficiency



Its many points of excellence have brought it in the foremost rank as the one very best Bronzing and Dusting Machine ever built. Being provided with a vacuum system, it is strictly a sanitary machine, keeps your bronzing department free from bronze dust, and results in a higher efficiency in operation.

Let Us Show You:

- How bronze can be laid on more easily.
- How to give the bronze greater lustre.
- How to keep the bronze more uniform.
- How to bronze and dust in one operation.
- How to keep your plant free from bronze.
- How to use less bronze in your work.
- How to save money on bronzing jobs.



We want you to know all there is to know about the Rutherford Combination Bronzing and Dusting Machine. We have circular matter containing full and complete particulars which we will gladly send to interested parties.

The Fuchs & Lang Manufacturing Company

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

SILENT SPEED

The Money Maker

OF THE PRESS ROOM

"THE BABY" CYLINDER can be kept busy every minute. It is the best all-round, high speed, semi-automatically fed job press ever invented.

On it you can print anything from a 3 x 5 post card to a half sheet of folio 11 x 17.

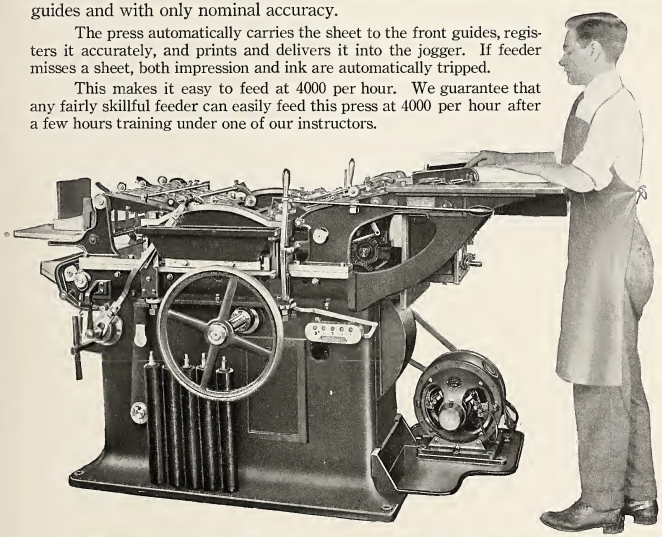
No matter whether the run is 200 or 20,000 or more, "The Baby" Cylinder will handle it quickly and easily.

Remember the feed is "semi-automatic."

The feeder merely pushes the sheet a couple of inches down to the upper guides and with only nominal accuracy.

The press automatically carries the sheet to the front guides, registers it accurately, and prints and delivers it into the jogger. If feeder misses a sheet, both impression and ink are automatically tripped.

This makes it easy to feed at 4000 per hour. We guarantee that any fairly skillful feeder can easily feed this press at 4000 per hour after a few hours training under one of our instructors.



AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CHICAGO	SAN FRANCISCO	PHILADELPHIA	RICHMOND, VA.
431 S. Dearborn St.	Phelan Building	1011 Chestnut St.	16 N. 14th St.

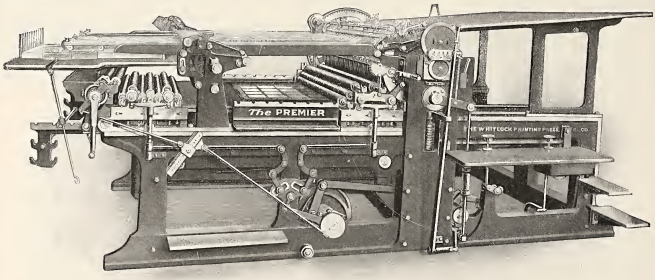
Business Is on the Mend

Mr. Printer. The improvement has started in the West.

More Premier presses have been sold in the West in the last two months than have ever been sold in any similar period before.

Trade in the East, once the summer vacations are over, will most assuredly feel the impetus also.

Better business and more of it will require better presses and more of them. *A comparison of all the presses, whether from the mechanical side or from their money-making possibilities, will easily convince you that*



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

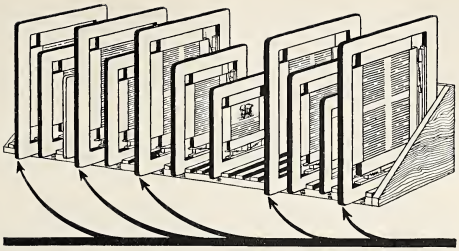
THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

NEW YORK, 1102 AEOLIAN BUILDING, 33 WEST 42d STREET
CHICAGO, 1406 FISHER BUILDING, 343 SOUTH DEARBORN STREET
BOSTON, 510 WELD BUILDING, 176 FEDERAL STREET

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.— Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.— Messrs. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.— GEO. M. STEWART, Esq., 92 McGill St., Canada East.
Halifax, N. S.— PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia.
Great Britain and France — P. LAWRENCE PRINTING MACHINERY CO., Ltd., 57 Shoe Lane, London, E. C., England.
Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.



Those Four-Page 6x9's, For Instance, Put Them on a Jobber to Print and Turn

Have you enough *big* C-P Gordons?

Are you putting work on cylinder presses which you could do as well on a 14½x22 Chandler & Price Gordon, at a much lower cost?

There are shops—perhaps yours is one of them—where a big C-P press would pay for itself quickly in this way alone.

You'll see the reasonableness of that statement when you consider the demonstrated low cost of the C-P's form-changes and washups, makeready, ink and power.

Many—if not most—print shops need more *big* jobbers. It pays to have a well-balanced pressroom—and that pressroom is not well-balanced which has to frequently put short runs of 14½x22 (or smaller) forms on a pony.

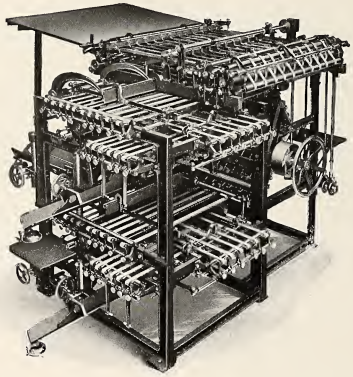
Check up this question, and find out just where you stand.

Dealers in All Important Cities *Toronto Type Fdy. Co., Ltd., Canadian Agents, Exclusive of British Columbia*

Chandler & Price

OUR GREATEST TRIUMPH

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE



MADE BY

BROWN FOLDING MACHINE CO.

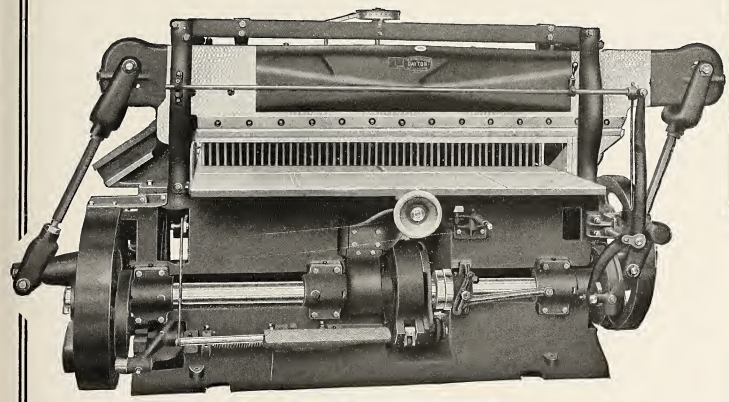
ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street NEW YORK CITY: 38 Park Row

ATLANTA, GA.: J. H. Schroeter & Bro. DALLAS, TEX.: 1102 Commerce Street

TORONTO, CAN.: 114 Adelaide, W.

The Seybold "Dayton" Automatic Cutting Machine



Illustration, 56-inch, 64-inch, 74-inch, 84-inch sizes.

IN purchasing a Cutting Machine, measure its *value* by the *results* you are able to obtain by its *use*. We welcome a comparison of the *quality* and *quantity* of the output of the DAYTON CUTTER with that of any other make.

ASK FOR DEMONSTRATION

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

New York.....151-155 W. 26th Street	Dallas, Texas.....The Barnhart Type Foundry Co.
Chicago.....112-114 W. Harrison Street	Toronto, Canada.....The J. L. Morrison Co.
Atlanta, Georgia.....J. H. Schroeter & Bro.	Winnipeg, Canada.....Toronto Type Foundry Co., Ltd.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31 Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

The Value of Light In the Printing Business



LOOKS COOL—IS COOL

"NOTWITHSTANDING the close relationship between light and good printing, it is almost proverbial that printing-plants are among the poorest-lighted of manufacturing establishments.

"From the composing-room to the bindery an abundance of light, properly distributed, will always have its good effect on the quality of work turned out; and in these days of close competition, quality is the main selling point of any shop that bases its selling price on cost of production.

"It has been carefully estimated that the cost of lighting adequate to secure the closest approximation to the average daylight production of a plant is a little over one-half of one per cent of the workmen's wages; thus if an adequate artificial lighting system saves but three minutes per day of the workman's time by making it unnecessary for him to carry his work to the light or to adjust his light to his work, such a system has paid for itself. Quite often the management keeps a too close watch on his lighting bill to secure maximum production in his plant."—*From Bulletin United Typothetae and Franklin Clubs of America, April, 1915.*

The lighting problem in the printing business is a serious one, as the above statement of the case fully shows. That it has not been satisfactorily solved in the majority of establishments appears equally evident. That it *can* be solved to the full satisfaction of all concerned is also perfectly true, but as yet not so generally understood as it ought to be.

At the present time there are but two kinds of electric light to choose between: the ordinary electric light, and the Cooper Hewitt light. You can tell the difference between them as far as you can see. Cooper Hewitt light can be distinguished by its peculiar soft, cool, blue-green color.

Cooper Hewitt light is conspicuous for what it does *not* do, as well as for what it does.

It does *not* bring out that burning, itching sensation in the eyes and that heavy, balky feeling in the head, as if it were being *driven* to do its work, and that generally fagged-out feeling that most people think is a necessary result of using artificial light.

It does *not* dazzle the eyes by looking at the lamps, nor by their reflections from coated paper or bright metal.

Cooper Hewitt light does make things look clear, sharp and plain, even in shadow.

It does enable the eyes to do their work with the same ease and expedition as the best daylight.

It solves the lighting problem in the printing business.

Cooper Hewitt light has been used for many years by leading newspapers in New York, Chicago, Philadelphia, Boston and the larger cities throughout the country; by the largest publication printers in New York; and by the United States Government. Its use is increasing just as rapidly as printers can be induced to *try* it.

It is easy enough to tell whether the claims made for the Cooper Hewitt light are true; we will *lend* you all the lamps necessary for a *thorough* test, and you can judge for yourself.

If you want any further assurance that it will *pay* you to make the test we will put you in direct communication with other large printers who have used the light for years, so that you can get their opinion confidentially.

New Edition Industrial Lighting Bulletin No. 947 ready soon. Write for copy.

Cooper Hewitt Electric Company General Offices and Works: 8th and Grand Sts., Hoboken, N. J.

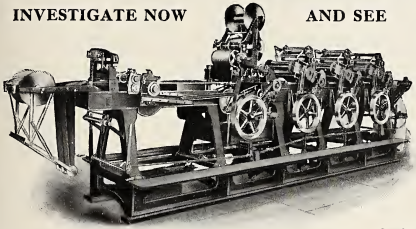
DISTRICT SALES OFFICES: Boston, 161 Summer St.; Chicago, 215 Fisher Bldg.; Cincinnati, First National Bank Bldg.; Cleveland, Engineers' Bldg.; Detroit, Ford Bldg.; Minneapolis, 71 Chamber Commerce; Philadelphia, 124 South 8th St.; Pittsburg, Westin house Bldg.

Increase Your Profits

CAN You Do This with a

NEW ERA MULTI-PROCESS PRESS

INVESTIGATE NOW **AND SEE**



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

Can be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Great Variety of Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

KIMBLE

Variable Speed, Alternating Current

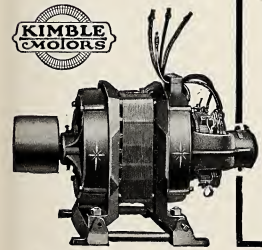
PRINTING PRESS MOTORS

INCREASE OUTPUT—CUT COSTS

1. Absolute and flexible control of speeds reduces spoilage losses and enables feeder to speed up without nervousness.
2. Higher efficiency at low speeds than any other motor — an important consideration in handling difficult jobs.
3. Current metered is proportionate to press SPEED — and cutting speed cuts costs. No other motor does this.

Shops that start with *one* Kimble Motor end by "Kimbleizing" their whole plant.

Motors for Job Presses
Motors for Cylinder Presses
Alternating Current Only



Let us explain our easy-to-buy proposition. In writing, give sizes and makes of your presses, so we can estimate accurately.

SEND FOR OUR RED BOOK

KIMBLE ELECTRIC CO., 635 N. Western Avenue CHICAGO, ILLINOIS



DUAL L RULING MACHINE

THIS cut shows our Dual L Ruling Machine, which is so constructed that the machines can be operated singly when so desired. No shop, however small, is up-to-date without one of these machines, as it *saves one feeding of the paper* Absolutely guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO., *Harrisburg, Pa., U. S. A.*

Established 1844—Incorporated 1886

Parsons & Whittemore, *Inc.*

174 Fulton St., New York, N.Y.

EXPORT SPECIALISTS *to the* PRINTING INDUSTRY

News and all grades of Printing Paper, Coated Art and Lithograph Paper, Bonds and Writings of all qualities, Vegetable Parchment, Grease-proof and Wrapping Paper.

PRINTING MACHINERY, INK AND TYPE

Correspondence and Specifications Invited.

Parsons & Whittemore, Inc., 174 Fulton Street
New York City, U. S. A.

The War Affects Business

But in spite of this fact my sales for the last four months of 1914 (all war months) have shown a decided increase over the business of the corresponding four months of 1913. This shows that a good article is always in demand, regardless of the prevailing conditions. Perhaps you have been thinking about a mailer, or perhaps you have been needing one without thinking about it. In either case, or if you desire any information about mailers, send and let me give you proofs of the Wing-Horton's superiority.

CHAUNCEY WING
Manufacturer of the Wing-Horton Mailer and its Supplies
GREENFIELD, MASSACHUSETTS

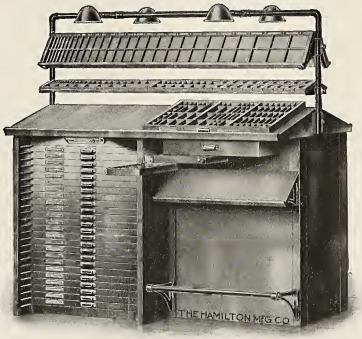
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.



The Growing Popularity

of a piece of Printing Equipment can not be caused by artificial means such as excessive advertising or over-exertion by a sales department. Only one thing is a vital and deciding factor in the success of business equipment of any kind—PROFITS. The Adman Cabinet illustrated is showing increased sales each month.

THE ADMAN CABINET No. 549 has equipment for two compositors, large supply of leads and slugs and full assortment of Justifying Materials, such as brass and copper thin spaces and quads and 1-pt. brass leads, located conveniently and always available. Then there are swinging trays for Quarter Cases of Brass Rule Borders, etc., that swing out of the way when not in use; a Copy Drawer for convenience of compositor; a Dump for waiting matter, cuts, etc., all of which leaves the working surface clean for other work.

The Cabinet contains 48 California Job Cases, all with mortised label-holders to indicate contents, and above each tier of cases there is an electric light which throws a good light on cases when pulled out of the cabinet, thus saving eyesight and improving efficiency of workman. Everything has been provided on this cabinet to save time and increase the output of the composing-room, the result of which must inevitably be spelt P-R-O-F-I-T.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed free to every inquiring printer

Anderson High-Speed Job Folder

A machine designed to be all that a folder should be.

A machine capable of handling a *great* variety of regular folds with the highest degree of efficiency at minimum expense.

A simple, inexpensive machine *with all the advantages* and none of the disadvantages of the large, expensive machines.

Its output is extraordinary—4,000 to 6,000 sheets per hour, continuous 8 hours a day with a *girl* feeder. Range of sizes 6 x 6 to 22 x 28.

The "Anderson" has met with a big popular demand because it gives more for every dollar of its price than any other machine on the market.

Send for descriptive circulars, terms, etc., and let us tell you what this machine is doing for users.

JOHN M. KINNEY OF KITSELMAN BROS., MUNCIE, IND.—As regards accuracy of folds it is really marvelous and its speed is wonderful.
We have been using a young lady to operate the folder and its action is so simple and easy that she has no difficulty in making almost any sort of a fold.

T. S. ETHERIDGE OF ETHERIDGE PRINTING CO., GRAND RAPIDS, MICH.—Previous to the purchase of this folder we had been using larger machines, and find that we are able to do on your machine, which takes a 22 x 28 sheet, approximately three-quarters of the work we had previously used a larger one for, and with an increased production of about 150% over the larger folder.

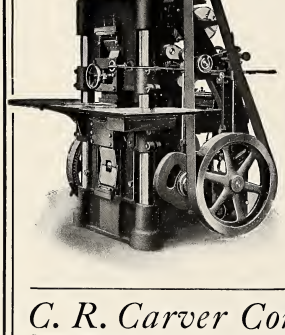
E. O. PETERSON OF F. O. PETERSON & SONS, AURORA, ILL.—For rapidity and accuracy, it is perfectly astonishing the amount of work it will do. We are doing work in less than one-half of the time heretofore, and doing it much better. Having had other machines, and having investigated all other machines, we can truthfully say there is no other machine on the market to equal it in the work it will do.

C. F. ANDERSON & CO.

710-716 SOUTH CLARK STREET

CHICAGO

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

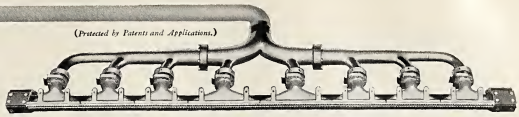
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

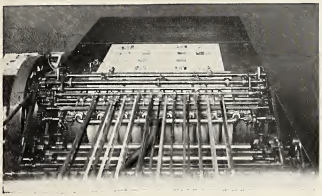
(*Protected by Patents and Applications.*)



"The fact that you are going to ship us a second one is in our opinion as great a recommendation as we can give you at this time, for we would not purchase the second if we were not favorably impressed with the first."

The Doyle Vacuum Sheet Cleaner

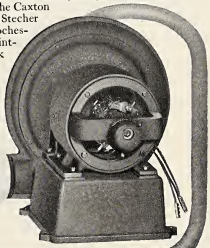
For all makes of Cylinder Printing or Lithograph Presses



The DOYLE *Vacuum Sheet Cleaner* removes the lint and dirt from the stock before the sheet is printed. It saves the time that is lost in washing forms, rollers, etc. It increases the production of the presses and improves the quality of the work.

THE DOYLE *Vacuum Sheet Cleaner* is now in operation in many of the largest printing and lithograph houses throughout the country. Among others are the Schmidt Lithograph Co., San Francisco, Cal.; Manz Engraving Co., Chicago, Ill.; The Caxton Company, Cleveland; The Stecher Lithograph Company, Rochester, N. Y.; The Ferris Printing Company, New York City; Robert Gair Company, Brooklyn, N. Y.

The fact that we are receiving repeat orders from satisfied users alone speaks for the merits of this appliance.



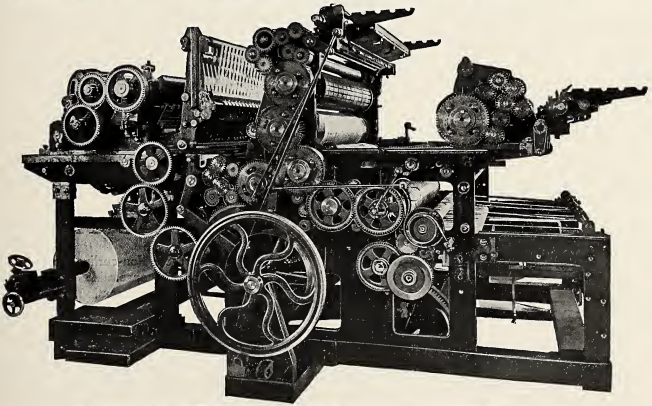
BRITTON & DOYLE

Press Room Efficiency Appliances

202 CAXTON BUILDING CLEVELAND

Write today for our Profit Producing Equipment Booklet

"ALL-SIZE" PERFECTING ROTARY PRESS



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

BOSTON, 184 SUMMER STREET
TORONTO, 445 KING STREET WEST



THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS of PLATES BY ALL PROCESSES
ELECTROTYPERS, CATALOG AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO

Charles Hellmuth Inc

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
1643-47 Haddon Avenue, Camden, N. J.
Progress Typewriter Supply Co., Ltd., London, England, European Agent

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PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

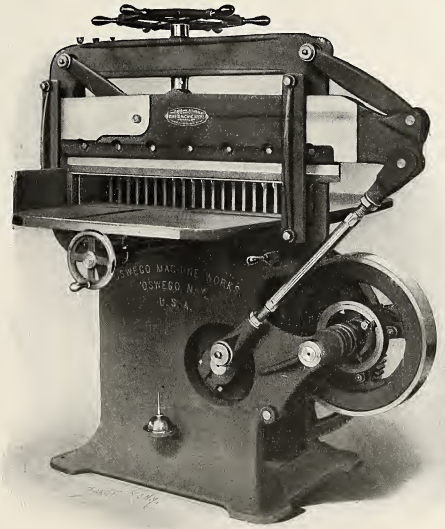
We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

OSWEGO



THE 32-INCH OSWEGO MONOFRAME POWER CUTTER

The 32-inch Oswego Monoframe Power Cutters have the new friction clutch and solid knocker positive throwout safety stop, which render the performance of the Oswego Power Cutters equal to the best performance of the largest Brown & Carver Power Cutters.

Guaranteed in every particular, fast-running (27 cuts a minute), accurate and durable, the Oswego Power Cutters, in the large variety of sizes and styles made, give the largest value for the least money.

Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

OSWEGO MACHINE WORKS

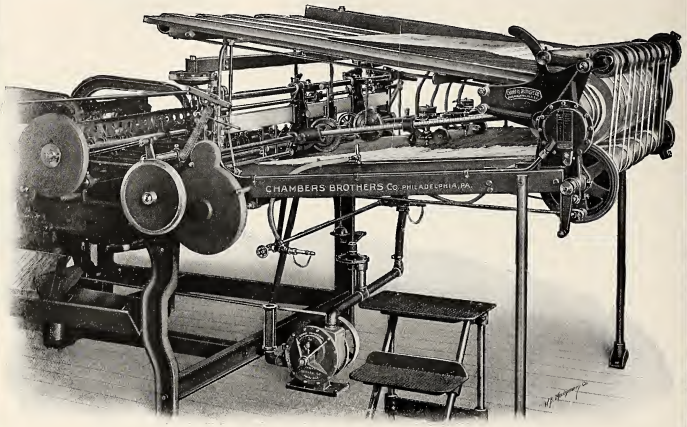
NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY; NINETY SIZES AND STYLES—16-INCH TO 84-INCH; FOR PAPER, BOARD, CLOTH, FOIL, LEATHER, CELLULOID, RUBBER, CORK, ETC.

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets **CHICAGO, 549 West Washington Boulevard**

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.



"YES, I'LL TELL YOU

why the work is all balled up in the Cutting Department. We can't use 'Bargain' knives. Why don't you get us White knives and give us a show. The saving in the grinding bills alone will more than pay the difference—and you will get work that is RIGHT." TRY IT.



THE L. & I. J. WHITE CO., 33 Columbia St., Buffalo, N.Y.

Cowan Truck Company Exhibit
At the Panama-Pacific Exposition



In the Palace of Machinery

Cowan System Cuts Cost

Like the Culebra Cut Curtails Distance

THE COWAN Transveyor is the result of inspiration harnessed with the applied skill of the highest type of engineering knowledge. The pioneer elevating truck, it has been perfected and developed into the largest line of elevating trucks in the world. It has been successfully applied to the printing and publishing business, with important savings resulting.

Simple in Principle

The principle of the Cowan Trucking System is simplicity itself. All stock is loaded on separate platforms, upon which they are moved about at will by the Cowan Transveyor. The repeated rehandling, with the consequent loss of stock from soilage, incident to old-style stock handling, is reduced by more than one-half.

Far Reaching in Effect

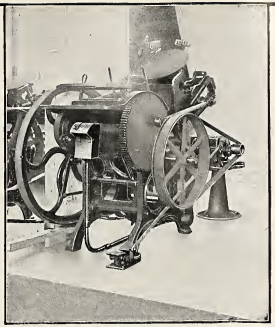
The effects of installing the Cowan System are felt throughout the entire plant. Aisles are clear, presses close set, pressmen are systematically supplied with materials. Confusion and delay become precision and despatch. The entire process of manufacture becomes almost automatically smooth running.

Service Sold with Cowan Transveyors

This clock-like regulation of the printing process is not due singly to the Cowan Transveyor—but to the service that is sold with it. Twenty-two trained Service Men go about the country, installing this System in almost every line of business. The benefit of this accumulated experience is part of every contract for the sale of Cowan Transveyors.

Let us show you—free of all obligation—how to cut your handling costs.

COWAN TRUCK COMPANY
517 Water Street, Holyoke, Mass.



SAFETY FIRST AND BOTH HANDS FREE

Your foot controls the speed. The Service Switch is enclosed and the fuses locked. You can't get a shock. The motor is up on a pedestal, where you won't fall over it.

Write for Exhibit Sheet No. 8304

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 West 34th Street, NEW YORK, N. Y.
Branch Offices in Principal Cities

A "shell" game with no "goat"

In this new "shell" game we are now running, the only "easy mark" is the electrotype user who doesn't consider our *quicker service* when buying.

Perhaps you have heard this "service" talk before and been "buncoed," but ours is straight.

We have recently installed a new patented process for making the shell, which enables us to deliver a finished electrotype one hour and thirty minutes quicker than any one else.

This extra time, added to our already quick service, makes us *your* logical electrotyper. *Let us prove it.*

Remember that quality and price are the same as before—they can not be beaten.

DINSE, PAGE & CO.

Electrotypes, Nickeltypes and Stereotypes
725-733 S. La Salle Street, Chicago
Telephone, Harrison 7185

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

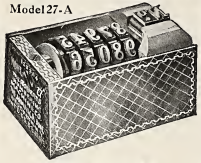
512 SHERMAN ST.
CHICAGO

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression
Size 1½ x 1⅝ inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

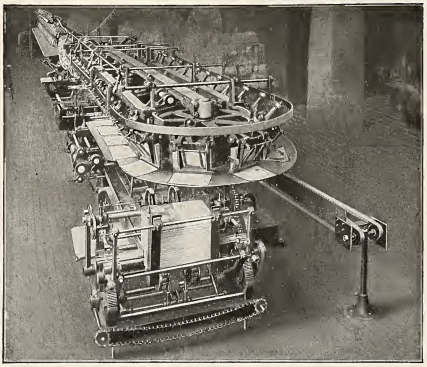
New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-Coverer
Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

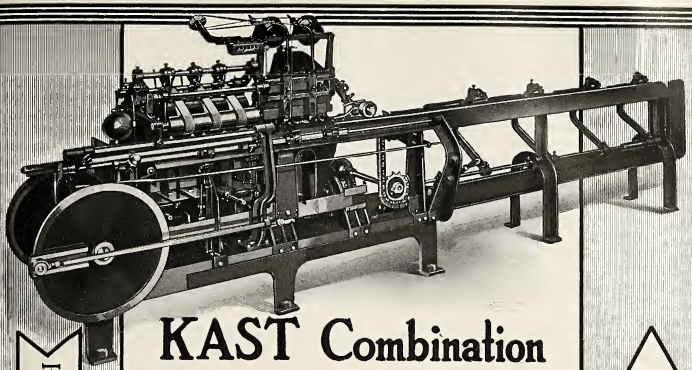
or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS



KAST Combination Wire-Stitcher and Feeder

Makes *Multiple* Wire-Stitching Practical on Job Work

For the first time, short-run-job work is now profitably fed automatically to wire-stitchers. Stitchers are arranged in multiples so that books may be **completely** stitched in **one** operation—1-up to 5-up—at a speed of 90 to 500 a minute.

The operator simply **feeds** the **saddle carriers**—nothing else. Books counted and delivered neatly stacked into packer-box—all **automatically.**

The new Kast Combination Wire-Stitcher and Feeder is a tremendous boost to jobbing Bindery economies and earnings. Occupies no more floor-space than two or three single stitchers.

Complete information gladly sent upon request.

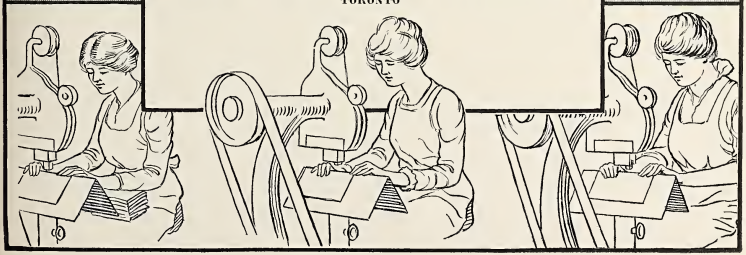
DEXTER FOLDER COMPANY

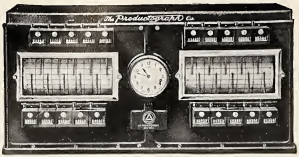
Paper Folding, Feeding, Binding, Cutting, Bundling Machinery

NEW YORK CHICAGO PHILADELPHIA BOSTON
DETROIT ATLANTA DALLAS SAN FRANCISCO
TORONTO

If you have enough work for three or more single stitchers

This machine will save you time and money





This is the Machine

of which the Hill Publishing Company of New York City say:

"We are very well pleased with our PRODUCTOGRAPH and are getting efficient service from it, in that it gives us an accurate count of every minute that a press or a linotype is shut down and registers accurately the total number of impressions on the presses, or lines of type set on the linotypes.

"We would recommend this machine to any printer who wants to keep a careful record of his operating time."

A PRODUCTOGRAPH in your office will tell you, hour by hour, just what each machine in the plant is doing. The plainly written record on its chart gives you productive working time, lost time and when it occurs, average speed, and the amount of work turned out. It locates for you faults in planning and operation, and enables you to remedy them *at the time they occur.*

The PRODUCTOGRAPH is built in sizes to meet all requirements, and sold at a reasonable price.

SEND FOR CATALOG "H" AND FULL INFORMATION

The Productograph Co.

30 CHURCH ST. **NEW YORK, N. Y.**

Think of the Satisfaction in Knowing Instantly

THE WORTH OF YOUR PLANT
THE SOURCE OF ALL PURCHASES
WHAT INSURANCE TO CARRY
WHAT YOUR INVESTMENT IS
HOW TO SETTLE A FIRE LOSS

Printers' Insurance Protective Inventory System

Copyrighted by Charles S. Brown

will do this and a great deal more. It will reveal the presence of hundreds of dollars' worth of property you didn't know you had. It will renovate your plant and find enough old worn-out materials, ready to be sold, to more than pay for the INVENTORY SYSTEM. It is classified, perpetual, and informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year.

The Standard Inventory System for Printers and Publishers

Every printer who has bought it has approved it. It is accepted by Insurance Companies as proof positive of loss, by Commercial Agencies as a customer's rating, by proprietors and stockholders as proof of their asset value. Managers rely upon it as a guide in ordering material to match and supplement what they already have.

Investigate to-day. Start by sending to us for complete information. Ask for testimonials from prominent printers.

THE PROUDFIT LOOSE LEAF CO.
GRAND RAPIDS, MICHIGAN, SOUTH

If you are not getting the results on your gummed jobs, you are not using the right gummed paper. Specify

"Ideal" Guaranteed Flat Gummed Paper

You will not only get satisfaction, speed, accurate register, increased production, but *you insure your profits.* This is what popularized "Ideal" papers with printers throughout the United States. Stocked by representative jobbers everywhere.

Rolls or Sheets Whites and Colors
Dextrine or Fish Glue

IDEAL COATED PAPER COMPANY
Factory: BROOKFIELD, MASS.

New York Office . . . 150 Nassau Street, N.Y.C.
Cincinnati Office . . . 601 Provident Bank Bldg.
Chicago Office . . 2162-2163 Transportation Bldg.



JUST as surely as you always want your paper-cutter knives keen and smooth cutting, just as surely do you need

The Carborundum Machine Knife Stone

Because it is the most practical, the most genuinely efficient stone for putting a keen, smooth edge on the blade without taking it from the machine. Every Carborundum crystal or grain in the stone cuts clean and quickly—the stone will not fill or glaze if properly used—one side is coarse for taking out nicks, the other fine for finishing the edge—and the grooves in the stone protect the fingers.

Remember there is nothing harder, sharper or faster cutting than Carborundum.

Your hardware dealer has the machine knife stone, $1.50

The Carborundum Company

Niagara Falls, N. Y.

What the Printer Wants to Know About Ink

WHEN the shipment of foreign dyestuffs was shut off in August a year ago, American inkmakers searched the United States for colors, and utilized what they found.

This supply is nearly exhausted, and no relief can be expected until the end of the war, unless some arrangement is made to import certain products to this country.

Odd lots of red and blue are bringing very high prices. While present conditions prevail the wise printer will figure ahead, consulting his ink man before undertaking any large color jobs.

Sinclair & Valentine Company

Main Office and Factory:
603-611 West 129th Street, New York City

BRANCHES:

Boston, Mass.
Philadelphia, Pa.
Cleveland, O.
Chicago, Ill.
St. Louis, Mo.
Toronto
Winnipeg
Baltimore, Md.

INDIAN BRAND GUMMED PAPERS

FOR LABELS, POSTER STAMPS & STICKERS

LIES FLAT IS VERY EASY TO PRINT

ESPARTO is the foundation of Nashua Indian Brand Gummed Paper. This stock is given an especially high machine finish, which makes a wonderfully smooth printing surface, just right for color work. The paper is free from slack edges, and draws evenly over the gumming rolls, avoiding wrinkles and waste. Special manipulation after gumming guards against kink and curl. Indian Brand is as straight as the Indian's hair.

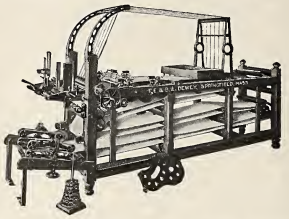
BUY BY THE BRAND

Large sample test sheets sent to printers

Nashua Gummed and Coated Paper Company

Nashua, N. H.

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

There Has Been a Marked Advance

in costs of *all materials* entering into the manufacture of our goods. We are consequently entitled to a commensurate increase in prices, and this we believe will be conceded by all reasonable-minded printers of standing who look with distrust on offers to supply at old prices as meaning either a letting-down in quality or else that they have hitherto been paying too much for their inks. We have only one quality—the BEST—in each grade, and our goods are sold on their MERIT.

The Jaenecke Printing Ink Co.

NEWARK, N. J.

CHICAGO NEW YORK DETROIT

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc



All Engraver's Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.

101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES

610 Federal St. Chicago, Ill. | 176 Nassau St. New York City | 3 Pemberton Row London, E.C., Eng.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Turn Your Spare Time into Money



You're a practical printer. Why not cash in your experience by learning to write advertisements for small merchants who can not afford a regular ad.-man?

You can easily earn $8 or $10 a week extra this way. And maybe you can make a regular business of it and quit "type-sticking" for good. Hundreds of other printers have done it. *Why not YOU?*

The International Correspondence Schools' Course in advertising is the shortest and surest route to advertising efficiency you can find. It tells you all you've *got* to know—nothing more—and tells it in the simplest manner possible.

Advertising Men Are in Demand

Good positions at high salaries are waiting for men who know how to plan, write and lay out effective advertisements. Merchants, manufacturers, mail-order houses and advertising agencies are constantly looking for *trained* men. I. C. S. graduates have exceptional opportunities to engage in practical work.

In a few minutes' time each day, and without interfering with your present work, you can learn to increase your income. You can quickly become a star ad.-compositor, learn to prepare effective catalogues, booklets and other printed matter, and equip yourself to engage in any branch of advertising work, from the preparation of a newspaper advertisement to the direction of a national advertising campaign.

You study when you please and where you please. You have no books to buy; the I. C. S. furnish all text-books, instruction papers, examination blanks and envelopes, and pay the postage to you. I. C. S. text-books on advertising constitute a complete reference library, representing the life experience of a staff of advertising experts.

Mark the Coupon—Mail It Now

Scores of printers have earned more money as a result of I. C. S. training in advertising. *Why not let the I. C. S. help you, too?* Now is the time to act. Every day you delay keeps you that much longer from your goal. Mark and mail the coupon now, and the I. C. S. will tell you how you can enter the money-making profession of advertising in your spare time. It will cost you nothing to investigate. Clip and mail the coupon TO-DAY.

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, full description of your new and complete Advertising Course.

Name _____

Street and No. _____

City _____ *State* _____

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 55 SEPTEMBER, 1915 No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

ON THE ADVANTAGES OF HAND-LETTERING (Illustrated) 753
By Albert G. Brenton

VARYING STYLES AND PROOFREADING—No. III 756
By F. Horace Teall

THE PRINTER'S PATIENT 759
By Amos Stote

BOOSTING THE ADVERTISING PATRONAGE IN A LOCAL PAPER 761
By C. L. Chamberlin

POSITION OF FORMS ON PLATEN PRESSES 766
By Frank L. Bush

INCREASE IN PRICES FOR ENGRAVINGS (Editorial) 769

"THE COMING NEWSPAPER" (Editorial) 770

WHY NOT A STANDARD HOUR-COST? (Editorial) 771

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 775
By Our Special Correspondent

THE LITERATURE OF TYPOGRAPHY—GREAT BRITAIN—Continued (Illustrated). 779
By Henry Lewis Bullen

BOOKBINDING LABOR COST 805
By A. M. Hughmark

CONVENTION OF UNITED TYPOTHETÆ AND FRANKLIN CLUBS OF AMERICA. 813

TRAINING THE APPRENTICE 820
By Harry Hillman

FROM PAPER-MILL TO PRESSROOM—No. IX—APPRAISING AND TESTING PAPER 828
By William Bond Wheelwright

SIXTY-FIRST CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.. 833

Complete Classified Index will be found on page 861

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

Address all communications to The Inland Printer Company

NEW YORK OFFICE: TRIBUNE BUILDING, CITY HALL SQUARE

TERMS: United States and Canada, $3.00 a year in advance. Single copies, 30 cents. Foreign, $3.85 a year.

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SELLING

THOSE who contemplate selling their time in a profitable market must arrange to have profitable time to sell.



Designed and lettered by
J. L. Frames,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.

The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, $3.00 a year in advance. Foreign, $3.85 a year.

Vol. 55 SEPTEMBER, 1915 No. 6

On the Advantages of Hand-Lettering

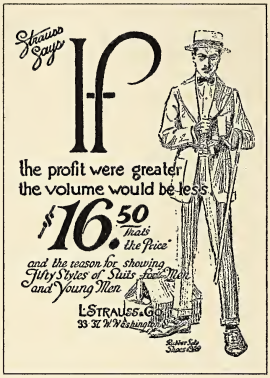
By ALBERT G. BRENTON

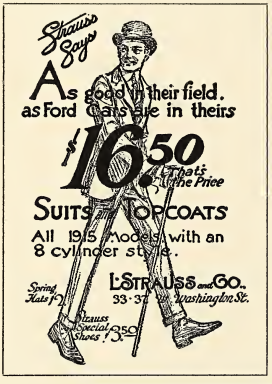
THERE are admirers of typography who are not to be convinced that type effects can be surpassed by handwork, except, possibly, when the pen is employed to give an imitation of engraving, or where a desired combination of type and illustration can be obtained by the ordinary mechanical means only at an excessive cost. As printing craftsmen, their views, of course, have their appeal; but it still remains the belief of an increasing number of admirers of printing, both in and out of the trade, that no cast letter or assembly of founders' types has the charm of the free-hand line.

As an example of the adaptability of hand-lettering to advertising purposes, as well as to the finer grades of printing commonly termed "jobwork," the accompanying specimens are submitted from a series of daily newspaper advertisements used by an Indianapolis (Ind.) men's furnishings store.

Opponents of hand-lettering may raise the objection that it is too expensive to be used in newspaper advertising, and is impracticable. To the first point, the answer is that a great many merchants find it so. On the other hand, the house whose advertisements are reproduced herewith has used nothing but hand-lettered copy for some time and is entirely satisfied, though the expense is greater; the zinc engravings alone, in addition to the salary of the artist who writes the advertisements, amounting to about five and one-half cents a square inch above the regular cost of newspaper space for hand-set advertisements. To the second objection, the answer is that the very "impracticability" will result in strengthening and beautifying advertisements; simplicity, plenty of white space, and the elimination of superfluous lines being the first result achieved in hand-lettered









Specimens showing the adaptation of hand-lettering to newspaper advertisements.

advertisements, owing to their cost of production.

A glance at these samples, which are fairly representative of the general run throughout the year, will show the good points of the hand-lettered idea as applied to newspaper advertising.

First.— Their distinctive form identifies them with one merchandising establishment. The phrase, "Strauss Says," is a part of every advertisement. Borders never are used. Identifying the advertising of a store to that store by form, position on the page, or by any other means, is one of the important features of good advertising.



Second.— The advertisements, because of their style, stand out in bold contrast to all others near them, thus giving the company they represent a better chance to attract the reader's attention — another point very much worth while.



Third.— Hand-lettering offers endless opportunities to present original combinations, since the faces of type that may be used are as numerous as the designer's ability to appropriate or originate them. Opportunity also is offered to sound a seasonable note at such times as Christmas, Fourth of July and Hallowe'en, without resorting to stock cuts or necessitating the expense of new cuts merely to escape ringing in a "chestnut" on the readers.

Fourth.— All possibility of a kick from the advertising manager that instructions on copy have not been followed in the composing-room is out of the



question. Neither can there be troublesome and expensive corrections on the proof that may cause friction between the customer and the business office.

Fifth.— Since the advertisements are all handwork, unusual opportunities are offered to combine illustrations and subject-matter in a pleasing as well as distinctive and original manner. Note in some of these specimens how the illustrations, while fully performing their functions as illustrations of the reading-matter, are so connected with the text of the advertisements as to be an integral part of the general design.

Instead of being merely confined to finer jobwork, is it not likely that hand-lettering may come to be employed more generally in newspaper advertising? And if it does, advertising surely will profit.

Varying Styles and Proofreading

No. III—By F. HORACE TEALL

ALL proofreaders have numerous occasions of perplexity in doing their work, even when they are expected merely to "follow copy"; but whether they are or are not more subject to such trouble than any one else is an open question. Be this as it may, there is no doubt that many of the troublesome causes of doubt or disagreement could be, and should be, remedied by general understanding. Of course this means general acceptance of some one decision, as better than any other possible one, and we have not yet found a means of establishing such general choice. Whose decision shall it be, and how shall we secure its adoption? The present writer has no intention of suggesting a programme of action, but would gladly welcome any reasonable suggestion. Meantime, he has no doubt of advantage to be had through calling attention to certain points of disagreement, and stating his own convictions where he has them, though only as one of many entitled to a hearing. He utterly disavows any wish or

effort to dictate in any case, and asserts a desire only to be helpful, even in the instances where his opinions are dogmatically expressed, as they sometimes are.

It is a big subject — actually bigger than any one can conceive in all its details. A striking instance of unexpected difficulty has just occurred in the writer's own work. One lot of pages sent to the editor with many queries was returned with acceptance of all but two or three, and expression of thanks for them; on another lot just following the queried corrections were all rejected, and a note of condemnation sent. Most of the suggestions were mere individual instances of the same correction, and why it should elicit thanks one day and indignant disdain the next day was incomprehensible. Yet proofreaders must expect similar occurrences and be ready to laugh at them, but to repeat their part in them on all proper occasions. One of the most annoying matters of disagreement is punctuation, except when it is left to the proofreader. When a good proofreader decides on punctuation, it is usually good, but not necessarily just what any one else would make it.

The underlying principles of punctuation have always been the same, but the application of them has undergone a series of changes, the most notable of which is seen in the general style of what is called "open punctuation" and often mistakenly described as "omitting points wherever possible without ambiguity." Probably no book has ever been printed with points used only where ambiguity would be incurred without them, for many elementary and instinctive uses of the comma are universal in expressions that could not possibly be misunderstood. Such instances may be likened in standing to the unthinking use of the double negative, as in "I didn't do nothing," which nobody understands as meaning what is actually said, and which is not made right by that fact.

While no one insists that people must punctuate exactly according to certain rules, all grammarians make rules, and all hold that such rules are helpful, even though not always strictly applied. Benjamin Drew, in "Pens and Types," says: "In concluding our chapter on punctuation, we venture to say . . . that, in our opinion, no system of pointing can be of uniform and universal application. Men differ as much in style of writing as in personal appearance; and we might as well expect the same robe to fit all forms as that one set of rules shall nicely apply to the endless diversities of diction." And he is right as to systems made in the old way, by making too many rules. Only a few simple rules are needed, with more general and wider application.

Drew himself gives many rules, but no satisfactory reasons to support them. His first rule for commas is: "Repeated words or expressions;

three or more serial terms; two unconnected serial terms,— are separated from each other by the comma." His example for "three or more serial terms" is this: "Shakespeare, Butler, and Bacon have rendered it extremely difficult for all who come after them to be sublime, witty, or profound." And he insists that these commas should always be inserted, but does not tell why. He says that "style sometimes requires the omission of the comma before *and, or, nor,* when one of these connectives precedes the last term of a series," which means that some people will not use it. We shall tell later why it should be used.

Another recent rule-maker is Adèle Millicent Smith, who begins her rules on the comma with this: "When more than two words of the same part of speech, or more than two phrases or clauses, form a series, a comma should be placed after each word, phrase, or clause except the last. When the last two words or phrases are connected by a conjunction, a comma should be placed before the conjunction." Miss Smith's examples are: "Alfred the Great was a brave, pious, and patriotic prince." "No human being is independent of his ancestry, his race, or his age." "The Bishop took his staff, put on his cloak, and set out." Miss Smith says nothing about the fact that many people insist that this use of the comma is wrong, or the other fact that many good writers simply ignore the question of right and wrong, and let such expressions go both ways.

This writing has become very much like a tempest in a teapot, since it is all devoted to a point on which very little concern is generally felt. But those who desire to be systematic should know more than most of them do know of the facts involved, and some one may well state them.

The present writer has devoted much time to research as to such use of the comma, and can state positive results. Every reputable grammarian prescribes the use, and no rule is given by any authoritative writer against it. It is very common, notwithstanding, for people to uphold the non-use, and always has been so. Many printers' style-books assert that non-use is proper, and even prescribe it, but this is based on very poor reasoning. Such decision is promoted largely by mistaken expressions in the rules like Miss Smith's, speaking of the last two items being connected. It is just because the last two are not specially connected that the comma should be used.

Examples of such use are to be found in almost every good book. In fact, the use is so largely prevalent in good literature that this writer is confirmed in his determination never to write any such series without the comma. But the confusion already noted is also common, even in manuscript supposed to be carefully prepared and given to operators with orders to follow copy. This article may well close with an example copied from the

proof of such a work as passed by the writer for foundry. In a large work on the history of music was this about the College of Music of Cincinnati: "It was never without its own orchestra, string quartet, chorus and school of opera and expression. Through its faculty concerts, lectures, and other forms of educational entertainments the people of Cincinnati became interested and discriminating auditors." And this is but one instance out of many.

Proofreaders simply are not allowed to make these things right. Of course any good proofreader would make such sentences uniform, either with or without the comma, if permitted to do so.

And the writer will add that he is firmly convinced that the reasonable way to do it is with the comma every time, notwithstanding the fact that absence of the comma would seldom produce ambiguity.

The Printer's Patient

By AMOS STOTE

ONCE upon a time a printer fell sick of a fever and sent for his doctor. After the medical man drew up alongside the printer's bed, a number of things happened. Some of these things the printer noticed and some escaped him. He noticed the doctor felt of his pulse, looked at his tongue, listened to his heart, put a hand on his forehead, and examined the whites of his eyes. He did not know the doctor saw the furrow between his eyes, observed the set of his jaw, watched his nervous hands, and gave heed to the way he thrashed about in bed. Neither did the printer know that the doctor listened to the impatient, worried note in his voice.

The doctor's prescription was divided into two unequal parts. The smaller one called for capsules. The other for will — will with a capital D, meaning Determination, and not what you thought. The doctor had asked very few questions; he was far more inclined to make statements in a way that made the printer believe him. Before leaving, he said:

"You are worrying about something, probably business. Whatever it is, you must stop. If you worry, you disobey orders that you are paying me to give you. If you refuse to worry, you will not need me again; if you don't, you will probably need me for some time. Worry is a bad habit and one that is hard to break. Plan, scheme and figure out ways and means all you like; they may get you out of the hole, and will surely get you out of bed. Good morning."

"So," mused the printer, as the doctor went down the front stairs, "I have worried myself into bed because business is so dull I can't keep the presses in practice. It's the business, my business, that's really sick — and I've gone to bed out of sympathy; a fine way to help it, I must say. But what's the use, I've hustled everywhere, and next door to it. Trade is so bad an order for bill-heads would make me suspicious.

"The doctor doesn't know it all. I might as well go to the bughouse as the poorhouse. It's easy for him to tell a fellow to do one thing and not another and then name a remedy. It's a" — but just then a thought struck the printer, and hit hard. "Suppose that M. D. had stuck his head through a crack in the door and asked: 'Do you need any doctoring to-day? How are you fixed on heart, lungs, liver and lights?' He didn't come here to ask questions, but to diagnose my case and tell me what I needed. That's why he's a doctor — and that explains why I'm a poor business man.

"I have patients all over this town, but instead of giving them prescriptions I have been letting them prescribe for themselves; and so make a mess of it for us both. The next man I call on won't get a chance to say he needs no printing, for I'll tell him what he needs, and why, at the start."

Two days later that printer was back at his shop, a trifle shaky but full of enthusiasm. An hour after the doctor had left him all worry had been forgotten, for he was writing out prescriptions for people all over the city. It was spring, and he prescribed car cards for a hardware concern, featuring garden hose, lawn mowers and garden tools. He prescribed an attractive "bait" mailing-card for a sporting-goods house to send to business men so that it would reach them right in the heat of Friday afternoon; and a package-stuffer on cool summer foods for a grocer. Every one who had complained about bad times came up first for prescriptions; and then followed a multitude of others, including the doctor and the druggist.

Then he prescribed for himself an announcement of his new service department, offering to suggest ways and means and to investigate a business from his position as a specialist. It was not long before he came to realize that a printer's patients are his most valuable possessions, and that he has an advantage over the doctor, for the healthier the printer's patients, the more active his practice.

That printer will tell you the best business trip he ever took was prescribed by a doctor. It was from Despair to Prosperity — and he bought no round trip.

MAKE YOURSELF NECESSARY

Making yourself necessary makes the road to success. But to make yourself necessary you need to consider the real or fancied requirements of those whose custom or favor you seek. Success will be qualified only by the degree of your imagination and resourcefulness.

Boosting the Advertising Patronage in a Local Paper

By C. L. CHAMBERLIN

FOR the publisher of a local newspaper the amount of remunerative advertising carried determines the financial success or failure of the periodical. For this reason I hold that the local publisher can afford to go out of his way in his efforts to secure and hold a goodly amount of such patronage. He can do in a small town, with little or no competition, things which in cities would work loss of public esteem and lower him in no small degree in the opinion of his professional brethren. When it is a question of advertising or not advertising, professional ethics no longer operate to debar a publisher from tendering the service of his paper or from using means to persuade business men to this use, which would be out of place and ethically impossible in a city where the question was "My paper or the other fellow's."

Two years ago I had an experience of this kind which I shall relate for the benefit of our readers. They shall be judge and jury as to the desirability of the methods employed. A daily paper in a small city of 5,000 population, having covered the county of 30,000 people with a quite respectable blanket of 4,000 copies daily, desired to work out and into certain villages in which no local weekly newspaper was being published. Several of the larger villages maintained such sheets, average specimens of the small-town weekly, made up of "boiler-plate," local news and local-merchant advertising. Other villages, some containing several well-equipped small-town business places, were without any medium of advertising for their merchants, and in these towns the daily desired to obtain a footing with a view to carrying the local advertising.

The plan of the daily was to offer each village space in the paper on a certain day of each week, to be known as that village's "page." Thus there might be an "Xville Page" for the village of "X," in which the usual local news items — marriages, births, deaths, social events, business, professional, church, society and lodge briefs — are mingled with advertising of local business houses. A lady who had furnished local news to the daily was secured in each of the two villages listed for first try-out, and members of the advertising force of the paper were assigned to these villages to solicit and arrange the local advertising.

Being assigned to the village of Otto, I soon found myself facing a serious problem. The village had maintained no local newspaper for upward

of forty years. The oldest inhabitants recalled a four-page sheet that in former times had been called the *Otto Eagle,* but no man then in business had survived those forty years, and present merchants had never known the value of local-newspaper advertising. I found that I must first prove the value of newspaper advertising, and then show the benefits to be derived from advertising on the Otto page, which, in effect, was to be a local newspaper once a week and a county daily all the week.

A few of the merchants believed in advertising in general, but not for themselves. They held that it was impossible to increase the total volume of their sales, since the people from near the village always bought there, and those farther out would always go to other towns nearer their own homes, or towns containing stores that afforded a greater variety of goods. Others did not believe in advertising in newspapers, and, in fact, the largest business place in the village never paid out one cent for printed advertising, nor could I induce the manager even to make a trial of the page.

After some investigation and conversation I found five houses that cared to begin advertising in the first issue of the "Page." In order to prove my claims stated in the first paragraph, I will detail some of the methods I employed in persuading these merchants or other business men to try out advertising. It will show our readers a line of methods which every publisher of a local newspaper can employ to advantage in securing advertising patronage when such patronage means existence for the paper.

The first patron I secured happened to be a firm of three live-stock buyers. One of the men knew that the maintenance of a page devoted wholly to the interests of the village depended quite largely upon the local advertising secured, hence he came forward without special solicitation with a three-inch advertisement so long as the page was maintained. I knew he intended it as charity work, and, badly as I knew his support was needed to maintain the page, I disliked — as publishers always dislike, I believe — to take any man's money in a business deal without rendering him value received.

"But how can you say anything for us that is not true of buyers at P——, and at N—— or W——?" remonstrated the buyer when I spoke of doing him good by making his buying distinctive in some way.

"Isn't there something different about your buying, the territory you cover, your promptness in answering price inquiries, your satisfactory weighing, or the like?" I persisted.

"Not that I know of," he responded honestly. "We buy in six townships, side by side with other buyers in four of them, and except for the fact that I never heard a man question our weighing, I don't see any difference between us."

Buying in six townships! I saw a point right there and at once jotted down the following advertising copy, which ran unchanged in two issues:

"Blow Brothers and Wilson buy live stock in six townships. There's a reason why people prefer to sell to them. Call any member of the firm for prices before selling your stock. Otto Central. Burton Blow. A. T. Blow. Dustin Wilson. Otto, Michigan."

Perhaps this isn't a striking advertisement, but it made a point with them and with the public. A. T. Blow afterward informed me that several people mentioned reading the advertisement, some of them closing with a remark, "I never supposed you bought over so much territory." Other advertisements for these fellows featured special points in the firm's dealings, told the carloads of stock they had shipped from four different stations, called for the kind of stock they most desired, referred to the telephone and offered to furnish daily quotations to farmers that were nearly ready to market live stock. Best of all, their advertising opened the eyes of these three men to one of the central principles of local advertising: to feature the points wherein one man's business differed from his rivals to the advantage of the public.

A meat-market had agreed to advertise, provided I could prove that the people would buy advertised goods. I looked over the stock, asked some questions about what the proprietor would do in certain lines, and wrote out the following copy:

"The Otto Market will sell you a nice chicken for Sunday dinner any week. Let us know in time. All the usual fresh, salt, smoked and canned meats. Splendid brand of lobsters — try them. And *pop,* right off the ice, is mighty nice these hot days (June). A. J. Harnick, Otto, Michigan. Independent telephone, Otto Central."

Three calls came by telephone for chickens; one order was taken at the store, and two, forgetting the "let us know in time," came at the last minute and, in consequence, went without chicken. The lobsters were an overpurchase which sold slowly. A few cans were sold, but the proprietor insisted that their sale "didn't count" because the purchasers failed to say they "saw them advertised." And "people drink pop anyway in hot weather," said he, in explanation of the empty crates of bottles in evidence in the back room.

The second week I asked this marketman the prices of his fresh green onions. "They're five cents the bunch," he replied. These I featured thus: "Fresh green onions, crisp and tender — two big bunches only a dime if you say you read this advertisement." Results — the Harnick man agreed that advertising could sell onions. Every week after that I featured some special commodity at a certain price, provided buyers said they "saw it adver-

tised." There were always calls with this mention and calls without, but the latter I cared little about after I had convinced my man that people did read his advertising. Publishers of all local papers should prove up to their doubting ones by featuring some article at a special price to those who say "advertised." Thus L. C. Londoll, another advertiser, offered "bananas, extra fine, selected, only 20 cents a dozen — and an orange for the baby free if you mention reading this advertisement."

Londoll kept a sort of drug store without drugs, if one might so express it. He carried a line of patent medicines, grocers' drugs, fancy goods, school supplies, fruits, tobacco, etc., but, having no registered pharmacist in the store, could retail no drugs nor fill prescriptions. He had a somewhat difficult line to feature, but I kept free from generalities and sought for the specials in which he excelled. One week it was fruit; another time, school supplies; at another time, special prices on cheap bulk drugs such as grocers may sell. He carried a lot of stuff bottled and sold under label, which took the place to a certain extent of the prescription trade. One week I ran a stock-dip advertisement as follows:

"Watkins' Stock Dip — A perfect disinfectant for cattle. Relieves them of lice, keeps away flies, equally good for hen lice and all germ and insect pests. Dairymen, poultrymen, all raisers of live stock, can not afford to be without it. Only 70 cents the gallon. Sold only from bulk. The purchaser must bring pail or other container. L. C. Londoll, Otto Drug Store."

The local feed-mill was operated by an active business-minded man who at once saw the opportunity to get in touch with farmers who bought ground feed or hired it ground. He usually wrote his own advertisements, but I tried to see that each avoided the signboard effect too frequently seen in the advertisements of a concern that permits little variety. I always saw that there was a change of copy every week. We expressed the offers in different words, even when there was no change in the commodities featured. One advertisement read: "Flour, Feed, Grain. Rob Roy flour, bran, middlings. Wanted, corn in ear. The Clennen Milling Company, Otto, Michigan. Telephones, 15 and 101, Otto Central."

A former farmer was working into business by selling agricultural implements, rough hardware, etc. He also bought and dressed poultry. He was a peculiar man, but I caught him the first week by means of a carriage advertisement. "Carload of carriages just unloaded. Covered carriages, road wagons, surreys — anything you want All prices; one grade — the best." The next morning a lady called him by telephone from a farm adjoining his own country home and said, "I didn't know you kept buggies — thought you only sold machinery. Bring me over one of your best top-carriages for my own use. Thought I would buy in P——, but now that I know you keep

them, I would rather buy from you." This incident proved to him the value of advertising in "letting people know what one has to sell," and he remained an advertiser in future issues.

A typical advertisement of this implement-hardware man's business is here reproduced:

"Jaracki fertilizer unequaled! Don't buy until you have seen me for prices and analyses. Remember, I pay the highest market prices for poultry and buy every week on Monday, Tuesday, Wednesday and Thursday. Everything seasonable in tools, implements, etc., for the farmer. Call me on either telephone. The Red Store south of the mill. Will Burrows, Otto, Michigan. Both telephones."

In reviewing the work I did for these merchants I find it to be based on a few definite principles.

1.— Each advertiser was analyzed and the points of difference from his competitors were made the leading features of his advertising.

2.— To prove the value of advertising — in other words, to show these merchants that people actually did read their advertisements and bought the advertised goods — I inserted in every advertisement some special offer which was made dependent upon the customer's saying that he had read the advertisement. Sometimes these were secured by a play on words which caused the offer to rest upon the inquiry, when, in truth, price and quantity would have been the same in any case. At other times it seemed necessary to offer a larger number or greater quantity of some commodity in return for a statement from the customer of seeing the offer.

In order to secure and hold the patronage of these men, I not only solicited their advertising, but aided them in selecting the articles to be advertised, and helped to so word the advertisements that they would bring the best results. It may be said that my proper duty ceased when I had solicited the advertising. I think otherwise. When advertising patronage is the vital point in the existence of a local newspaper, I believe it good business policy to go out after such advertising, to study the needs of the merchants and to aid them in furthering those needs. I believe such a course is justified by professional ethics, as I know it to be by financial results.

SELLING THE COMMUNITY TO THE ADVERTISER

Canvass the community in which your medium circulates. Find out who is who, and the buying power, on a statistical basis. Find out who buys away from home and why. Then find out where your medium goes; who reads it and why they read it. Now you are equipped to sell something definite to your advertiser. You can sell him the community and then sell him how to reach the community, and the next thing is to study what to say to the community regarding what he has to sell to it.

Position of Forms on Platen Presses

By FRANK L. BUSH

MUCH of the result depends on the position of the form on the bed of a platen press — the heavier or larger the form, the more essential it is that it strike a little below the center of pressure on the platen. The prevailing habit of placing the form high so it can be more easily reached with the fed sheet is poor practice, and is the reason that it is necessary to readjust the impression screws so often. If forms were placed just below the center, or as low as possible or convenient, this adjustment would be found to be seldom necessary.

Forms placed so that guides need to come high often cause the sheet to jump, with the resulting poor register.

Light forms, like envelope corners, can be run quite high without any bad effect on the quality of the printing, if it be desired to feed the flap edge up — and this will be found to be the best way, as the feeding is much easier, and it also allows perfect freedom in getting at the make-ready without in the least disturbing the guides. When the flap edge is down, the bulge caused by the flap holds the envelope so far off the tympan that it is hard to get it under the guide-tongues.

Slurs are a common occurrence as the result of having the form strike the platen above the center of pressure. If the predominance of pressure comes above the center, it tends to force the press open. When it comes below the center, it tends to hold it tightly closed.

Forms containing rules usually work better if placed quite low.

If one end of a form is lighter than the other — that is, contains type of a nature or amount using less of the force of impression — move the form endways in the chase so that the pressure will be about even on each end.

Letter-heads containing a column or line of type running down the left side should be locked with the head part of the form to the right end of the chase, and the column or line on the lower side, thus throwing the heavy pressure on the lower side of the platen. This will make it necessary to feed the sheet to the foot instead of the head, as is usually done. A few yet make the mistake of locking the common form of letter-head in the end of the chase, feeding the side down instead of the head. This places the pressure in a direction likely to cause the platen to tilt, giving trouble in getting the packing level. If the form be placed along the lower side of the chase so the sheet can be fed head down, it will be found that a much better job of printing will be done, as the impression will be square and firm, and the

rollers will do a better job of inking because more of their length is used in the process, and rollers running in this direction across the type are less likely to slip, and also give a lighter touch to the type because of being in contact with a larger surface at a time.

Sometimes with coated cardboard stock, such as is commonly used for window-cards, one has trouble with the type picking off the surface of the stock. One such time I put oil in the ink until it would not print, and yet it picked. I finally lowered the form in the chase as low as it would work, when all the difficulty disappeared. Slackening the speed of the press sometimes relieves picking, but this is expensive. After making sure it is not caused by the ink being too sticky, try lowering the form, if possible.

If at any time there is not room on the lower side of the platen for the guides, one can easily and cheaply make extension guides from strips of pressboard about one inch wide and of a suitable length. Cut slots, just a trifle longer than the strip is wide, through the drawsheets as close to the bail as possible; put a little good paste on the strips and insert in these slots, then shove the ends back toward the top of the platen. Be sure the strip does not extend under the packing far enough to get under the printing. The ordinary guides are then fastened to these strips, and, after being adjusted, should be fastened with sealing-wax.

Some of this information may be ignored if the press is quite new, but the more lost motion in the bearings, and the older the press, the more and more useful it will be found.

THAT LITTLE JOB

When trade was dull and on my back I pondered ways in which to jack the edifice upon its feet so I could pay for butcher's meat and groceries to feed the kids, and buy them shoes and clothe's and lids, a customer came in the door and stood beside me, bending o'er my form recumbent dreaming still, and chortled loudly "Hey, there, Bill!" I scrambled up and glared aslant at him and queried, "What do you want?" "I want these dodgers slapped off quick, there's just an hour to do the trick." I took the copy, all alone, and set it up and on the stone I locked it up, put it to press in fifteen minutes more or less. I ran ten thousand dodgers off, and, let the thoughtless sneer and scoff, it was a model job of art that gladdened my printorial heart, and pleased my customer so well he rang its praises like a bell and advertised me to the world, and glory round me was unfurled so that my business boomed so fast it made my townsmen stand aghast. I laid my head back in my chair and said the times were passing fair. Then came a burst of awful sound—I'd fallen off upon the ground—the hour was up—that little job? I name no names of those who rob an honest printer ofh is trade and grudge him the success he's made.



Drawn by JOHN T. NOLF, Printer.

WHEN THE "GHOST" WAS FIVE MINUTES LATE.

EDITORIAL

A Pressroom Kink. The enterprising and ingenious functionary who presides over the pressroom of the Winship Company, Chicago, lightens the labors of the pressman by having the under side of the feedboard of the cylinder presses painted white. The reflected light therefrom helps some. If the reader is short of paint, let him stick up a sheet of white paper with thumb-tacks and see if this is not true.

Diagram or Map Folds. Albert R. Bourges, of the Bourges Service, Chicago, suggests that books and booklets containing maps or diagrams referred to through the text can be made much more convenient to the reader if the diagram or map is made to unfold entirely outside the leaf of the book or pamphlet, either at the beginning of the book or at the end of the book, or of the sections to which reference to the diagram or map appears. The diagram or map being thus exposed for reference as the reader peruses the pages, offers advantages which are very appreciable. The idea is not absolutely new, but is so seldom used that it has all the merit of novelty.

Increase in Prices for Engravings.

Increased cost of all materials that go into the manufacture of engravings has served to hasten the establishment of a new scale of prices by the photoengravers of America. A new scale has been devised through the national organization of the photoengravers, and has been promulgated to go into effect on the first of September, 1915. The photoengravers frankly take the public into their confidence and describe the basis upon which the new scale is founded, believing that the reasonableness and justice of the new charges will be convincing and satisfying.

The standard scale of prices for half-tones and zinc etchings has been calculated from records of the exact cost of thousands of plates of varying sizes. These records show that the average cost of square half-tones is $2.80 each, and 13.3 cents per square inch.

They also show that the average cost of zinc etchings is $2 each, and 7.6 cents per square inch.

Calculating from these facts, the average cost per plate added to the average cost per square inch gives *double* the cost; and, one-half the cost per plate plus one-half the cost per square inch gives the *average cost* of a plate of any given size.

For plates less than 30 square inches the basis of charges is, for half-tones, a fixed charge of $1.50 plus 10 cents for each square inch of size; and for zinc etchings, a fixed charge of 75 cents plus 5 cents for each square inch of size.

For plates over 30 square inches the charges are 15 cents per square inch, and for zinc etchings 7½ cents per square inch.

These prices apply when plates are made direct from copy, and do not cover alterations or extra work on copy or plates. The extra charges for such variations and for other particulars are as follows:

Metal base, fifty per cent extra.

Half-tones from paintings, or direct from the object, charged extra, according to the extra time involved.

Retouching, altering or improving copies and grouping photographs, charged as time work.

Vignetted or outlined half-tones, thirty-three and one-third per cent extra.

Hand-tooling, inside cut-outs, reëtching and burnishing, charged extra as time work. Net.

Half-tones finer that 150 lines, twenty-five per cent extra.

Duplicate half-tones, square finish, ordered at same time as originals, fifteen per cent less.

Extra negatives for half-tone groups, one-half Scale price.

Inserting negatives and double-printing, charged extra as time work. Net.

Duotypes, square finish, two plates made from same negative, each plate fifty per cent extra.

Duographs, square finish, each plate made from a separate negative, each plate double Scale price; minimum charge, $10.

Two-color half-tones, square finish, requiring color-separation negatives, each plate three times Scale price; minimum charge, $20.

Three-color process half-tones, square finish,

each plate three times Scale price; minimum charge, $40.

Four-color process half-tones, square finish, each plate three times Scale price; minimum charge, $50.

Anchoring half-tones on block, 25 cents for first anchor, 10 cents for each additional anchor in same block. Net.

Line etchings on copper and combination line and half-tone etching, double Scale price for half-tones. Negatives and inserting charged extra.

Zinc half-tones, eighty-five-line screen or coarser, 25 per cent less than copper half-tones.

Zinc etchings from black-and-white line-drawings or prints furnished (without alterations to copy or plate), mounted on wood, charged as per lower light-face figures on Scale. Larger than Scale, 7½ cents per square inch. On metal base, double Scale price.

Reproductions from lithograph or steel-plate copy, script, penmanship, shorthand, scientific or other difficult copy, charged fifty per cent extra.

Extra line negatives, one-half Scale price.

Inserting negatives and double-printing, charged extra as time work. Net.

Etchings of tint-plates to register, each plate fifty per cent extra.

Laying tints and painting-in color plates charged as time work. Net.

All color plates to be charged at the same price as for the largest plate of the set.

Reverse etchings, black to white, or white to black, mounted on wood, fifty per cent extra. Reverse etchings on metal for embossing, two and one-half times Scale price. Hand-tooling extra. Net.

"The Coming Newspaper."

The work that Professor Merle Thorpe has been doing in the department of journalism in the University of Kansas is indicated in his recent book, "The Coming Newspaper," published by Henry Holt & Co.

Professor Thorpe has certainly made up a very readable volume as the result of a questionnaire sent, he announces, to a thousand men and women, asking for suggestions as to the most vital problems connected with journalism. Some of the chapters first saw the light as addresses made during the Kansas Newspaper Week in May of last year. There is not much in it dealing with the future of journalism, although the title might lead one to think so. It is a symposium on present-day problems, and might more correctly have been entitled "The Newspaper of To-Day."

Whenever newspaper men get together and begin to talk about their craft, we hear much about journalistic ideals and comparatively little about journalism as a money-making proposition. This is as it should be, and it indicates correctly enough that ours is a walk of life entered by many in pursuit of some other reward than that which attracts men to more prosaic lines of business. Nevertheless there always emerges the conviction that it is in the pursuit of ideals, if anywhere, that success of a more material kind is to be found. A lying canard may help the circulation of a particular issue, and there may be no immediate evidence that any penalty is paid, but in time the fraud is discovered, public confidence is weakened, and support goes to the less sensational but more reliable competitor. The same applies to the publication of matter which, though not untruthful, is not in the public interest, such as the overpersonal articles, especially divorce details and other scandals. This moral is drawn again and again in the book before us, each writer dealing with it from his own point of view. Upon this there is such general agreement that one rather welcomes one chapter which strikes a different note. Mr. Ralph Tennal, of the *Atchison Globe*, writes in favor of making rural journalism as personal as possible. He quotes the following, among other examples, of the kind of thing he would have us imitate:

> Every time we see big, fat George Hargrave, we can't help laughing over the fact that when he isn't feeling very well, his wife makes him take Jayne's Vermifuge, a worm medicine for children.

Mr. Tennal assures us that the *Globe* has climbed to success on just such items as this. We do not doubt his word, but we are sure it is not the best nor the surest way. It is very satisfactory that he lays great stress on the necessity for such paragraphs to be clean, harmless and truthful, and unpoisoned by malice. Can any one, however, be blind to the danger of their abuse? He tells us that this type of journalism has to be cultivated. While we are about it, then, why not cultivate something more useful and in better taste? Personal items, even those relating to quite humble people, should be encouraged by all means, but they should relate to the things the subjects would like to have known. The success of a local boy or girl at school, or in an athletic or other local society, the arrival of a newcomer into the neighborhood or the departure of a resident, the visitors at the local hotels, the appointment of a new clerk at the drug store, the visit to town of a former resident, the achievements abroad of others — all this and a thousand other items will make reading which is quite as interesting, offends nobody, and directs the readers' attention to better channels. It is well enough, too, to tell what Joe Schott saw in Europe last summer, that Farmer

Brown has got a new traction engine, or even that Widow Jones' sow has littered, but there is no need and no good to anybody in remarking that " Harry Reisner's summer hat is about the toughest-looking lid we ever saw."

There is much sounder advice in Mr. Frank LeRoy Blanchard's chapter on " Community Service," which gives many useful points upon how a country weekly may assist the growth and prosperity of its constituency, by helping readers with timely advice on practical business matters and promoting local improvements. He tells the excellent story of how the *State*, of Columbia, South Carolina, created the cotton-milling industry in that place.

The volume deals with metropolitan as well as country journalism, and has some most interesting and practical chapters by O. G. Villard, of the *New York Evening Post;* M. E. Stone, of the Associated Press; Roy Howard, of the United Press; and J. M. Lee, of the New York University. These are mostly concerned with the troubles of the city journalist, but the last-named writer's article on " Newspaper Ethics " is of universal application. There are also some very practical chapters in favor of clean and honest advertising by R. H. Waldo, of the *New York Tribune;* G. H. Perry, who deals with national advertising for the country press, and Mr. Morrow, of the Capper publications. In fact, in spite of the desirability of a little pruning in places, the volume before us is both interesting and suggestive, and has plenty of application to actual practice.

Why Not a Standard Hour-cost.

George H. Benedict, treasurer of the Globe Engraving & Electrotyping Company, Chicago, is gifted with unusual powers of analysis and finds relaxation in mathematics, and these talents he turns to account for the common good of the printing trades. This statement is no mere adulation of Mr. Benedict, but simply a reiteration of what every one interested in cost-finding in the printing trades has heard before and possibly knows.

The statement is repeated to serve as an introduction to what follows as the latest contribution by Mr. Benedict to the work of establishing uniformity of practice in determining costs, and which we give in these columns in order to give it the prominence its importance demands. We use no quotation-marks and let the hammering iteration of the query do its duty in provoking inquiries, which we hope will be fired at Mr. Benedict direct, for this is the sort of work he likes, and, besides, it will save us a great deal of time.

Why Not a Standard Hour-cost? — A report from the United States Department of Commerce gives the figures from ten thousand printing-plants, aggregating sales of $251,000,000 yearly, which shows that the labor expense is 49⅜ per cent of the operating expenses (material and depreciation not considered), and proves that the labor cost must be doubled to cover the overhead expenses.

Why Not a Standard Hour-cost? — Labor demands a weekly wage, and is presumed to deliver 48 hours of work. The employer is in luck if he sells 40 of the 48 hours for which he pays. If he sells less, it may be his own fault.

Why Not a Standard Hour-cost? — A man receiving $20 a week must produce $20 to cover his wages and $20 to cover overhead expenses. Forty dollars a week for 48 hours is 83⅓ cents an hour, or one-twenty-fourth of the wage. Forty dollars a week for 40 sold hours is $1 an hour, or one-twentieth of the wage.

Why Not a Standard Hour-cost? — The overhead expenses, depreciation, non-chargeable and non-productive time are not alike in any two plants, nor in the same plant any two months, and scarcely one printer in ten knows the meaning of these terms.

Why Not a Standard Hour-cost? — Uncle Bill Hartman invented the productive hour — a great idea that has saved millions of dollars. A standard hour-cost will result in more uniform estimates and charges and make more millions for the printers.

Why Not a Standard Hour-cost? — To be equitable, the hour-cost should give the varying cost of workmen at varying wages. Good workmen are paid good wages for being good; indifferent workmen are paid less because of lack of skill. It is not consistent to average the cost of the good and the poor workmen.

Why Not a Standard Hour-cost? — An hour-cost based on the wages paid, in simple figures and easy to compute, can be made to fit the conditions in any plant by varying the percentage added for profit.

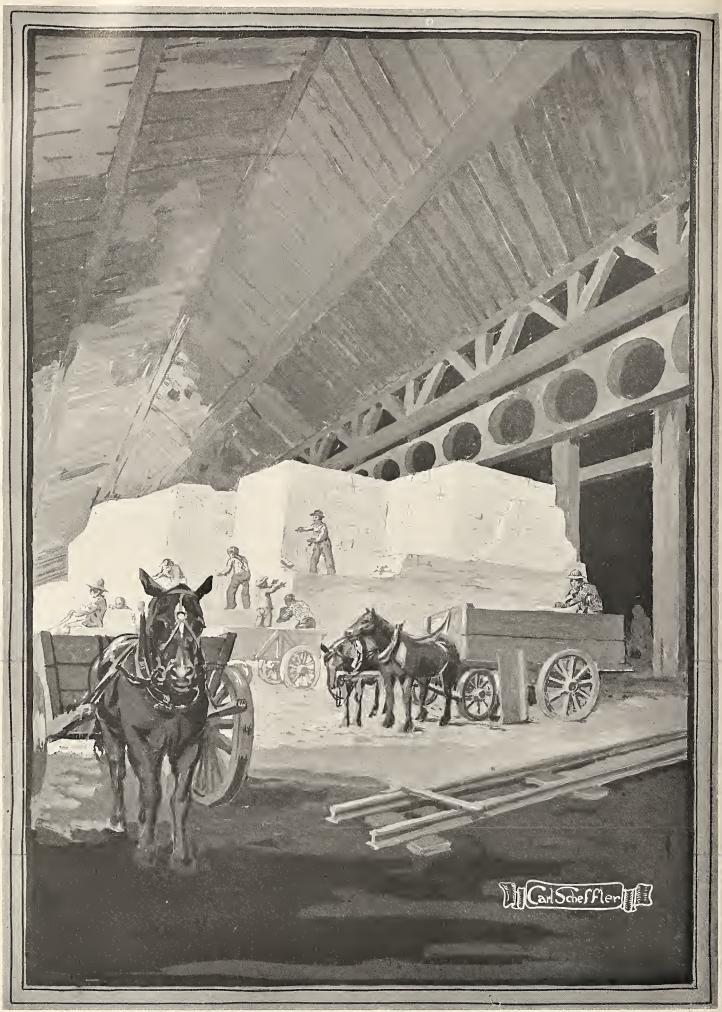
Why Not Standardize the Hour-cost at One-twentieth of the Wage?

For Hand Work.— Divide the weekly wage of the workman by two, move the decimal point one place to the left and you have the *average* hour-cost for that man.

Why Not Standardize Depreciation at 10 Cents an Hour for Each $1,000?

For Machine Work.—Add to the operator's hour-cost 10 cents an hour for each $1,000 of the cost of the machine used.

Why Not Base Your Estimates and Charges on the Hour-cost at one-twentieth of the wage, plus material, plus a profit?



INDUSTRIES ILLUSTRATED — IN A BRICK YARD.

No. 2.— From the drawing by Carl Scheffler, Palette and Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE INTRODUCTION OF COATED PAPER.

To the Editor: NEW YORK, August 9, 1915.

Regarding the introduction of coated paper, it was stimulated as early as 1878 by the necessity of keeping half-tone engravings free from paper dust arising from the use of sized and calendered book-paper, as the forms would wear out more from repeated wash-ups than from press-work.

The writer had a coating plant in connection with his label business, and, to correct the trouble, we coated paper, and for show-card work on light cardboard we coated both sides of the sheet. We bought the uncoated paper stock from S. D. Warren & Co., of Boston, and I suggested to Mr. Warren the importance of putting a paper on the market which would help half-tone printing. He at once grasped the idea, and, utilizing my experience, changed his calender paper bolls from compressed paper to compressed cotton bolls, so as to prevent calender cuts, save thickness, and improve the finish.

I then nominated that the *Century Magazine* should have the coated paper substituted for the S. & C. which they were furnishing, and Mr. De Vinne, while at first not knowing it was coated paper, soon discovered its value, and it has had the approval of the printing world ever since wherever half-tones were in evidence. The paper is opaque by reason of the clay surface, and holds the solids or tints better than any machine-made S. & C. paper.

SAMUEL CRUMP.

TYPEFOUNDERS' SPECIMEN SHEETS.

To the Editor: JERSEY CITY, N. J., August 11, 1915.

The letter from Thomas E. Craig, foreman of the Egyptian Press, which was printed on page 629 of the August issue of THE INLAND PRINTER, was read with a great deal of interest, and in response I have written Mr. Craig that we have added his address to our mailing-list, so that in future he will receive the *American Bulletin* as well as other type specimens and advertising distributed by us.

In my letter I also called attention to the fact that we had carried an announcement in the *Typographical Journal* to the effect that we would very gladly add to our mailing-list the addresses of foremen who would be interested in receiving the *American Bulletin* and our other specimens. We also had this notice in the *American Bulletin*, and at different times a similar announcement has been made in THE INLAND PRINTER, as well as other publications.

We go to a good deal of expense during the year in printing our specimens and type showings, and always aim to include in these some stunt in typography which would be of particular interest to foremen, and we therefore appreciate the fact that it would be very desirable to have these specimens placed directly in the foremen's hands. It seems difficult, however, to bring this notice to the personal attention of foremen, and it occurs to me that possibly you can help us in this matter by making a suggestion to the effect that we would be very glad to have the foremen's addresses added to our mailing-list, giving either the business address or home address, as may be preferred.

F. B. BERRY,
Manager Typographic Department,
American Type Founders Company.

WHAT CONSTITUTES A PRINTER?

To the Editor: CHICAGO, ILL., August 5, 1915.

In your August issue I noticed a letter under the title "What Is a Printer?" signed "A Pressman." I hope that what I have to say may be of some benefit to the writer, who considers the printer of to-day a *monstrosity*. In order to become a printer a man is supposed to serve three years, I believe; one year on cases and two years on jobwork and presses. I am an old-time printer, having had several over forty years at the business, and am what they call an all-around printer — one who not only sets type at the case, but can do all kinds of jobwork, make up the paper, and knows something about the presses.

A man does not have to be a bookbinder or a stereotyper in order to be a printer, as those two trades are distinct from, although allied with, the printing business. In our large cities a pressman is distinct from a printer, and although he is in a branch of the printing business, yet he is not supposed to know anything about composition, as is the printer. In order to be a thorough printer, a man should know all branches of the business, except, as before stated, bookbinding and stereotyping.

It is not fair to call the printer of to-day a *monstrosity*, although some of them may be only typesetters and are not versed in the other branches. There are some who only set type, because in the large cities they do not have the opportunity to work at the other branches, and yet they may be competent all-around printers. So the printer of to-day is not a *monstrosity*. DAVID B. METCALF.

IS THE AVERAGE COMPOSITOR OF TO-DAY SLOW?

To the Editor: BROOKLYN, N. Y., July 29, 1915.

In some of the leading printing magazines recently I have read many articles on the general slowness of the average compositor as compared with the speed of those of fifty years ago, before the advent of the typesetting machine. One of these articles recommended that speed contests be held for the purpose of stimulating the compositor's interest in faster setting.

Although the idea of holding such speed contests may be good and have the desired effect, I believe that compositors as a rule *do* take an interest in the speed; but it is speed more in the assembling of the set matter than in the straight composition. In many large shops the straight matter is now set on the machine, even on small jobs. To me it does not seem a fair comparison when you take, on the one hand, a man who sets the same-sized type, generally the same measure, day by day and year by year, not doing such careful spacing, etc., and, on the other hand, a man who sets probably three stickfuls of type in one day, all of different sizes and fatness; spacing a skinny type with thin spaces and paper.

One of the old-time "swifts" once wrote an article in which he said that the reason he lost one contest was because of the strange type, which was very slightly different from that he had been using.

Besides, the cases, and almost everything, in fact, in those days, made for speed in the straight-matter typesetting, while the cases of to-day are packed tight with type, and the contents of the upper-cases are packed into small, finger-breaking boxes.

The fact of the matter is, the kind of compositor who was in demand fifty years ago — that is, a speedy straight-matter man — is not the man who is wanted to-day. The employer wants a man who can assemble the machine-set matter best and fastest. PAUL G. FIELD, JR.



JAPANESE CHRYSANTHEMUMS AND HAWAIIAN BANANA TREES, MOANALUA, HONOLULU.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

MAKING STENCILED AND APPLIQUE PENNANTS.

To the Editor: ST. PAUL, MINN., August 12, 1913.

I was greatly interested in the article, "Outgrowths of Letterpress — Stenciled and Applique Pennants," by George Sherman, appearing in your issue for May.

Being always interested in the various ways and means of meeting the special demands of the printing business, it occurred to me that in connection with the work of making stenciled and applique pennants by the methods described by Mr. Sherman, there is a great deal of room for improvement, as is proved by the many plans in use by the various manufacturers.

I do not know as to whether or not a plan I have devised has ever been tried, but it seems practical to me, and I should like to submit it to those persons doing work of this character. In making a pennant by any stencil process, using either the air-brush or inking-rollers, it seems that the binding-members in the stencil leave places in the letters that are filled in by hand. Could not two stencils of the same pattern be cut slightly differing as to the position of the binding-pieces and the work be sent through the machines twice (or a double-printing machine)? The double printing would serve to give a brighter, denser color, and the slight difference in the places left by the tie-pieces in the stencil would not, it seems to me, be noticeable.

If you think this suggestion worthy of trial, kindly place it before persons interested and I shall be pleased to hear from you as to the results. Thanking you for your kindness and service in many times past, I am,

VIRGIL J. TEMPLE.

NOTE.— We are under the impression that considerable difficulty would be experienced in securing a perfect register by the process described. Have any of our readers anything to offer on the subject?

LESS THAN HUMAN.

Tom, the country six-year-old, presenting himself one day in even more than his usual state of dust and disorder, was asked by his mother if he would not like to be a little city boy, and always be nice and clean in white suits and shoes and stockings. Tom answered, scornfully: "They're not children; they're pets." — *Harper's Monthly.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

MR. GEORGE EATON HART, head of the St. Clement Press, says that in one week they produced twelve and one-half million ems of type.

THE Lloyd Memorial (Caxton) Seaside Home, at Deal, has placed at the disposal of the War Office twelve beds for soldiers in the printing and allied trades who may require convalescent treatment.

THE largest printing contract in the British Isles is believed to be the "Telephone Directory," the yearly edition of which is one and a half million copies, for which paper to the weight of 400 tons is required.

IT is computed by "Sell's World's Press" that there are now published in Great Britain about 4,800 periodicals. London has 44 dailies and 711 weeklies. The cheapest paper is the Leamington *Daily Circular*, which charges a penny a week for six issues.

THE London County Council, as an experiment, has instituted a special course of lessons in the French language for compositors, readers and others who are engaged on daily papers. It is said the experiment is a success. The fee is surprisingly low, being only 1 shilling for sixteen lessons.

THE assistant secretary of the London Society of Compositors states that over six hundred have left the trade, finding work at Woolwich Arsenal and other places. From this organization alone, with a normal membership of about twelve thousand, there are in the neighborhood of one thousand in the army.

COLONEL H. K. STEPHENSON, head of the noted type-founding house of Stephenson, Blake & Co., of Sheffield and London, is in command of the Fourth West Riding Howitzer Brigade in France. This brigade is made up to a great extent of Wharfdale men, many of whom are connected with and interested in the printing business.

CAPTAIN F. M. GILL, part manager of the London branch of the old typefounding house of Miller & Richard, of Edinburgh, who was an officer in the Twenty-fourth Battalion City of London Regiment, and who volunteered for service when the war broke out, while leading his men against an enemy's trench, on May 24, was shot in the head in the moment of success attending the charge.

GERMANY.

THE wholesalers in twine have increased their prices 3 to 4½ cents a pound.

THE tariff on certain raw materials for making paper, in half-manufactured form, imported into Germany, has been temporarily suspended, under a decree of July 8.

THE D. Stempel Typefounding Company, at Frankfurt a. M., for the fiscal year just ended, pays nine per cent dividend as against twelve per cent the year before.

BECAUSE of the shortage in glycerin, rollermakers are finding it difficult to obtain a sufficient quantity for use in their products. The doling out of glycerin to the various trades is now under the supervision of the military authorities.

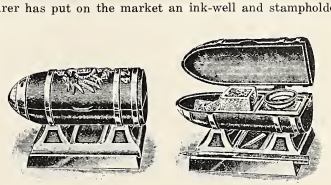
THE Association of German Printing-Paper Manufacturers on June 1 made an increase of ten per cent in the price of their products. The consumers are making much protest, but conditions of supply will no doubt leave this ineffective.

THE Heintze & Blanckertz steel-pen factory, at Berlin, owing to the boycotting of English-made steel pens, has found it necessary to largely increase its plant, in order to meet the demand for the home-made article.

AN English paper, *The Wooden City*, is now being published for the benefit of the British prisoners of war who are held at Göttingen. *Le Camps de Göttingen* is the name of an earlier periodical printed for the French prisoners held at the same place.

ACCORDING to its yearly report, just issued, the German Printing-Trades Association (composed of printery proprietors and publishers) on January 1 of this year had 1,560 members. Its library at Leipsic added 479 volumes and 1,598 sheets during the past year; these are valued at 6,258.79 marks ($1,489.59).

AS SHOWN in these illustrations, a German manufacturer has put on the market an ink-well and stampholder



Ink-well and Stamp-holder Incased in Ammunition-Shell, Being Placed on the Market by a German Manufacturer.

incased within an ammunition-shell, decorated with the arms of the empire, and mounted on a suitable base. Just now it will probably have a large sale.

THE Munich Royal and State Library, which possesses the third largest collection of incunabula (after Paris and London), has made a thorough rearrangement of these rarities, which have been fully catalogued. The collection includes 9,400 prints in 16,000 copies; there are therefore many duplicates.

THE *Papierhändler* (Düsseldorf) estimates that only about ten per cent of paper finds its way back again, after use, to the mills for remanufacture into fresh product, generally of an inferior nature. Herr Hermann Wangner, of Reutlingen, is now placing on the market apparatus for transforming used paper into new paper of the same quality, through a process by which all ink and dirt is washed out of the pulp.

IN our July notes we recorded the internment at Holzminden, as prisoner of war, of Peter Stautner, secretary of the International Typographical Secretariat, he being a naturalized Frenchman. His wife and the secretariat commission appealed in his behalf directly to the Emperor, who gave an order for his release. His presence in Germany is accounted for by the fact that the headquarters of the Secretariat are at Stuttgart.

EVEN in warfare, Germans do not forget scientific and research pursuits. A professor of church history, Dr. Leitzmann, wrote to the commander of the troops in possession of Cambrai, asking him, if possible, to engage a local or a military photographer to make a photographic copy of the oldest German manuscript copy (written in 811) of the Gregorian Missal, which was to be found in the now deserted library of Cambrai. After some search the codex was found and was faithfully and elegantly photographed by Dr. Schamel, a Würzburg lawyer, serving in

the army. The new copy contains 250 pages and was finely bound in leather. It was presented to the University of Jena.

THE four hundred and seventy-fifth anniversary of the invention of printing falls within this year. The accurate date has never been determined, but the twenty-fourth of June has come to be fixed upon as the day to celebrate the event. The first centenary of the date was celebrated (1540) in Wittenberg, the second (1640) in Leipsic, Jena, Strassburg and Breslau, the third (1740) was more generally celebrated in Germany, and still more the fourth (1840).

THE Union of Chemigraphic Institutions has directed a letter to its members, advising that they clear their shops of all old electrotypes and copper plates; that now is the best time to gather all such stored useless material and sell it; one reason for it being the present high cash value of the old metal, and another that the country needs it for making munitions of war. The *Zeitschrift für Deutschlands Buchdrucker*, in commending it, makes the same suggestion to the printing trade. The suggestion would at present be not amiss if made to the American printers, because now is the time to dispose most profitably of their accumulations of old electrotypes, stereotypes, zinc etchings and type-metal.

AUSTRIA.

IN July, fifty-one Silesian newspapers raised their subscription prices.

THE prices of paper have advanced in Austria-Hungary twenty to fifty per cent. Lack of raw material is given as the cause.

THE Austrian Master Printers' and Lithographers' Unions, and all associated organizations, have issued a notice to their patrons of an increase in the price of printed matter, their action being due to the higher (in some cases doubled) cost of materials, consequent upon the great duration of the war.

AUGUST HOSCH, proprietor of the L. V. Ender Art Works, in Neutitschein, had printed 120,000 song-books in German, Hungarian, Polish and Czech languages, each in thirty-two pages, for free distribution among the soldiers at the front. The paper for the books was contributed by the "Steyrermühl," one of Austria's leading paper-mills.

OF the 59 printeries in the Tyrol, now besieged by the Italians, 39 are in 13 German-speaking towns, and 20 in 11 Italian-speaking towns. Of the German ones, 17 are located in Innsbruck, the capital of Tyrol, 7 in Bozen, 3 in Meran, 2 each in Brixen and Schwaz; of the Italian, 8 are in Trient and 3 in Rovereto; other towns have one each. The ratio of the German to the Italian speaking population in Tyrol is as 4 to 3, and of the printeries as 2 to 1.

HOLLAND.

THE price of news-paper, especially for rotary presses, has risen about twenty-five per cent since the beginning of the war. The cause is the Russian order forbidding the export of wood from that country. The stock of raw paper material is not expected to last over four months, and if the war is not ended within that time the Holland newspapers will be obliged to suspend publication.

SWEDEN.

AS AN aftermath of the general strike in August, 1909, the Swedish association of master printers had entered suit, on behalf of thirty-five printing-offices in Stockholm, against the typographical union, claiming 115,766 kroner damages. The supreme court has now decided the suit in the negative, on the ground that a sympathetic strike is not a contravention of the wage-scale agreement, because in this agreement or contract no provisions had been made forbidding such a strike.

BECAUSE of the detrimental influence of the war upon business in Sweden, the master printers' association has appealed to the suppliers of material not to encourage the starting of new printing-offices; especially is it suggested that the sale of machinery upon long-time credits be stopped.

SWITZERLAND.

THE Swiss Typographical Union, by a vote of 2,378 for and 121 against, has decided that foremen of printing-offices may not be members of both the typographical union and the foremen's or factors' union. They have until January 2, 1916, to decide from which of the two unions they will resign.

THE Swiss legislature has passed an order, in force on and after July 15, against the calumniation of foreign peoples, rulers and governments. This order decrees that whoever prints, publishes, displays or offers for sale printed matter, pictures or other portrayals which contain calumniatory matter of this sort, shall be punished with imprisonment for three months or a money fine of 1,000 francs — in extreme case with both. The objectionable matter, and the tools, etc., with which it is produced, may also be sequestered by the government.

ITALY.

ACCORDING to the *Idea Nazionale*, a newspaper trust is under formation in Italy, financed by leaders in the iron industries. The trust may include the *Messaggero*, of Rome; *Resto del Carlino*, of Bologne; *Nuova Giornale*, of Milan; *Adriatico*, of Venice; *Corriere delle Puglie;* and perhaps the *Perseveranza*, of Milan; the *Ora*, of Palermo, and *Giorno*, of Naples.

THIS year's International Congress of Philatelists was to have been held in Florence, but was given up because of the war. It had been intended to celebrate the seventy-fifth anniversary of the postage-stamp, which was the invention of Rowland Hill, of the English Postoffice Department, and was first used on May 6, 1840. It was of the value of 1 penny, carried the picture of Queen Victoria, and was printed in blue and black.

FINLAND.

THE editor of the journal, *Helsing in Sonamat*, has been sentenced to pay 8,000 marks, as a punishment for publishing a eulogy on the former Councilor of the Superior Court, William Brunou, who for his fidelity to the laws of Finland was incarcerated in the Kresty prison at Petrograd, where he died a few months later from heart failure. The short assertion, that "Through his actions he has earned for himself a place in Finland's history," is said to be the reason for the severe sentence.

FRANCE.

ACCORDING to an edict issued on April 21, by the Ministry of War, post-cards showing military scenes must be submitted for censorship and each card published must bear the date of the censor's permit for its issue, as well as the name and location of the printer.

SPAIN.

RICHARD GANS, a leading typefounder in Madrid, for special services rendered the State, has been honored by the King with the order of "Elizabeth the Catholic," which carries with it the title of "*ilustrissimo Señor.*"

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photogravure and Offset in Combination.

A Sunday magazine editor in New York asks this: "Do you think that the rotary-photogravure process and offset can be combined to give gravure in colors?"

Answer.— There is nothing to prevent it, now that rotary-photogravure ink can be dried so quickly. It is only a question of a press with a sufficiently large impression cylinder to keep the paper in absolute register while the printing cylinders, or satellite cylinders, print first the photogravure and then the colors from rubber-covered cylinders by the offset method. The inks would have to be translucent, of course. This is likely to be the next step in the making of Sunday magazine pictorial supplements, and then a welcome farewell to the atrocious colored daubs called comic supplements in use at present.

A Question from South Africa.

J. Wright Sutcliffe, Johannesburg, South Africa, writes: "Could you tell me what book to get that will enlighten me on the subject of making two or three color process blocks from three-color drawing, without having to draw each color separately? There is some way of doing this inexpensively, I believe, with an ordinary process camera by the means of screens, but I do not know how to do it and I can not find any one who does."

Answer.— It is not surprising that Mr. Sutcliffe can not find any of his South African neighbors sufficiently posted in making color-process blocks to tell him how to do it. The chances are that if they did know, they would not remain long in his country. One thing he should be advised of, and that is that color-block making is not a simple process, if a photographic-separation method is used. Neither is it an inexpensive one. Still, if he is bent upon undertaking it, his best plan is to correspond with Kodak, Limited, Wratten & Wainwright Division, Kingsway, London, W. C., England.

Scum in Enamel-Prints on Copper.

"Etcher," Boston, writes: "For some time I have been troubled with scum in the enamel-prints on copper. I went to the Public Library and searched through THE INLAND PRINTER files until I found in the May, 1910, number, page 252, several solutions described for getting rid of the scum, but I want to know if scum can not be avoided. I enclose enamel formula I use and will be grateful for help in this trouble."

Answer.— Your enamel formula is all right, except that the proportion of bichromate of ammonia is too great and may be the cause of the scum, for the reason that by an excess of bichromate you have reduced the sensitiveness of the enamel and may be obliged to expose the print so long to the electric light that it is partially baked before development. This is one of the chief causes of scum. For every ounce of fish-glue, thirty grains of bichromate of ammonia is sufficient. Other causes for scum are due to the dots in the negative not being intense enough; or, the sensitizing of the copper with the enamel is performed in too strong a light; or, and this is a frequent cause during hot weather, the enamel solution has become putrid. Enamel solution, unless made up fresh daily, should be kept on ice in hot weather, for it is as likely to spoil as milk.

Safe Light for a Wet-Plate Darkroom.

J. M. O'B., Springfield, Massachusetts, writes: "I am an old dry-plate worker just beginning to use wet plates, and write to ask how strong a light I can use in a wet-plate darkroom. I am accustomed to only a glim of dark-red light."

Answer.— It will surprise you how much light can be used with wet plates, providing it is yellow, or, better, orange. The whole side of the darkroom can be glazed with orange glass, for instance. It is customary to break off the top of an amber ether bottle and drop the electric bulb in it for illumination. Now it is proposed to use a solution of three parts of green chlorid of nickel and one part of red chlorid of cobalt in water. Though this solution is colorless, like water, light passing through it will not act on a wet plate. It is recommended, to exclude all ultra-violet rays, that the glass filled with this solution be coated with collodion containing quinin slightly acidulated with sulphuric acid.

Negative Prints for Intaglio Etching from Line Negatives.

A negative print on metal from a line negative is frequently wanted, and here are two ways of doing it suggested by Hubert Barnett in *The British Journal of Photography:*

Make a positive inked print on zinc with albumen as usual, and, while the zinc is still wet, coat with ordinary fish-glue enamel and dry. Expose the coated plate to the arc lamp for five seconds, holding it about twelve inches from the light. This will just tan the surface of the bichromated fish-glue. Soak the plate for a few minutes in benzol, and then rub lightly with cotton-wool while the benzol still covers the fish-glue, when it will be found that the original positive image dissolves away, leaving a negative image in fish-glue resist which will give an intaglio etching. When the lines are cleaned perfectly with the benzol, whirl the plate until dry and expose the fish-glue resist to the arc light for five minutes. Burn in to a brown color. When etching this plate, give a slight pass in weak nitric acid and roll up as usual for linework.

Another method is to make the positive inked albumen print as before and dry it, but do not powder. Make up the following resist and filter it thoroughly: Shellac, 1 ounce; dragon's-blood, 60 grains; industrial spirit or alcohol, 10 ounces. Place the zinc plate on the whirler, flow with methylated spirit, and, while balancing the solution on the plate, flow with the shellac solution. Whirl, and flow again with the shellac, which can be whirled until dry. Develop, as before, in benzol and dry it, when the plate will be ready for etching intaglio without burning in.

Mr. Newton's Observations in American Process Plants.

Mr. A. J. Newton talked interestingly before The Process Engravers' Association of London on what he saw during his four months' tour through the process plants of this country. Some of his observations were as follows: "I was struck by the specialization carried on in the United States. One firm will do nothing but fashionwork; another only boots; another will do carriers or trucks; another will do motor-car work, especially at a place like Detroit, where motor-car manufacture is the great industry. Some American firms do not touch color; some do colorwork, admittedly at a loss, but they realize they must do it to oblige their customers. Some firms did a fair amount of combined half-tone and line. For this work they took two negatives. They printed the half-tone on metal first. They burnt it in to a certain extent; then they resensitized the plate and printed the line matter on top. This was especially the case with type-matter overprinted on half-tone illustration. The premises were generally good and the staffs sufficient, and they were men, not boys, as a rule. Moreover, they were not worked to death. Twelve to sixteen negatives, black and white, were reckoned a very fair day's work; or two sets of plates in color made with emulsion, or, with dry plates, four sets. The complaint of poor profits in the business was universal. Things were bad in the States before the war, and the breaking out of the war put the lid on."

The Screen in Rotary Photogravure.

More questions are received just now regarding rotary photogravure than any other branch of processwork. Since December, 1908, when the process was first described in this department, it would seem that every point about this method of engraving had been explained, still here is a query from the superintendent of one of the large engraving-plants of New York: "What I don't understand is, if they don't get the screen in the camera, how do they get it in rotary photogravure?"

Answer.— The screen in rotary photogravure is obtained in the printing-frame in this way: The photographic printing is done on the gelatin resist, which may either be a sheet of carbon tissue or a gelatin resist on the copper cylinder. In either case, the printing is done through a positive and not a negative. First, a print is made on the gelatin resist from the positive and a second printing on this same gelatin resist is made from the cross-line screen. This screen, by-the-way, is the opposite of the ordinary half-tone screen, as it has transparent lines and opaque squares instead of opaque lines and transparent square openings. The object of the screen in rotary photogravure is to protect from etching a complete network of lines all over the copper cylinder so as to provide bearers for the knife-blade, or doctor, that removes the surplus ink from the surface of the cylinder. This network of lines also becomes the walls surrounding each little ink cell. The gradations in tone in rotary photogravure are had by the differences in depth of these little cells. In the highest lights the cells are etched so shallow that they hold only the slightest possible quantity of ink, while in the deepest shadows these cells are etched deepest so as to hold the greatest possible quantity of ink. Between these extremes are the cells of varying depths giving all the middle tones.

Books for the Processworker.

"Three-Color Photography, with Special Reference to Three-Color Printing, by Arthur Freiherrn von Hübl, Field-Marshal Lieutenant of the Austrian Army, Vienna," is a portion of the title of a valuable book received from Penrose & Co., of London. The work was first translated by H. O. Klein in 1904, the present edition being largely rewritten by Mr. Klein. The first part is devoted to colored light and then body colors and pigments, telling about their components and mixtures. The second portion gives the theory and practice of three-color photography; how photographic plates are sensitized to the different colors; how light-filters are made, and the production of the photographic color-record negatives. This book should be studied by those practicing or proposing to undertake three-color photography. It can be had through The Inland Printer Company, price, $3.50.

Mr. A. J. Newton, now with the Kodak Company, of Rochester, New York, favors us with a copy of "Reproduction Work with Dry Plates, with Special Reference to the Use of Panchromatic Plates in Direct Screen Negative Making for Three-Color Work." This title covers a booklet of fifty pages and explains the work. The book has evidences of being written by Mr. Newton, which is a guarantee of its value. It is published by the Kodak Company.

From Tennant & Ward, 103 Park avenue, New York, have arrived four books that should be in the library of every color-plate maker: "The Photography of Colored Objects," by C. E. Kenneth Mees, D.Sc. This consists of sixty-nine pages of concentrated information on color photography by the leading authority on the subject. "The Art and Practice of Photographing Paintings"; "The Modern Method of Photographing Furniture," and "Screen Negative Making on Dry Plates," are the three other booklets published by the Wratten & Wainwright Division of Kodak, Limited.

Brief Replies to a Few Queries.

J. B. Delany, New York: Many etchers, like yourself, are complaining about the quality of the zinc sold for photoengraving. It must be due to the use of the best spelter for the making of brass, and the impure spelter being rolled into sheets for engravers' use.

H. V. A., Veedersburg, Indiana: There is no way to print from a photogravure plate on an ordinary job press. You can get reversed images in the camera by turning the glass side of the dry plate to the lens.

"Publisher," Salt Lake City: The *New York Times* has five rotary photogravure presses and two half-tone presses to get out its supplements, and is now adding two offset presses.

Walter Draper, Hagerstown, Maryland: If the bichromatized albumen film on a metal plate washes away on development after being printed under a proper negative, then it has not been exposed sufficiently.

"Lithographer," Baltimore: Sensitized photolithographic paper will not keep longer than two or three days. It is likely to become unfit for use after a single humid day.

Few things are impracticable in themselves; and it is for want of application, rather than of means, that men fail of success.— *Rochefoucauld.*

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXIX.— GREAT BRITAIN — *Continued.*

BY HENRY LEWIS BULLEN.

HOW was our "art and mystery" conducted and what were the methods and the apparatus used by the printers whose work had cultivated the English intelligence to the apex of its literary power in little more than a century? When we learn how few persons were concerned in this work we may realize "how great a matter a little fire kindleth." At the end of the first century of printing in England the number of those who were permitted to be "masters and governoures of a press" was restricted by their companie" (or guild). As late as 1668 an official census shows only twenty-nine printing-houses in London, using sixty-four presses, and employing sixty-nine compositors, eighty pressmen and twenty-three apprentices. It was therefore a body of masters, journeymen and apprentices, with such minor help as was needed, numbering much less than three hundred, who were practicing our Art in England on the occasion of its first centenary.

During the second century the laws restricting the growth of the printing industry were increasingly repressive, and it is doubtful if the number *legally* employed was greater in 1677 than in 1577. If all the authorized presses were constantly employed (which was of course improbable), the hourly impressions of the whole industry would be less than 14,000, the yearly impressions less than 40,000,000, the largest form being two large folio pages.



Stationers' Hall, London.

Erected in 1670, and ever since the home of the Worshipful Company of Stationers, the oldest existing society of printers. The court is enclosed with an iron fence, not shown in the engraving, and within there are now several trees and shrubs. This picture engraved in 1830.

law to twenty-two in London and one each in the universities of Oxford and Cambridge. A census of twenty-two printing-houses taken in London in 1564 disclosed fifty-three printing-presses in operation. Each press required two workmen, one of whom might be an apprentice. In 1582, in a petition to the Privy Council by the compositors of London, it is stated that they numbered "three score and upward." In 1585, by a decree of the Court of the Star Chamber, the number of apprentices to be employed at one time was limited to three by master printers who were or had been masters or upper wardens of the printer's guild; two by those who were or had been under wardens, and to liverymen; and one by those who were yeomen of the guild, "if he himself be not (working as) a journeyman"; six by the king's printer; and one each by each printer in Oxford and in Cambridge. The register of the guild shows that within the first year of its legal incorporation (1556) forty apprentices were entered. In 1577 it was recorded that in the first nineteen years of Elizabeth's reign (1558-1577) one hundred and forty had "byne made free [that is, journeymen] of the stacyoners [booksellers as well as printers] since the begynnge of the quenes Maiesties reigne that nowe is, besides a grete nomber of apprenticez." In 1597 the bookbinders of London were "in nomber forty-sixe all freemen [journeymen], taxable to

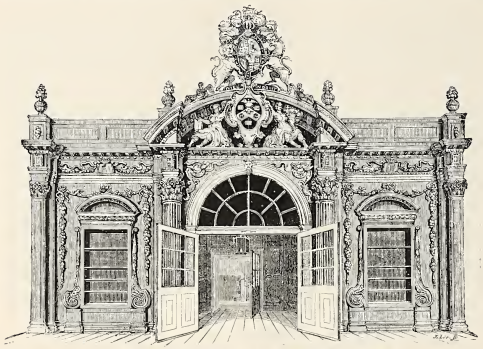
Nevertheless, the work of their heads and hands has a permanent value, potent in our own time, as it will continue to be while time lasts, WITH WHICH NO OTHER PRODUCT OF MEN'S SKILL IS COMPARABLE. Every person in the world is debtor to their labors. Modern literature, liberty, science and art are rooted in the immortal books they first gave to the world, while their ephemeral productions guided our forefathers into the paths of that progress of which we are heirs. Would England exchange the work of its earlier printers for all that English architects, sculptors and painters have produced? War might utterly destroy all that other arts have given to England, but if England's books were left, England's greatness would not be diminished. The remnant of Grecian arts survives in fragments, but the glory of Greece, the inspiration of civilization, survives by means of printing.

Typography, as we have said before, is a labor-saving form of the earliest of the arts, and when it was invented it was first practiced by persons highly skilled in the art of making books. Immediately prior to the invention, the demand for church books was more extensive than at any period since the earlier centuries of the Christian era, when the books of the pagan era were prohibited to the orthodox at a time when all who could read were orthodox. This demand was met by guilds of stationers, comprising

papermakers, makers of vellum, bookbinders, letterers, illuminators and booksellers. Blades, in his "Life of William Caxton," prints extracts from the original records of three such guilds which he found in Bruges, Brussels and Antwerp, which indicate how extensive, comparatively, the business was prior to Gutenberg.

There existed until a year ago (since destroyed by the world's master criminal) in Bruges, in Belgium, the register of receipts and expenditures of "der ghilde van sinte jan Ewagz" (the Guild of St. John the Evangelist), in which there were fourteen classes of workmen (men and women) employed in the manufacture of books, both by hand-lettering and by printing from wooden blocks. In Brussels the name of such a guild was Les Freres de la Plume (brothers of the pen), and in Antwerp the Guild of St. Luke. Colard Mansion, of Bruges, the typographic instructor of Caxton, and nearly all the earlier printers of the Netherlands, were members of these guilds and had learned how to make books before they knew anything about typography. They had devised signatures and margins and initials and head and tail pieces and borders long before types were invented. Manuscript books written by Colard Mansion in precisely the same style of lettering used by Caxton in his earlier types may be seen in libraries in Brussels and in London. Similar guilds existed in France, Italy and Germany, the members of which at first naturally opposed the new labor-saving invention which was about to deprive many of their employment. The wiser among them embraced typography, and thus it happened that the new invention was directed by men already skilled in the art of making books; for the art of the book has its higher expression in the illuminated books of the fifteenth century.

English printers were early admitted to the guild of the Stationers of London, first organized in 1403. This guild received a peculiar charter in 1556, at which time the printers dominated its affairs. Each industry at that period was governed by its guild, of which there were nearly a hundred in London. The city was governed by the "common hall," composed of representatives of the guilds, who elected the lord mayor and aldermen, and raised subsidies and soldiers for the sovereign on occasion. Among these the Worshipful Company of Stationers of London ranked thirty-seventh. In accordance with obvious good policy, the sovereign or the parliament placed no restraint on the growth of a guild industry, nor interfered with its rules; but an exception was made with the printers. The English people were favoring the Protestant doctrines, when unexpectedly Queen Mary, an ardent devotee of the old faith, reached the throne and endeavored to constrain her subjects to her own beliefs. It was apparent that the hitherto unhampered printing-press was the chief disturber of old opinions, and an astute curb was imposed on the printers by means of a charter which granted licenses to a limited number of approved master printers, and ordained that "no person . . . either by himself or by his journeymen . . . shall practise the art or mystery of printing . . . unless he is . . . one of the society . . . or has . . . obtained our license," in return for which monopoly it was made the duty of the Company to police the industry, with power of entry and search in any edifice for illicit presses, to burn the product of such presses, and imprison and fine unlicensed printers. No other guild ever had such powers, which were conferred to prevent "the renewal and propagating of very great and detestable heresies against the faith and sound Catholic doctrine of holy mother, the church," by means of free printing. Two years later the Charter was confirmed by Queen Elizabeth, except that clause referring to the suppression of Protestant literature. From the time of the first Charter, the still existing Worshipful Company of Stationers of London has preserved the registers of its transactions and accounts, a study of which is indispensable to the historian of printing.



Carved Oak Screen at Entrance of the Hall in Stationers' Hall.

The Company or guild was composed in part of master printers, paying annual fees and fees for obtaining licenses to print books and entering apprentices. They elected a master and two wardens. The wealthier members were called liverymen, paying liberally for the honor of wearing a uniform on public occasions, with the colors scarlet and "blue-brown." The liverymen selected the additions to their number from the yeomen or ordinary members. At the time of the Charter the Company had a Hall, formerly a college building. In 1611 it removed to a "great

building," on the site of the present location of Stationers' Hall, which was destroyed in 1666 in the Great Fire of London, after which in 1670 the present Hall was erected. The wealth of the Company is indicated by the loss of property in the Great Fire, stated to have been £200,000. As time went on and wealth accumulated, stock certificates were issued to members, and annual dividends paid. In 1825 the capital stock was $200,000, represented by 336 shares, and the dividend was twelve and one-half per cent. In 1882 the capital stock was still $200,000, held by 306 members, while 445 members were on the books. It is at the present time a close corporation, having little influence on the printing industry, save through certain large charity funds; but its rules now (I believe), as for centuries before, restrict the active membership to those identified with the printing, publishing and stationery industries.

Then, as now, the master printers appear to have required the inducement of a feast to get them together. The Stationers' Hall had its own kitchen. The inventory of 1557 gives the contents of the "greate parlour, counsel parlour, chappell, seller, buttrye and kytchen." The careful clerks record in detail the costs of the feasts, the amounts received from members in payment, the plates for strangers and fines for non-attendance. Here are examples of such details:

xviij Dosyn of breade	xviijs.	ijd.
a barrell of stronge bere	ixs.	
a barrell of Dubbell bere	vs.	iiijd.
a stande of ale	iijs.	
xx galons of wynne	xjs.	
xj galons of frenshe wyne	xjs.	
payd to mynstrelles	xs.	
a hundredthe and xxiiij egges	iiijs.	

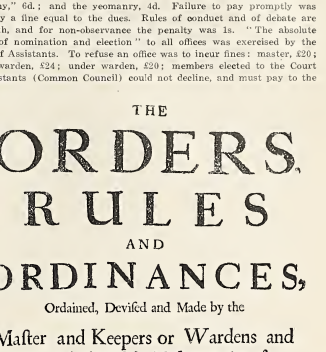
It also seems to have been a custom for one entering as a yeoman member either to give a feast (probably to his business associates) or compound for same by a fee to the Company. Among many such items are found:

Item, Receyvd of John Aldaye for his breakefaste and his benevolence to the hall ..... vjs. viij*d*.
Item, Receyvd the 5th of Marche of John foxe in Recompense of his brakeffeste at his makynge fre ..... iiijs. iiij*d*.

A fee of 6s. 8d. is a usual one in England to this day, especially in fees prescribed by law. In the sixteenth century, when the above entries were made, the third of one pound sterling (twenty shillings) was represented by a coin called a noble (6s. 8d.), hence the frequency of the appearance of that sum, as well as of the half noble (3s. 4d.). Again, in this connection it is curious to observe the constant and confusing use of Roman numerals, although Arabic figures were used in manuscript books many years before printing was invented. In these entries a "j" is used for an "i" to indicate the close of the sum. It was not until the seventeenth century that the letter "J" was added to our alphabet, but long before that the character "j" was in use as a variation of the letter "i," to be used at the termination of sums from "ij" to "iiij," and sometimes of words ending in "i."

The Typographic Library and Museum has a copy of the earliest published rules of the Worshipful Company of Stationers, printed in 1678, the title-page of which is here reproduced. Reprints were made with slight changes in 1681, 1682 and 1683, since which time to this day the rules have remained unchanged, although many are inapplicable to existing conditions. A summary of these may be interesting:

The Court of Assistants, composed of the master, wardens and assistant wardens, was held upon call of the warden, to enter apprentices, admit journeymen, and debate and determine all things relating to the government of the Society. Officers and members summoned to attend were fined one shilling for non-attendance. Four Quarterly Assemblies were held each year, at which members paid their quarterly dues: the officers, 8d.; "every person which is of the Livery or Clothing of the Company," 6d.; and the yeomanry, 4d. Failure to pay promptly was cured by a fine equal to the dues. Rules of conduct and of debate are set forth, and for non-observance the penalty was 1s. "The absolute power of nomination and election" to all offices was exercised by the Court of Assistants. To refuse an office was to incur fines: master, £20; upper warden, £24; under warden, £20; members elected to the Court of Assistants (Common Council) could not decline, and must pay to the clerk a fee of 10s. and to the beadle, 5s. The retiring officers were required to furnish their successors with an inventory of "all jewels, plate, money, linnen, charters, deeds, evidences, obligations, writings, books, and papers whatsoever" and for failure the fine was £100. These chattels and documents were kept in chests, each having "three several locks and keys," to be held by the master and wardens severally, and failure to be on hand to open a chest when necessary, either in person or by deputy, involved a fine of £5. Any officer granting leases, gifts, etc., without authority of Court of Assistants was to be fined £100. The Court of Assistants chose "when and as often as they shall think fit" members to be admitted into the "Livery or Clothing," and the beadle put upon the member so elected "A Livery Gown, . . . and then the Master shall put upon his shoulder a party-coloured Hood." The elected one paid a fee of £20, as well as 10s. to the clerk and 5s. to the beadle. A fine of £40 was collected from anyone refusing the "clothing," and if accepting and failing to attend any meeting, he was fined 1s. The treasurer was called renter-warden, and for failure to present all moneys and an account of same on prescribed dates he was fined £5 for each month's delay. To refuse this office involved a fine of £50, which might indeed be an economy, in view of the requirement that the renter-warden, "according to the ancient usage, shall every year upon the day that the Lord Maior of London shall be presented and sworn at Westminster, in the common Hall of said Society, or at such other place as the Master and Wardens shall appoint, at his own cost and



Reproduction of Title-Page of the First Printed Rules of the Company of Stationers, 1678.

These rules are still enforced where applicable, and none has been revoked.

charges find and provide one competent and sufficient dinner for the Master, Wardens and Assistants and all the members of the Livery of said Society," or in default be fined £50. The clerk and beadle were paid officials and there only remain to notice, "whifflers or ushers," elected by the Court of Assistants, each subject to a fine of 10s. for refusing the honor. The rules do not define a "whiffler's" duties, but Moxon writing in 1683 sheds a beam of light on that office. He describes a parade of printers to a church, preceded by "four whiffliers (as servitures) by two and two walking with white staves in their hands and red and blue ribbons belt-wise upon their left shoulders. These go before to make way for the Company." After church a feast where "every one feasts himself with what he likes best, whiles the whiffliers and other officers wait with napkins, plates, beer, ale and wine of all sorts to accommodate each guest according to his desire." After the dinner, the election — "then follows one of the whiffliers with a great bowl of white-wine and sugar in his right hand and his whiffler's staff in his left; then follows the eldest steward, and then another whiffler, as the first, with a bowl of white-wine and sugar," and likewise a third and fourth, each carrying the same sort of burden, from which we may infer that the whiffler, being a master printer, was there to prevent intemperance!

Members were required to pay proportional shares of all assessments, regular and extraordinary, upon pain of a fine of $5. To "revile, abuse or defame" the officers, the fine was £5 and expulsion from office. There was a fine for every offence: not to attend a meeting, £5; divulging secrets of Society, £2 to £5; commencing suit at law against a fellow member before the Court of Assistants had passed on the grievance, £10; for maintaining an unauthorized printing press, £10 and £2 for every day; for employing unauthorized journeymen, 10s. for every month; and any journeyman who worked in an illegal printing house was ineligible to become a pensioner of the Society, or being a pensioner was deprived of such pension.

That the "Orders, Rules and Ordinances" had been in effect before their first printing in 1678 is proved by the numerous entries in the registers covering fines for infractions, which in every year produced a not inconsiderable revenue. Thus, in 1555:

Item, Receyvd of thomas gemyne, stranger, for transgressynge the ordenances of this howse, callynge a brother of the Companye flasse knaue [false knave]..... xijs.
Item, Receyvd of Richarde hill for a fyne for feythyenge [fighting] with a prentis..... xijs.
Item, Receyvd of nycholas cleston for a fyne for vncurtes wordes vnto Cundrad myller a brother of this howse..... vijs.

The Company attended city celebrations, coronation and other processions and funerals, on which occasions the journeymen and apprentices sometimes swelled the numbers, as we see powerfully depicted in one of the set of Hogarth's cartoons, "Idleness and Industry" (1747), in which the "industrious apprentices" and journeymen of the Stationers' Company are shown on parade. In 1679 the Company began to use a barge to carry its members in water processions. This practice continued for two centuries. A picture of the last of these barges was shown with the article printed in July. The banners and uniforms were gorgeous, in rivalry with other worshipful companies, and there was also in use for more than a century a black and gold hearse-cloth, which was rented to relatives of members for a profitable fee. Thus, in 1556:

Item, Receyvd of mistress Godman for the herse cloth..... xijs.
Item, Receyvd at that presente tyme of the sayde Margery for a Reward to the Company for commynge to the said Thomas Barthelette his buryall.....xiijs. iiijd.

The police powers of the Company, as well as its relations with the journeymen and the wages and conditions of employment, and the apparatus of the industry, will be discussed in another article. We know that the master printers, owing to their monopoly, were in relations with their employees quite different to those prevailing in other trade guilds; we see that the guild became rich, as its monopoly was maintained for nearly two centuries; we see also that, however enterprising in procuring books to print and publish, their printing was shamefully deficient in merit; nevertheless, there were at times those who attempted better work and had a finer conception of their art. It was a member of the Worshipful Company of Stationers, Joseph Moxon, typefounder, who in 1683 wrote the following admirable description of a master printer:

But whoever were the Inventers of this Art . . . . I find that a Typographer ought to be equally qualified with all the Sciences that becomes an Architect, and then I think no doubt remains that Typographie is not also a Mathematical Science. For my own part, I weighed it well in my thoughts, and find all the accomplishments and some more of an architect necessary in a Typographer: and though my business be not Argumentation, yet my Reader, by perusing the following discourse, may perhaps satisfie himself, that a Typographer ought to be a man of science. By a Typographer I do not mean a Printer, as he is Vulgarly accounted, any more than Dr. Dee means a Carpenter or Mason to be an Architect: But by a Typographer, I mean such a one, who by his own judgment, from solid reasoning with himself, can either perform, or direct others to perform from the beginning to the end, all the Handy-works and Physical Operations relating to Typographie.

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See also Hansard's Typographia (London, 1825) and Moxon's Mechanick Exercises (London, 1683).



A HAWAIIAN HULA-HULA DANCER.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

CALL on a business man only at business times, and on business; transact your business, and go about your business, in order to give him time to finish his business.—*Wellington.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Disputed Capital.

W. G. L., New York, submits a vexing point, as follows: "To settle a dispute, will you please give a ruling on the following point of capitalization? 1. Mississippi and Missouri Valleys. 2. Mississippi and Missouri valleys. If possible, kindly give reason for ruling."

Answer.— I do not think the matter is worthy of dispute, and I am sure that many people will not accept my ruling. My ruling, however, is easy to express, also my reason for it. The word should be "valleys," not "Valleys," because it is not part of a proper name. Persons who prefer the capital would say that it is part of a proper name, and the matter might be argued unendingly, without convincing either party. Benjamin Drew, in "Pens and Types," said something interesting on this subject, following his rule, "Names of persons, of things personified, of nations, countries, cities, towns, streets, ships, etc., should be put up." Here is part of it: "The 'etc.' of the rule is like one spoken of by Coke, 'full of excellent meaning.' . . . Just where the line is drawn between capital and lower-case initials . . . is of very little consequence; but as uniformity in a work is desirable, while proofreaders are liable to differ, it is as important to have an umpire in a proofroom as it is on a baseball ground. . . . If a printing-office requires the services of but one reader, he, happy man, can suit himself, even though reasonably sure that he will suit nobody else — so various and set are the opinions of men on matters of trifling moment. If, however, two readers are employed, and on the same work, the one with the best judgment should be allowed to decide all doubtful points." He said much more — too much to maintain interest throughout. He made one assertion that is not as true now as it once was. Now, at least, the proofreader is very seldom able to suit himself; he must suit some other man, an author or an editor. And if he is to suit himself he should do it on the copy, before the type is set.

Books on Proofreading.

W. P. T., Elgin, Illinois, writes: "Will you please give us your judgment on the best authority in book form on proofreading? We want to adopt an up-to-date standard, and will be pleased to have your opinion on the subject."

Answer.— I sincerely regret my inability to recommend any book of the kind desired, as I know of none which is satisfactory. Every book that I know comes far short of the definiteness of decision necessary for a standard. As authoritative as any is Theodore L. De Vinne's "Correct Composition," but one would have to devote nearly enough time to selection from it to write a complete treatise, and then would not find answers for many questions that need decision. Mr. De Vinne was not peculiar in this respect, for the same criticism would apply to every such book that I have seen. Benjamin Drew's "Pens and Types" is a useful book, but not available in establishing a standard of general practice, being very indecisive. As a matter of fact, the best work on the subject would have to be gleaned from a collection of the style-books made for various printing-offices, of which there are many, and none of which, of course, can be called authoritative, unless it might be the Manual of Style of the University of Chicago Press. I mention this manual largely for the purpose of quoting from its preface the following: "It does not pretend to be exhaustive; a few things must be taken for granted, and the traditional territory of the dictionary has only exceptionally been invaded. It does not presume to be inflexibly consistent; applicability, in the printing-office, is a better test than iron-clad consistency, and commonsense a safer guide than abstract logic. It lays no claim to perfection in any of its parts; bearing throughout the inevitable earmarks of compromise, it will not carry conviction at every point to everybody. . . . If this Manual of Style may incidentally prove helpful to other gropers in the labyrinths of typographical style, its purpose will have been abundantly realized." So far as I know, all books on proofreading show that their authors are gropers merely, and what is needed is not groping. One groper is practically as good as any other, and none of them can be satisfactory as an authority.

Rule Wanted for Use of Figures.

B. R. B., Riverside, California, writes: "Here is a clipping from an editorial page which again raises the question of 'style' in regard to figures and spelling out: 'The total number of lynchings [in the United States, in the first half of this year] is 34, which is greater by 13 than the number for the corresponding period of last year. Twenty-four of the victims were negroes; the other ten were whites. The record for the first six months of 1914 was 20 negroes and one white.' Can you suggest a safe rule to adopt as a working style? It is presumed that dimensions, time, money, and ages go in figures. In what classification do the numbers in the editorial fall?"

Answer.— The question does not look like one calling for a lengthy answer, but various rules are published which differ in their effects so as to make them interesting when compared, so we shall quote some after first giving our answer. The numbers in the matter in question can be classed only as statistics. A safe rule for such matter is to spell out all numbers when there are but a few, say six, and use figures for all when more are given, if any of them are more than ten. The "Vest Pocket Manual of Printing," published by The Inland Printer Company, says, "In statistical matter all numbers should be in figures," but probably cases just like this one were not thought of. Here the second sentence could not conform to this rule, as it begins

with a number, and it would make a rather awkward discrepancy to use figures for the other number. It would be much better to spell out all through. It does not seem right to alternate figures and spellings, as in the quotation. Our offered rule need not be followed as to the number of instances; it might be well to say four instead of six, but it seems better to spell at least as many as four. And it is to be understood that it applies only to the classification "statistics," including all general numbers, not special ones like time, money, etc.

Horace Hart, in his rules for the University Press, Oxford, England, says: "Figures to be used for money, weight, or measure. In other cases, numbers under 100 to be in words; but print '90 to 100,' not 'ninety to 100.'" He does not provide at all for cases like that of our question.

W. B. McDermut, in his "Typographic Style-book," makes no general rule, but many special ones. The one nearest to answering our question is: "Enumeration.—Message of 8,000 words; 273 people being present; 48 reports, covering 109 pages; the entire number as given was 12 cattle, 6 sheep, and 22 hogs."

The style-book of the United Typothetæ of America says: "Use figures in statistics; as, Of 152 operations, 76 died and 76 recovered. In general, numbers containing less than three figures are to be spelled out, though when they occur in groups of three or more use figures."

The "Manual of Style" of the University of Chicago Press, being largely the work of university professors, might be expected to treat such subjects satisfactorily, but it neglects such instances as ours. Here is its nearest rule: "Treat all numbers in connected groups alike, as far as possible; do not use figures for some and spell out others; if the largest contains three or more digits, use figures for all."

The Stylebook of the Chicago Society of Proofreaders says: "Numbers less than 100 are to be spelled out, except when used in groups of three or more sets of figures, of a statistical nature."

Theodore L. De Vinne, in "Correct Composition," devoted a long chapter to "Figures and Numerals," but it contains nothing germane to our subject.

PAPER CONTAINER SAVES WASHING OF BOTTLES.

Few people realize how much wood-fiber containers are being used in the dairy world. For several years one-time-service containers have been made by manufacturers and successfully used in certain branches of dairying. The paper cartons or cups are now quite the common package for ice-cream, cheese and butter.



THE NEW YORK HARBOR.
Photograph by International News Service.

H. F. Weiss, director of the United States Forest Products Laboratory, is of the opinion that a suitable and low-priced paper milk-container will soon be put on the market. He accounts for the limited use of paper bottles in the past on the basis of cost and the natural prejudice which the average housewife has against any milk-container which is not of glass or earthenware.

Observation has convinced him that the paper bottle would be a great boon to dairymen because of the large percentage of breakage and loss that occurs with the use of the glass bottles. Most of us, however, have the mistaken idea that unless the cream line can be seen there is little or no cream, and hence it can be seen wherein the glass bottle has, at least, one advantage over the paper container. Mr. Weiss predicts that as soon as semitransparent bottles can be produced at a moderate cost to the dairymen, paper containers will be more popular.—*University of Wisconsin Press Bulletin.*

Printers' Blotters

A FEW

Suggestions



CONTAINED in this month's typographic insert, on this and the following six pages, is a variety of ideas for printers' blotters. The majority of the specimens are resettings by THE INLAND PRINTER composing-room of blotters used by the firms whose names appear thereon, to whom credit for the copy belongs—without responsibility, however, for the typography, which in a general way only follows the style of the originals. In some cases, however, the firm-names are purely fictitious, the ideas being adapted from other sources for use as blotter copy. That no confusion may result, the following are specified as fictitious firms: Cunningham & Eastman, page 4; Elite Printing Company, page 5; Hobson Printing Company, page 5; The Acme Company, page 6; Getup & Gett, page 7. ¶ The idea of this showing is not so much to make an exhibit of artistic typography as it is to furnish printers with suitable copy which they can adapt to suit individual needs, and with a plain style of composition which, if found desirable, can be followed at a marked saving of time in the composing-room. ¶ To be effective a blotter must be attractive not only from the standpoint of artistic merit but from the standpoint of its power to attract attention, and a better method of attaining this quality than by two-color printing is hardly possible.

You Can Buy a Straw Hat for a Quarter

A suit of clothes for $6.75, and a grand piano for $59. But you get what you pay for. You can buy a straw hat for $40, a suit of clothes for $80, and a grand piano for $18,000. And then again, you get what you pay for. The cheap skate gets what he is looking for—cheapness. And the man who wants merit pays for it. ¶ There is as much difference in Printing as there is in clothes. I have had much of my work merit reproduction in the leading Printers' Trade Journals of New York, Chicago and St. Louis—(proof at my office)—and would be glad to "Dress Up" your business stationery in a manner that will advertise you favorably at home and abroad.

OTTO MOORE, *The Commercial Printer*

TEXARKANA— Where All the Best Printing Comes From —ARKANSAS

Good Printing Is Never An Expense

IT is an investment—it brings direct returns in increased business, increased prestige in your line of trade, increased satisfaction that your printing is helping to sell goods. Cheap printing is expensive at any price, and in printing, cheapness is determined not by what you pay for it, but by what you get for what you pay.

Printing produced here brings business—its appearance gives you standing of worth—it is cheap only in price.

1935 Kern Street
Telephone 838-W Fresno S. C. LONGWELL, *The Printer*



"By Jove! *That* printer understands his business. Those suggestions he made are worth something. I'll give him my work in the future."

The Stirling Press

SERVICE PRINTERS

17-27 Vandewater Street, New York

TELEPHONES: 2680-2681 BEEKMAN

WE understand *our* business—which is, not merely to print, but to co-operate intelligently with *you*, the advertiser, to put your sales-message into the most effective form. We build our business by helping you build yours.

Quality in Printing Is Worth Consideration

What opinion do you form of an individual or firm when you get a glance at their stationery? There comes to your mind a picture of their business, character and taste; it is either refined or crude. Then, think of your own letters going to people you will never meet personally.

Letter-heads
Bill-heads
Envelopes
Statements
Booklets
Posters, etc.

The Charleston Daily Courier

401-403 Sixth Street



TRIBUTE TO THE FLAG

"I HAVE seen the glories of art and architecture and of river and mountain. I have seen the sunset on the Jungfrau and the moon rise over Mount Blanc. But the fairest vision on which these eyes rested was the flag of my country in a foreign port. Beautiful as a flower to those who love it, terrible as a meteor to those who hate, it is the symbol of the power and the glory and the honor of fifty millions of Americans."—*Senator Geo. F. Hoar.*

MERCANTILE PRINTING CO., LTD.

82 Merchant Street Both Telephones 484 Honolulu

IT is pleasing to hear some of the kind words spoken of our high-grade printing

¶ Perhaps you would be pleased to hear a little extra coin of the realm jingle in your pocket—you can by giving us your next order.

THE ART PRESS

TELEPHONE MAIN 41 32 S. WABASH



—When in doubt concerning printed matter, call upon us and we will take that load off your mind. We can do for you what we have done for others—make your printing an asset, not an expense.

THE FUHR PRINTING WORKS

Producers of Quality Printing

WILLIAMSBURG, OHIO

BOOST and the world boosts with you —kick and you kick alone!

You will have no kicks coming if you appoint us as your printer and stationer. Give us one trial order and you will become a customer.

CUNNINGHAM & EASTMAN

182 SPARK STREET *Printers* TELEPHONE 8156



DOG DAYS

—do not exist for the business man—or firm—who uses *Elite Printing* in his campaign for business. *Elite Printing* is not only correct from the standpoint of artistic merit but goes even farther, possessing an irresistible charm to the æsthetic eye. It has—which is even more important—that punch which sells the goods, the qualification of greatest importance in the estimation of the advertiser. We prescribe it as a tonic for slow business. "Ginger up" your sales with a trial order

ELITE PRINTING COMPANY

TEL. MAIN 429—Ottawa—6255 S. STATE ST.

PRINTING *of* QUALITY

TELEPHONE MAIN 484

SUCCESSFUL men know human nature and trade on it to advantage. Success is not luck, it is management. Good management sees the force of reason. For the reason why some printing don't pay, empty the waste-basket and study the quality of the unopened contents. Stop to consider, is your printing of best quality? We can show you some that is.

TELEPHONE MAIN 484

THE FRANKLIN PRINTING CO.

NEWPORT NEWS, VIRGINIA

SEPTEMBER						
Sun	Mon	Tues	Wed	Thur	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Make the Date—
We'll Deliver the Goods!

YOUR'E IN A HURRY

¶ You want that particular job out "right away"—you want it nicely printed and you want it quick. If you would be thoroughly satisfied, take it to a printing-house that has a reputation for promptness and good work. ¶ We believe that anything worth doing at all is worth doing well. More than that—we believe in doing work promptly and a "little better than seems necessary."

HOBSON PRINTING CO.

When You Have Rush Jobs

Give Them to a Busy Firm



THE SPEEDY PRINT-SHOP

We excel in those jobs where time is limited and as a consequence our place is always busy. We solicit business not because we need it to keep our present force busy but that we may grow. Buyers of printing have absolute assurance when placing an order with us that there will be no disappointments. No job is too large or too small for our perfect equipment to handle

THE JOURNAL COMPANY PHONE 22349 B



Quack Printers—like Quack Doctors, their services are cheap, likewise their product. *We are Specialists*—we do *Specially Good Printing;* true, it costs a little more to produce it, but it's worth the difference because, like a well-dressed salesman, it commands respect. Our printing is always dressed in the latest fashion—the fact is, we set the styles in all printing for this neck-o'-the-woods.

WHERE MOST OF THE BEST PRINTING COMES FROM



MELTON'S QUICK PRINT

223 ELM STREET PHONE M 5272

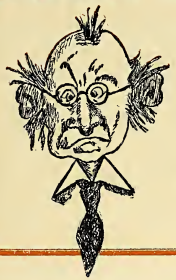


LANSING, MICHIGAN



AUGUST sounds the knell of the quiet business season, and it is time to look over your stock of printing to see what is needed. The report of a rush of business is spreading over the land, so you should be ready for its coming. ¶ We have the facilities to handle your work promptly and at any time. No disappointments.

THE ACME CO.



Do Not Be Discouraged If Your Business Is Dull

All it needs is a little printing-ink tonic applied with professional skill.

Printing Prescriptions for Prosperity

Judiciously prepared and carefully dispensed.

GETUP & GETT, *Success Printers*

FAIRVIEW, CALIFORNIA

SOME men seem to think the only way to preserve their youthful vigor is to keep it pickled in alcohol

THE IVY PRESS IS THE BEST PRINT-SHOP IN SEATTLE. BOTH PHONES 73

It is Better to Have Your Printing Done by the

Griffith-Stillings Press

Than to Wish You Had When It Fails to Come Up to Standard

368 Congress Street, Boston, Mass. Phone 5969 Automatic

DISTINCTIVE PRINTING

PRINTING that will attract attention and put the customer's advertising literature in a class by itself — printing that contains originality in conception and the highest degree of excellence in execution—this is the quality of distinctive printing which characterizes the work of our plant. You can do no more to assure yourself the best there is in printing than to look over our line of samples.

The
HENRY O. SHEPARD COMPANY



Many a long face has been changed to radiant glee by a trip to THE IVY PRESS in the Hodge Building, where clever ideas are brought out in every kind of printed work. Break away from cheap-looking stuff which is simply a waste of money. Main 873.



Just to Remind You of

McCaw of Columbia

Printing, Binding
Books, Stationery

Tell the Telephone

Three Double
Two Eight J

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Running-Head as an Embellishment.

Next to the initial letter, the running-head, or running-title, offers greater advantages for the embellishment of an otherwise plain and severe type-page than can be attained in any other way — and it can be used on practically every page. It adds snap and character to the page of text-matter which inspires interest. That it deserves more attention than is often given it is proved by the many unattractive pages, made so because of carelessness or ignorance of essentials to its proper use as part of the page.

The first consideration is harmony between running-head, title-page and body-matter. Books having a modern title-page and running-heads with the text-matter set in an old-style face, the reverse, and similar contradictory instances, are seen on every hand. Some may consider these unique, but they do not represent good typography. The unusual is often desirable — and always interesting — but it should never be attained at the expense of harmony. A page set in some modern type-face can safely carry a running-head set in capitals of the same face and somewhat smaller, preferably about two-thirds the size of the type in which the text-matter is set. If the length of the line is so great that it prohibits the use of capitals, an italic lower-case line of a modern face can be used — but it should be one size larger than the type used for the body-matter. Lower-case or capitals and small capitals should not be used in the composition of running-titles. The same rules of harmony should be observed when old-style and antique types are used, but here the designer of the book has greater latitude and a larger number of acceptable combinations are possible. In addition to the capital and italic running-heads as used on pages set in modern faces, the designer has the additional advantages in the use of text-letters. With Caslon Text, Engravers Old English—in fact any of the text-letters — numerous distinctive combinations are possible.

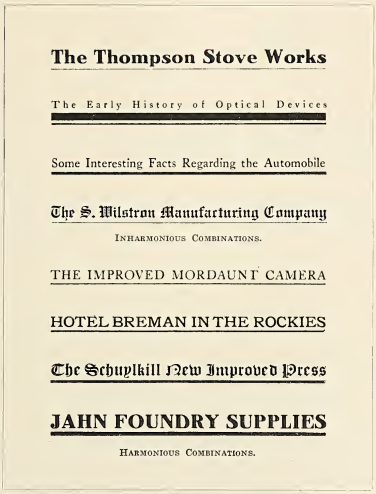


FIG. 1.
Illustrating importance of harmony in tone between rules and type in running-heads.

In using old style, however, there is one additional consideration. Because of the irregularity in some series of old-style figures, both as to sizes and alignment, the figures 6 and 8 being the only ones uniform in height with the capitals, it is a good plan to set the folios one or two sizes larger in order to overcome this disparity. Frequently, in fact in almost all cases, it is possible to place the folios at

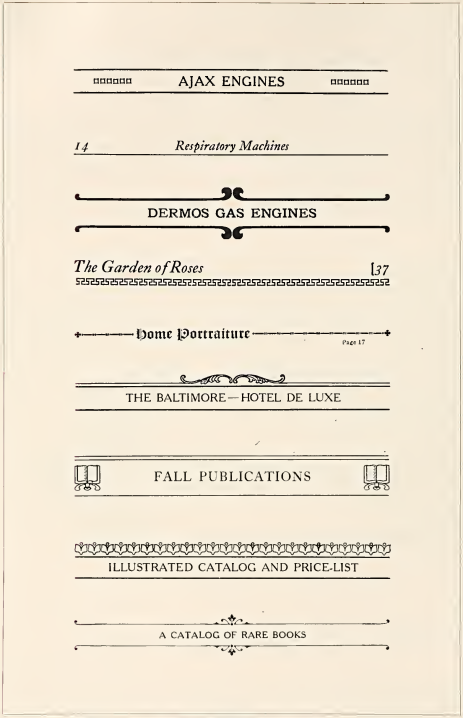


Fig. 2.
Illustrating the possibilities of type and utilities in the construction of decorative running-heads.

the bottom of the page rather than as a part of the running-heads, and thus overcome the fault without increasing the size of the figures.

Decorative running-heads are often desirable, and by far the most useful accessory in the construction of such is plain brass rule. Parallel rules above and a single rule below a running headline set in capitals make an acceptable combination, appropriate for a book on almost any subject. In particularly serious books, however, the type-line should suffice. The rules used should bear a definite relation in weight to the color of the types used with them. Rules, however, present some difficulties, for on pages with narrow margins the slightest irregularity in marginal spaces is noticeable if folding and binding are not perfect. Then, too, if the rules must be pieced, the "breaks" are displeasing unless the page is printed on antique stock and considerable ink carried, when the tendency is for the ink to spread over these gaps.

More decorative running-heads can be made up by the use of border units and florets, but here the compositor must be very careful. The utilities must not only harmonize with the type in tonal effect, but should not by any means suggest anything irrelevant to the subject-matter of the book. It stands to reason that bookish ornaments are out of place as part of the running-head of a machinery catalogue, and those with no knowledge of the printing art are often more keenly cognizant of such incongruities than the printer himself. The difficulty is that the compositor, in his endeavors to work out a pleasing design from the artistic standpoint, oftimes loses sight of this important matter of appropriateness.

The spacing apart of the running-head from the type-matter of the page is an additional consideration which merits care and understanding. On a page the lines of which are generously spaced, the running-head should be placed well apart from the text. A very safe rule to follow — a rule which is followed by many accomplished printers — is to place the space of a quadded line below the running-head. Some contend, and with good reason, that this applies only as far as twelve-point body-type, above which the space should remain at twelve points. The running-head, in fact, should be placed so that it stands alone, without crowding the body-matter too closely, and, at the same time, not so far away as to take on the aspect of a separate unit.

The copy for the running-head is furnished, of course, by the subject of the book; but where there are chapter-headings the title of the book is used for the left-hand page and the chapter title for the right-hand page running-head. Sometimes the title of the

book is so long that it is desirable to set it across facing pages, half on the left-hand pages and half on the right-hand pages. This plan is satisfactory when the title can be approximately evenly divided at a point where the reader will not be confused by the division.

Quite frequently, and in the better class of work where the selling price of the job will permit, running-heads are worked in with decoration which surrounds the entire type-page. In the majority of such cases the designs are hand drawn and lettered, but ingenious typographers oftimes work up combinations of this sort from rules and ornaments which are highly satisfactory. On catalogue and booklet work the firm of Taylor & Taylor, San Francisco, California, specializes in work of this character, and some of the rulework coming from that establishment is a decidedly pleasing sight to the lover of fine printing. The printer who is without facilities for electrotyping had best not attempt such work, for unsightly joints of pieced rule mar the appearance of the page far more than any use of rule can improve it. Such a design from Taylor & Taylor is shown on the following page, and also a hand-lettered and designed combination border and running-title from *Progressive Papers*, organ of the American Writing Paper Company, Holyoke, Massachusetts.

The trade-marks of manufacturing concerns and other industries can profitably be worked into the running-heads of their catalogues, at the same time forming a decorative feature and impressing its appearance and significance on the eyes and mind of the reader. It is good advertising and is used by many firms, as can be seen by reference to Fig. 3, which exhibit is made up entirely of hand-lettered running-heads.



FIG. 3.
Hand-lettered and designed running-heads, illustrating the use of trade-marks as parts of the designs.

Precautions for the Health of Printers.

Through the courtesy of Edward A. Boyle, chairman of the *Boston Globe* chapel, we are in receipt of the bulletin of the Massachusetts General Hospital, tabulating "Precautions for Printers." Mr. Boyle says:

"The high mortality figures among those engaged in the printing trade are ample evidence that the craft is in need of some precautionary advice along sanitary lines. This particular department of the Massachusetts Hospital has undertaken the task of educating the employees and employers alike that a healthy worker is as necessary to the business enterprise as an improved piece of machinery; and that, to the worker, health means a longer and more pleasant stay among the producers. These precautions were issued after a study of conditions in various

printing-offices by professional workers. They are practical and timely, and are worthy the attention of every printer who reads."

1.— Remember pig-lead used in linotyping is softer than lead of type. Handle it as little as possible.

2.— Drop pig-lead carefully into melting-pot. Splashings of molten lead dry and become lead dust.

PROGRESSIVE·PAPERS

Salesman to turn down an order when he can't get his price!

Why is it that Printers without a Plant—the Advertising Agencies—are getting so much business? It is because they study the needs of a Customer before they go to him, and when they do go—they have something attractive, concrete, and definite to offer.

Mr. Samuel Graydon of the Trow Press, in New York, has the right idea. He says: "Mere Mechanical Excellence in Printing, which has been so much heralded for the last ten years as the ideal thing, is a mistake. Not that imperfect work should be advocated, but that Printers are too prone to devote themselves to perfecting the mechanical, when they should devote more brains to the preparation and conception of a Booklet or Catalog to insure fitness for its purpose." And he is right.

I tell you, Gentlemen, it is Service nowadays that counts in business more than anything else. The more you make a customer feel that you are working for his Interest,—that you are alive and 'on the job' by reason of the new ideas and suggestions you furnish—the closer that Customer will be wedded to you, and the more business you'll get—and you'll get it at your own Price.

—From an Address by Fred Whitter, Advertising Manager, American Writing Paper Co., Holyoke, Mass., before The Boston Typothetæ Board of Trade.

12

Handmade Finish, Deckle Edge Text, Light Blue, basis 22x34-65

Hand-lettered and designed combination border and running-head, illustrating possibilities in this line.

3.— Do not shake crucible in order to blend molten lead better. It will blend of itself.

4.— Plungers on linotype machines should never be cleaned in the workroom. Clean them in boxes in the open air.

5.— Avoid lead dust, as much as possible, when trimming and mitering, or when sawing and routing. Wear a respirator when routing.

6.— Graphite used for lubricating is not poisonous, but all dust is irritating to the lungs.

7.— Lead dust in type-cases should be removed in the open air, or by means of a vacuum cleaner.

8.— Benzin and lye are skin-irritants. Wear gloves when cleaning type with them, and carefully wash the benzin and lye from the type.

9.— Never put type in the mouth, or moisten the fingers to get better hold of type.

10.— Insist upon having good ventilation in the office or factory, and insist that floors should not be swept during working hours.

11.— Suggest to your employer that walls and ceilings of workroom, if not of smooth, washable surface, be lime-washed once a year; that close-fitting floors which can be cleaned by moist methods are desirable; and that type-cases should fit closely on the floor, or have legs high enough to brush under.

12.— Eat a good breakfast before beginning work. Food in the stomach helps to prevent lead-poisoning.

TUBBS CORDAGE COMPANY

MANILA ROPE

Basis is the price per pound of $\frac{5}{16}$-inch diameter (2-inch circumference) and larger.

6-thread fine ($\frac{1}{2}$-inch diameter)	2c. above basis
6 and 9-thread ($\frac{1}{4}$ and $\frac{3}{8}$-inch diam.)	1½c. above basis
12-thread ($\frac{1}{2}$-inch diameter)	1c. above basis
$\frac{7}{16}$-inch diameter (1¼-inch cir.)	½c. above basis
$\frac{1}{4}$-inch diameter (1¼-inch cir.)	½c. above basis
$\frac{5}{16}$-inch diameter (1½-inch cir.)	½c. above basis
Bale Rope, 2-thread and larger	Basis
Baling, other than harvesting twine	½c extra
Bolt Rope, "Extra Superior Manila"	.3c. above basis
Box Twine, "*California*"	Basis
Buoy Lines, "Extra Superior Manila"	1c. above basis
Cable Laid—stock rope, full coils	1c. above basis
Clothes Lines—	
Coils	1½c above basis
Hanks	2½c above basis
Extra Superior Manila Rope, Clover Leaf Brand	1c. above basis
Fisherman's Rope, "Extra Superior Manila," soft laid, steam tarred or untarred	1c. above basis
Four-Strand, other than Lariat and Transmission	1c. above basis
Hay Stacking Rope, "Extra Superior Manila," center of strands graphited	1c. above basis
Hide Rope, unoiled, 2-thread and larger	1½c above basis
Lanyard, "Extra Superior Manila"	Basis
Lariat Rope, hard twisted, unoiled—	
Bronco Brand Red Thread, 3-strand	4c. above basis
Bronco Brand Red Thread, 4-strand	4½c above basis
Life Line Lariat, 3 or 4-strand	Special
Lariats, made up ready for use, Bronco Brand and Life Line, see page 23.	
Lobster Marline	3½c. above basis
Net Lines, "Extra Superior Manila"	1c. above basis

Page in which rules serve as border and panel in which running-head is enclosed.

13.— Do not eat food, or use tobacco, while working, because of the danger of getting lead into the mouth.

14.— Wash hands thoroughly with warm water and soap, and rinse the mouth and clean the finger-nails before eating.

15.— Have your own towel and cake of soap.

16.— Eat your lunch outside the workroom.

17.— Do not wear working clothes too long without change.

18.— Hang street clothes apart from the dust of the workroom.

19.— Bathe frequently and brush the teeth each night.

20.— Avoid alcohol. It increases the danger of lead-poisoning.

21.— Have a good bowel movement each day.

22.— Exercise in the fresh air as much as possible.

23.— Be examined by a doctor occasionally, and do preventive work by keeping in good health.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Originality.

The ambition to do something out of the ordinary is a commendable one. It has prompted some of the best work in all lines of endeavor. The progress of the world has been marked since the dawn of eternity by the results attained by men who endeavored to do — and succeeded in doing — something new. In printing, however, compositors — and apprentice compositors, especially — should not strive for the unusual. If, on taking up a piece of work, such an arrangement suggests itself, all well and good, but if not, it is better by far to go ahead on conventional, symmetrical lines. Unusual, unique arrangements are more often the result of an idea — an

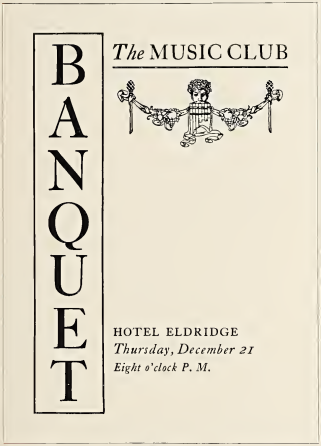


FIG. 1.

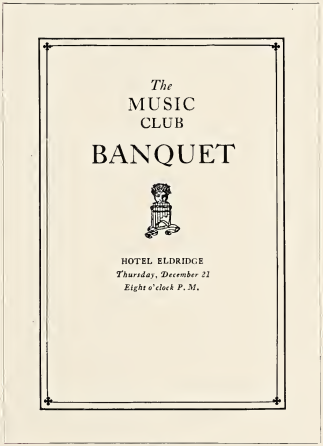


FIG. 2.

printing, none can deny that a job composed in a distinctive style, printed in an uncommon combination of colors, or which in some other way jolts the reader to attention with the discovery that here is something new, will excite greater attention and consequently attain to a greater degree of success the object for which it was intended than will a job that is conventionally designed.

inspiration, as it were — than of study, meditation and experiment.

Many printers and apprentices err in trying to give an uncommon appearance to a design on which they are at work. They are more keenly interested in so doing than in setting a good job. Fig. 1 is an example of this sort. Tired, perhaps, of the conventional arrangement of such work, the compositor

sought to give it a touch of the unique. The result is a design of unrelated parts, without artistic beauty, and which is difficult to read. No design is good if its arrangement tends in any way to confuse the reader or make it difficult for him to easily and quickly grasp the message presented. A word set perpendicularly is hard to read because it is contrary to the usual order of reading, which is along horizontal lines from left to right. The placement of the two groups and their proportionate size are such that the white

JAY GLENN HOLMAN
331 COLLEGE STREET FINDLAY, OHIO

Unusual arrangement of envelope-card by Jay Glenn Holman.

spaces are not well proportioned, and, although we do not insist on symmetry as an absolute qualification for good printing, the white spaces should not show such displeasing variations as in this case. Thus, in his efforts to attain the unusual, the compositor got into trouble, for, although he might have been thoroughly competent to set a simple, symmetrical design, he was not able, at least at the time being, to produce a design with the snap of originality and at the same time possessing the essentials of good design.

Alongside (Fig. 2) we show a simple arrangement of the same copy, a style which any one can follow with a greater measure of success and which is at all times acceptable, though not in the least unique.

The moral in this for apprentices is to go about setting the jobs they are called upon to set in the good old simple, symmetrical way, which means with all lines thereof centered on a central, perpendicular axis. Let the unique take care of itself. Do not court it — it will come unheralded and uninvited if it comes at all.

Review of Specimens.

GUY ELDER, Mt. Vernon, Ohio.— The page advertisement is well planned and the display is satisfactory, but two-line prices would have given it a more snappy appearance. Condensed and extended types used in close proximity produce an ill effect because of their inharmonious shape.

JOHN T. BOTUM, Onancock, Virginia.— Your work is highly satisfactory and there are some very attractive and unusual specimens in the collection. As a matter of fact, your work compares favorably with that of good journeymen. Avoid the combination of text type with Extended Lining Gothic.

WM. E. ADOLFH, Mobile, Alabama.— For one of fourteen years you do remarkably well and the blotter is exceptionally good. We should prefer to see the speaker cuts run in blue, and instead of the bright yellow a buff tint would be better because of the fact that such a large part of the design is in the warm color. The blue is a little weak and the ornaments in the lower parts of the outside panels are not in proportion to the shape of the panel.

JAY GLENN HOLMAN, Findlay, Ohio.— All your specimens are high-class in every way, but we are particularly interested in the original idea for your personal stationery. The envelope is herewith reproduced, but as the letter-head was printed from the same form, there is no need of showing it. Printed in a delicate green on white linen-finished stock, with deckled edges, its appearance was highly satisfactory. On the title-page of the Price-List of Repair Parts there is too much space below the initial. Programs are excellent.

ELM VOCATIONAL SCHOOL, Buffalo, New York.— The specimens produced by the pupils in your school are of a very good quality, but we believe too much attention is given to out-of-the-ordinary color-schemes. The red you use could be materially improved by the addition to it of a little yellow. The position of the initial "C" on the Collins Free Library title-page is not pleasing, and the blue is dull instead of bright, as it should be. The gap of space between the word "March" and the figures "1915" is not pleasing, because not in the exact center, and items so placed should be of equal size. Avoid weak colors in setting small-size type-lines.

E. A. BURNETTE, Daytona, Florida.— Ornaments of fruit and flower motifs are considered appropriate, if conventionalized in design, on work of all kinds. Therefore, we would say that in the case of your letter-head the ornaments are satisfactory as far as appropriateness is concerned, but they are rather too strong in tone to harmonize with the type and rule used. The three panels, being of different depths, suggested their use, and we are of the impression they improve the design, though not to a marked extent. In our insert next month we will show this heading of yours, together with a rearrangement by some typographer of note. See for yourself, then, how he handles it.

Programme
First Graduating Exercises
of the School *for* Apprentices
of the Lakeside Press

Assembly Hall
The Fine Arts Building
410 South Michigan Avenue
Chicago, Illinois

Wednesday Evening, August Fourth
Nineteen Hundred Fifteen
at Eight o'Clock

Title-page of program of graduation exercises, School for Apprentices, Lakeside Press, Chicago.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

Progress Pointers and Problems, house-organ of the Kilham Stationery & Printing Company, Portland, Oregon, is nicely composed and well printed, although the half-tones do not appear to be any too good. The pressman did well, however.

WILLIAM EDWIN RUDGE, New York city.— The announcement of your plan to send to your customers and prospects each month some example of your work is a good one, and both the announcement and the first month's example represent high-class work in all departments.

Good Words, edited and printed by inmates of the United States Penitentiary at Atlanta, Georgia, is a commendable publication, attractively printed.

BROWN PRINTING COMPANY, Camden, Arkansas.— There is too much matter on the blotter, "Dedicated to the Kicker," and the large type should be near the top rather than the bottom.

NOEL NICOLAS, Victoria, Australia.— The certificate which won for you first prize in the competition of the Melbourne Typographical Society is excellent in every way and thoroughly worthy of that high honor.

I. M. HARRIS, Brooklyn, New York.— Both the Lubin announcement card and the poem, "We Wonder Why," represent thoroughly satisfactory typography, although in the former the display lines are rather crowded.

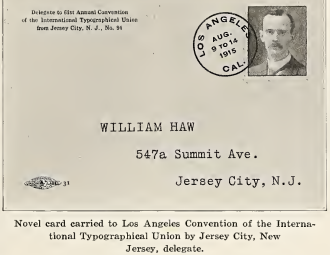
C. W. WILLIAMS, Berkeley, California.— The specimens are very good indeed. The lower group on the title-page, "British Rule in India," is too low, and the rules should be omitted above the ornament on the Invisible Law title-page.

G. A. HAMON, Peterborough, Ontario.— The poster, advertising the outing of your local union, is strong and satisfactorily composed. It probably accomplished as much as would a poster more attractive from an artistic standpoint.

THE August and September calendars designed and sent out by Henry S. Eddy, artist and designer, New York city, in common with others previously received, are highly satisfactory, the one for September being especially attractive, in our estimation.

W. D. DRUMMOND, Marshall, Missouri.— The letter-head for the Marshall Ad. Club is both interesting and attractive, although spacing is too wide between the initial letters in the last two lines in the panel, thus breaking up the uniform tone of the page.

A COPY of the Sales Book of the Sun Kist brand of fruits, printed for The J. K. Armsby Company by the Williams Printing Company, San Francisco, California, contains some exceptionally clever engraving and presswork. So good is the work of the engraver and printer that the fruits tempt one's appetite.



Novel card carried to Los Angeles Convention of the International Typographical Union by Jersey City, New Jersey, delegate.

BEN WILEY, Charleston, Illinois.— All the specimens are thoroughly satisfactory. On the letter-head for the Charleston Typographical Union there is not enough space between words of the main display line. Lines are crowded too closely on the bill-head for the Charleston Confectionery Company.

H. S. ADAMS, Frankford, Pennsylvania.— Your blotter is good, but could be improved materially by using one or two point rules as cut-offs inside the border. The white spaces in the address-lines are not pleasing.

AN attractive folder, printed in black and buff tint on buff antique stock, announces the affiliation of J. H. Nash, until recently a member of the firm of Taylor, Nash & Taylor, San Francisco, California, with The Blair-Murdock Company, of the same city.

THE initial number of Volume III of *Printograms*, house-organ of the John P. Smith Printing Company, Rochester, New York, is, in our opinion, the handsomest ever issued. Printed in soft colors on dull-finished India tint enameled stock, the effect is decidedly pleasing.

C. A. PRIEST, Dallas, Texas. — The little card entitled "A Toast" is interesting and attractive in arrangement, as are all the specimens, with the exception of the Fox Film Corporation letter-head, in which the type is inadequate for a successful paneled arrangement.

WILLIAM HAW, a delegate to the recent Los Angeles convention of the International Typographical Union, carried with him a distinct novelty in the way of a personal card. It is, as shown in the reproduction, made up to imitate an addressed letter, his picture being printed in the upper right-hand corner in red and in a size in imitation of a postage-stamp. The imitation of the impression of the postoffice canceling-stamp, carrying the place and date of the convention, is very clever. The reproduction on this page is self-explanatory. Look it up.

E. F. BRADY, Sussex, New Jersey.— The booklet, "Sussex Borough," is interestingly arranged, but could be improved in several ways. The break between the "S" and "U" in Sussex caused by the border running between is not pleasing and the border should have been "broken" or the letter "u" printed over it. We would prefer to see the little group at the bottom brought to the left within about eighteen points of the perpendicular border, but left in the same position perpendicularly. A little yellow added to the red on both cover and inside pages would improve their appearance very much indeed. Subheadings scattered through an article refer to the paragraph which follows, and for that reason should be nearer that than the preceding paragraph.



Striking monthly-calendar design in characteristic style of the Caxton Company, Cleveland, Ohio. Original in violet and orange, with yellow-tint background not shown here.

OLD-TIMER, New York city.— Truly enough, you would never have locked up a job in the shape of the one, proof of which you sent us. With misfit rule and practically no justification, the humps in the rule are enough to cause any self-respecting old-timer to rise in protest.

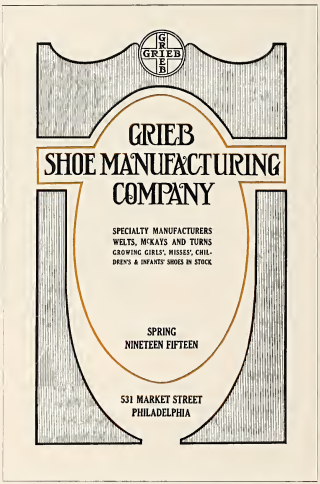
DAVID TRUMBLE, Latrobe, Pennsylvania.— The specimens are satisfactorily composed, but on the letter-heads the type-sizes are too large to suit the average taste in such matters. The rule about the card, "General Notice to Occupants of Cottages," is too light; a rule of at least three-point thickness should have been used.

FLOYD A. FESSLER, Portland, Oregon.— The shoe company's blank is a good one, the scale on the back for measuring the size of one's foot being a practical feature, which enables one to order shoes safely by mail. Had the form been electrotyped, so as to close up the breaks where rules are joined, it would, in our opinion, be a thoroughly satisfactory job.

ROY A. HARRISON, Harrisburg, Virginia.— The idea of the Yoke Fellows card is very good; but when overprinting, the line or ornament serving as a background should be printed in a comparatively weak tint so as not to confuse the design. Had you used a buff or blue tint instead of the bright yellow, a decided improvement would have been the result.

O. L. LILLISTON, Philadelphia, Pennsylvania.— The hand-lettered specimens you have sent us are uniformly good and prove there are advantages in hand-lettering to the printer as a means of providing variation to type-work for the purpose of affording distinction. Other printers could make themselves just as valuable to their employers, as you plainly have done, and by so doing increase their salaries as well. The cover for The National Association of Hosiery and Underwear Manufacturers, printed in two browns and gold, and embossed, is an admirable piece of work, though the shape of the letter is too condensed to suit our taste. On the booklet-cover for Synthetic Porcelain, appropriately printed from a reverse plate in light blue on white stock, the lettering showing in white against the blue ground, and embossed, the plate should extend at least a pica higher, for, as it is, the word Detray's crowds the top margin too closely. Your lettering is smooth and the curves well rounded, but there is a tendency to be a little "too fancy," an avoidance of which practice would materially increase the attractiveness of the work. The poster stamp is excellent. Your shoe catalogue cover-design is herewith reproduced.

MILTON S. GRIM, South Bethlehem, Pennsylvania.— The blotters are highly satisfactory, and as a whole the copy is especially good. On the one printed in green and gray, the gray is a little too weak, the rules printed in green overshadowing the type-lines printed in gray. The combination of types is not good in the blotter, the border of which is made up of arrows.



Illustrating the advantages of hand-lettering to the printer. By O. L. Lilliston, with George F. Lasher, Philadelphia, Pennsylvania, an early student of the I. T. U. Course.

CHARLES A. MACFARLANE, Chicago, Illinois.— The "Liberty Bell" souvenir, prepared by you for The Beckett Paper Company for the purpose of distribution in cities along the route traversed by the Liberty Bell in its recent trip to the exposition, is a handsome thing, showing to good advantage the adaptability of Buckeye Covers for embossing purposes. We regret satisfactory reproduction can not be made.

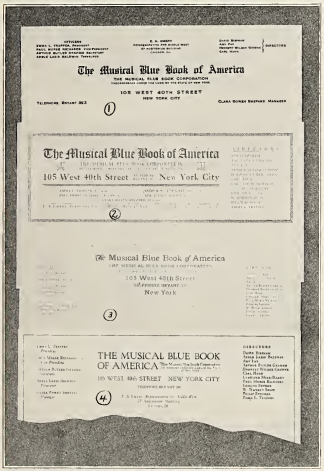
JEFFERSON SCHOOL DEPARTMENT OF PRINTING, South Bend, Indiana.— On the Course of Study sent us the books were evidently trimmed too close, for on the pages set full measure the front margin is too small in comparison to the bottom margin. Then, on a book of this character, when some of the pages begin with

short lines, running-heads with rules beneath perhaps would materially improve the appearance. The upper groups of the title-page and cover are too wide in proportion to the width of the page.

WILLIAM J. DIX, Pittsburg, Kansas.— There is too much red on both the letter-head and envelope corner. Red should be used sparingly. It is also too strong for the green, which could be improved by the addition of a little blue. As far as arrangement is concerned, the letter-head is very good, but the border is too large and we have a personal dislike for italic capitals, which dislike is shared by many other printers.

E. C. GERNDT, Milwaukee, Wisconsin.— The programs for the Northwestern Mutual Life Insurance Company, planned by you in collaboration with O. G. Rieck, are models of typographic neatness. The inside pages of the dinner program, because of the ample white space and comparatively small sizes of type, with a plain rule border printed in a delicate tint, are as pleasing a sight as a lover of fine printing could ask to see.

P. O. GRIST, Lenoir, North Carolina.— Had you used some letter other than the shaded style, your blotter would have been better because more readable. The gray-tone shaded letter as used by you does very well in the larger sizes for display lines,



Four arrangements of the same letter-head. No. 1 was furnished as copy, with the addition of the directors' names, from which Nos. 2, 3 and 4 were set. The customer selected No. 4. We agree with his selection. Do you?

but to use it throughout a job is not a good practice because of its illegibility. The arrangement is satisfactory, except that we would omit the rule you have placed above the bottom line.

A. J. SCHLINGER, White Plains, New York.— The specimens you have sent us are not very satisfactory, due mainly to a scattered, disorderly arrangement of the lines instead of a careful grouping into a pleasing design. Inharmonious type combinations produce an ill effect which also heightens the unattractive appearance of your specimens. To be satisfactorily used in combination, types should be at least of the same general form.

RAY SPERPECK, Swea City, Iowa.— On the work sent us, the red is a trifle too dark and could be improved materially by the



Striking railroad-folder cover by Young & McCallister, Los Angeles, California.

addition of a little yellow to brighten it. The lines below the eighteen-point display lines on the blotter, "Sundries," crowd those lines too closely. Your monthly invoice heading is rather crowded at the top, which fault could be overcome by the use throughout of type one size smaller. As a whole, you do good work.

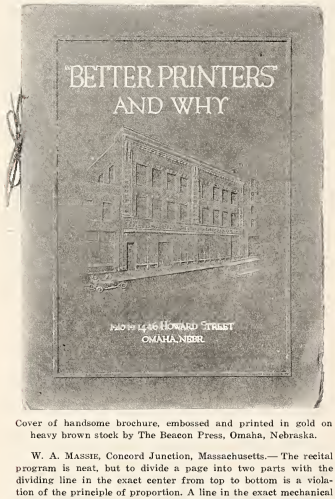
THE "Blue Book of Live Wires Who Electrify Pittsburgh's Industries," a handsome brochure, the cover of which is printed in blue mottled cover-stock, and the inside pages on blue enameled stock and roughed, the complete book being tied with a pale-blue ribbon, is an attractive piece of printing. It reflects much credit on its producers, the Pittsburgh Printing Company. In picture and story, the book relates the experiences of the Chamber of Commerce members on the fifteenth annual trade extension tour. It should prove an interesting souvenir to participants in the trip.

I. M. HARRIS, Brooklyn, New York.— Of the four letter-heads for The Musical Blue Book of America, we are inclined to agree with the selection made by the customer. The one set in Bookman Old Style is neat, however, and runs the first named a close race for honors. If, in it, the center group had been placed lower and the two side groups higher, as in the case of the customer's selection, it would be decidedly improved. The two remaining arrangements are not up to the same standard. The headings in question are herewith reproduced, No. 4 being the customer's selection.

ROY K. BANCROFT, Frankford, Pennsylvania.— As a whole, your specimens are very good indeed, although a better grouping of the lines on your business-card, and the placement of the cut at the left, would materially improve the appearance of the card. We are showing the card in question, and alongside of it a rearrangement along proper lines. The decoration on the letter-head for the firm employing you rather overshadows the type.

JAMES GRIFFITH, Indiana Harbor, Indiana.— Avoid the combination of Engravers Old English and Extended Lining Gothic, especially when the latter is in large sizes, as in the case of the J. C. Templeton card. Avoid unsymmetrical arrangements such as the supper ticket for The Woman's Guild. Personally, we dislike the combination of bold and light tone Lining Gothics, as in the card for the Twin City Sentinel Company, although we admire the arrangement.

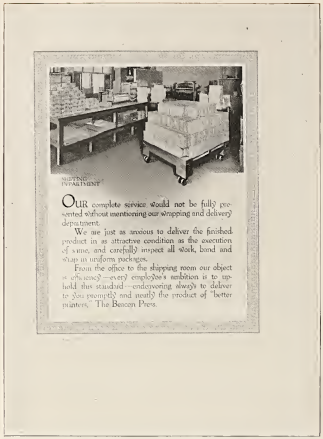
PAPER-RULERS often spend their odd moments in executing some out-of-the-ordinary form, both for the recreation it affords and to show what complicated work they are capable of doing. Perhaps the best executed piece of complicated ruling ever received by THE INLAND PRINTER is a letter-head background and border, we judge, ruled by Albert C. Kline, with Braid & Hutton, Inc., Savannah, Georgia. It demonstrates that firm's ability to handle careful work in a thoroughly satisfactory manner.



Cover of handsome brochure, embossed and printed in gold on heavy brown stock by The Beacon Press, Omaha, Nebraska.

W. A. MASSIE, Concord Junction, Massachusetts.— The recital program is neat, but to divide a page into two parts with the dividing line in the exact center from top to bottom is a violation of the principle of proportion. A line in the exact mechanical center appears low, and this optical illusion should always be given consideration. A marked improvement would have been made had the division of the page been toward the top, on the ratio of five parts below to a corresponding three parts above.

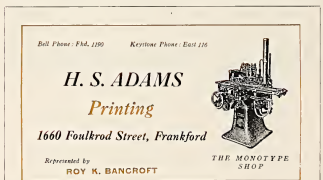
A. J. SAMUELSON is superintendent of the Beacon Press, Omaha, Nebraska. He is responsible for "Better Printers — and Why," a handsome brochure recently issued by that firm, and it is by no means discouraging Mr. Samuelson to say that he probably will never do anything better. It will serve as a monument somewhat, proclaiming to the world that he and the rest of the workers at the Beacon Press are "better printers" in deed as well as in word. The cover-design, made up of few type-lines and a view of the firm's fine building, the former printed in gold and embossed, and the latter, along with a plain



Text-page of booklet, illustrating style of all pages in brochure by The Beacon Press, Omaha, Nebraska.

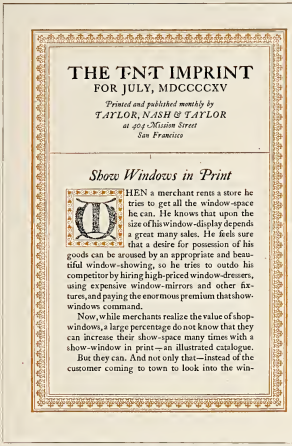
rule border, blind-embossed on rich brown cover-stock, gives a most pleasing appearance. On the inside pages numerous well-printed half-tones with supplementary reading-matter give the reader a very good impression of the Beacon Press, which good impression is increased because of the admirable manner in which the half-tones are printed in a very dark brown. The text-pages are surrounded by a decorative border printed in a tint of brown, which adds interest and beauty to the pages. We are not altogether sure whether or not roughing would improve the appearance of these inside pages. The cover and one of the inside pages are herewith shown.

ROBERT G. RUGGLES, Boston, Massachusetts.— You have sent us some very nice specimens of your work, the majority of them being satisfactory in every way. On the title-page of the program for the Dartmouth Glee and Mandolin Clubs, the lower



The cut logically belongs at the left side and the lines should be grouped instead of scattered as they are.

group is too wide and the type-sizes too large in proportion to the upper group. For best results in such work the upper group should dominate the lower group in size, and its width should be the greater so that the page as a whole will be of inverted-pyramid form.


THE TNT IMPRINT
FOR JULY, MDCCCCXV

Printed and published monthly by
TAYLOR, NASH & TAYLOR
at 409 Mission Street
San Francisco

Show Windows in Print

WHEN a merchant rents a store he tries to get all the window-space he can. He knows that upon the size of his window-display depends a great many sales. He feels sure that a desire for possession of his goods can be aroused by an appropriate and beautiful window-showing, so he tries to outdo his competitor by hiring high-priced window-dressers, using expensive window-mirrors and other fixtures, and paying the enormous premium that show-windows command.

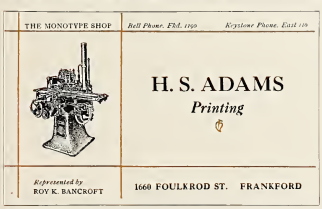
Now, while merchants realize the value of show-windows, a large percentage do not know that they can increase their show-space many times with a show-window in print—an illustrated catalogue.

But they can. And not only that—instead of the customer coming to town to look into the win-

Page from house-organ of Taylor & Taylor, San Francisco, California. In the original the border was in brown, initial letter in blue, and type in black.

CALKINS & HOLDEN, New York city.— Advertising matter prepared and printed by you for some of the best known high-class firms in America continues to interest us immensely. We show herewith the title-page of a dignified folder recently issued by you for Chickering & Sons, Boston.

TAYLOR & TAYLOR, San Francisco, California.— The great improvement in the appearance of printed matter possible by the use of a good grade of paper is exemplified in the product of the firm of Taylor & Taylor, until recently known as Taylor, Nash & Taylor, of San Francisco, California. Cheap, flimsy stock, judging from the specimens sent us, has no place in the stock-rooms of that concern, much of the work, in fact, being done on imported hand-made paper. Nor does this firm of expert printers

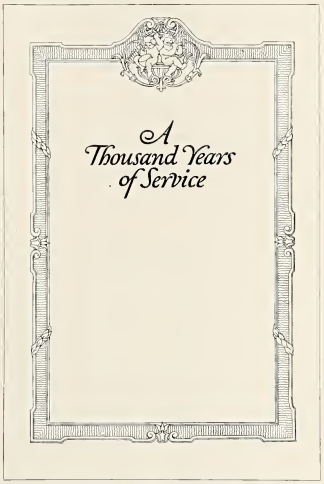


A rearrangement in which the points are easily grasped and which bears a distinction in its uncommon arrangement.

depend on good stock to overcome inferior composition and press-work, for all mechanical features are given careful and understanding attention, and we are safe in saying no printing concern in the United States surpasses in quality the typography of Taylor & Taylor. One of this company's designs is reproduced, but, of course, on enameled stock and in reduced size we can not do justice to the excellence of the originals, in most cases printed on antique stock. All we can do is to give an idea of the firm's excellent typography.

We are indebted to E. R. Alexander, of London, England, principal of The Polytechnic School of Letterpress Printing, for a copy of "The Polytechnic Typographia," a year-book, showing examples of students' work for the school year 1914-1915. It appears, after an examination of this worthy brochure, that the British are becoming more sane in their typography, omitting much of the useless and meaningless decoration which has previously characterized their work. The book is commendable in all ways and reflects credit upon instructors and students alike.

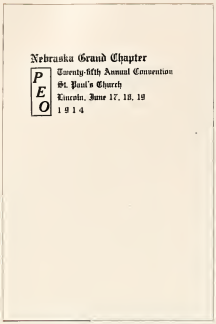
THE MCDONALD PRESS, Cincinnati, Ohio.— You did very well on the difficult composition of the text pages of the McKinney Manufacturing Company's catalogue, but on the title-page, unfortunately, you tried an out-of-center arrangement. While such are undeniably pleasing and interesting when properly balanced, they are not at all so when balance is insecure, which is the case in yours. Had the matter which is placed at the right side been centered, and the address at the bottom raised so that the margins at sides and bottom would be more nearly uniform, the appearance would be greatly improved.



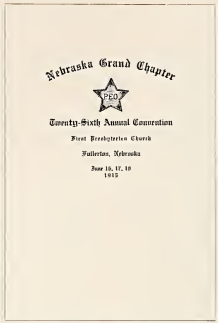
A dignified folder-title designed for Chickering & Sons, Boston, by Calkins & Holden, New York city.

The Press Journal, Osage, Iowa.— The idea of getting out a real-estate booklet, advertising farms for sale, similar to the conventional abstract of title, is a good one, and the assurance, "If you buy a farm from us you will get a perfect Abstract of Title," printed on the filing, adds effectiveness. The use of a better grade of ink, and more thorough make-ready of the half-tones on the inside pages, would materially improve the appearance of the booklet. There is too much top margin on the pages of the other book and the same fault to be found with the half-tone work as in the first-named book.

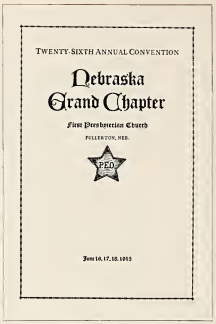
H. D. MOSHER, DeKalb, Illinois.— While your specimens are good, they offer opportunities for some improvement. Avoid the



An ineffective booklet-cover design printed, in the original, in poor grade of bronze on white stock.



A resetting which offers some improvement, but the curved line and the lack of a border are apparent faults.

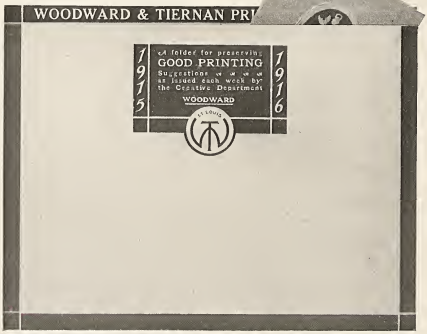


Another resetting more in line with present-day style and in which the features stand out with due prominence.

use of parallel rules as underscores and cut-offs — single rules are preferable. Do not resort to the makeshift of using colons, leaders, etc., between items in order to square up a short line with a longer line — try some other arrangement where such would not be necessary. A little yellow added to the red you used would improve it wonderfully, for at present it is too dark. On your attractive bill-head, a lead should be removed from between the two lines immediately below the line printed in red.

L. L. Ingraham, University Place, Nebraska.— While you improved the appearance of the booklet-cover for the P. E. O. Sisterhood Proceedings, we regret that you resorted to the difficult and antiquated practice of curved lines. While there are herewith the cover for the 1914 book, your own, and alongside a rearrangement more in keeping with the character of the work.

George H. Brown, Point Loma, California.— Apparently, you are not to be hindered by the difficulties which would stop the majority of us, and the personal cards photographed from a hand-lettered design serve their purpose very well. The large drawing for a card is also very good, the antique effect proving very interesting to us. Persevere!



Filing-cabinet folder furnished to firms on the list to whom samples of printing are sent from time to time by the Woodward & Tiernan Printing Company, St. Louis, Missouri.

cases in the execution of stock certificates and work of like character, especially when lithographed, when attractive results are attainable by the practice, on the average run of typework it is not at all necessary. Results are not pleasing. We show

Ralph W. Polk, Chillicothe, Ohio.— You do excellent work and we note a constant improvement in it. On another page we are showing a reproduction of the hanger, designed to be placed over the cases in the composing-room. It is a good idea.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

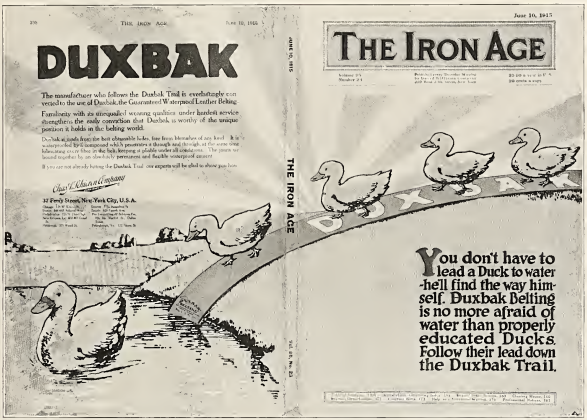
The Advertisement-Writer Runs Wild.

Sometimes an advertiser is led away by an idea, and when this takes place the advertisement is bound to suffer. An instance of this is seen in the Duxbak Leather Belting advertisement which is reproduced on this page.

Of course, the trade-mark, "Duxbak," means that the belt is waterproof. Water will run from it just as it will from a duck's back. It is impervious. But the various points of advantage of Schieren's belting (one of the best known brands in the country) could surely have been forcefully presented without the exaggerated conception we see here. Notice the wording on the first page. After stating that "you don't have to lead a duck to water," the writer refers to "properly educated" ducks, and invites the reader to follow the ducks into the pond.

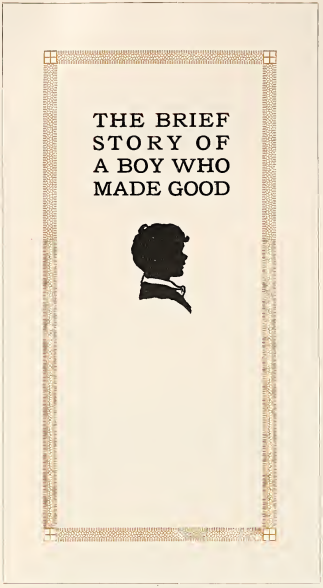
The advertisement occupied pages 1 and 4 of a recent cover of *The Iron Age*. Looking at the closed book you simply saw the three ducks walking along the belt and read the wording in the lower right-hand corner.

Of course, a natural retort is, "It's easy to criticize. Anybody can pick flaws. But it's another thing to suggest improvement." The purpose of this department is to criticize constructively. Unless it consistently maintains this objective it will fail. Following out this line of thought, let us see what suggestions we can make.



First and fourth pages of cover from a recent issue of *The Iron Age*. Note how the trail of the ducks leads down and away from the reading-matter.

At the outset, we are opposed to mere publicity in



Cover of eight-page booklet designed and printed by Robert H. True Company, New Orleans.

a technical or trade magazine. The advertising appropriation is too valuable. Tell something that will help sell the goods. Now, this doesn't preclude one from using an attention-getter. Nor does it stifle originality. But clearly keeping this thought before his mind will enable the copywriter to avoid the shoals of misconception.

Without doubt its originator considered the continuity of the belt would lead the eye to the meat of the advertisement on page 4. The book was shown to several people in different lines. None attempted to turn it over. All thought it was complete. So, as an actual helpful advertisement it failed, because it didn't tell anything.

Careful study of the best technical and trade-journal advertising will prove that mere general statements are negative in result. Any one of a dozen competitive houses can say the same thing you have just said. What good, then, is it for you to spend real money merely to increase this number?

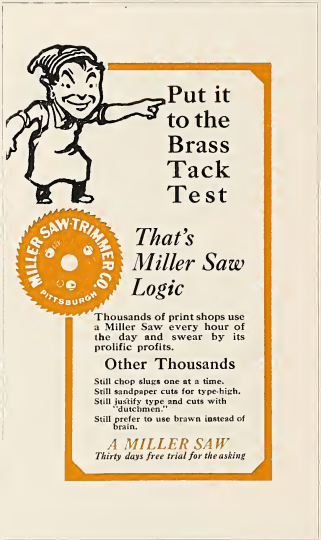
Schieren's is the best transmission-belting advertising in this country. And the most resultful advertising Schieren has done, in the opinion of the writer, is that in which Duxbak's distinctive points of superiority have been clearly brought to the reader's attention, followed by vigorous actional talk.

Some Interesting Propaganda Material.

"The object of this little campaign was to make more friends for organized labor and to induce buyers of printing in New Orleans to place their orders with union shops." So wrote Robert H. True, of Robert H. True Company, Limited, 539 Bienville street, New Orleans, when sending in twelve circulars written, designed and printed by his firm.

The method of appeal is varied. The initial circular frankly states its mission on the first page. "The Union Label. Its Meaning and Its Importance to Every Man." This, of course, is seldom good advertising because it "gives your story away." And the inside copy is somewhat impersonal.

The business man to whom it was addressed would be apt to feel that it really talked to somebody else. For instance: "Your modern business man realizes



Reverse side of one of a series of post-cards being sent out by The Miller Saw-Trimmer Company.

that coöperation is the life of trade. Particularly is this true of the coöperation within a business between the employers and the employees."

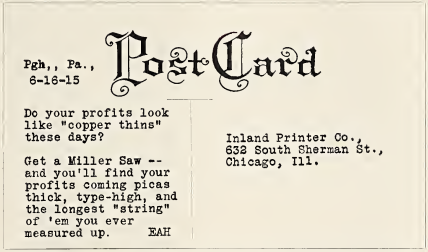
This does not ring with the directness it should. It lacks what we term the "you" appeal, that method of presentation which makes the reader feel that he or she has been singled out for attention.

Mr. True attached a note to this piece, reading, "This was the first one, and is entirely too long. It was done before we made any sort of plan."

With an apology for differing with Mr. True, we believe that the fault lies not in the length of the circular, but in its impersonality. Typographically, it is very pleasing. From an advertising viewpoint it should have been broken up with headlines. Three is distinctly noticeable. Do you expect people to jump right into your opening without being coaxed? If you do, imagine your favorite morning newspaper with nothing but straight reading-matter.

And your opening — the most important part of any letter or circular — is prosy. It lacks appeal — snap. Why don't you be more concise?

Now, as to the body of the circular: It's too general. It could well be a piece of literature for any one of a dozen different installing or rehabilitating concerns. Why not bring prominently before your prospect the *distinctive* service you have to offer?


Pgh,, Pa.,
6-16-15

Post Card

Do your profits look
like "copper thins"
these days?

Get a Miller Saw --
and you'll find your
profits coming picas
thick, type-high, and
the longest "string"
of 'em you ever
measured up. EAH

Inland Printer Co.,
632 South Sherman St.,
Chicago, Ill.

Front of post-card sent out by The Miller Saw-Trimmer Company. The key-note, greater profits, gives it pulling power.

consecutive pages of ten-point leaded, without a single eye-arrester in the form of a display head, will weary any casual reader.

Mr. True excelled himself with the eight-page booklet reproduced, "The Brief Story of a Boy Who Made Good." What man could fail to at least glance this over? And because of the human interest, any man who started to read probably would finish. Applying Mr. True's own objection to this booklet, we find "the boy" booklet really is nearly as long as the union-label folder. There are 22 inches of 15-pica measure in the one; 26¼ inches 12 picas wide in the other.

No. The secret of the success of "the boy" booklet is its appeal. Made interesting, its length is forgotten. But, Mr. True, what good point was served by hiding this most interesting cover from sight by an outer blank double flap?

Constructive Criticism on Circular Advertising Individual Electric Drive.

No reproduction of this circular is shown. But we believe the comments will be self-explanatory. They follow:

If you had something *absolutely new* there would be good reason for the outside pages telling your story — the very novelty would be sufficient inducement to investigate further. But with an article as old as Individual Electric Drive, a curiosity-arouser or an attention-getter is imperative if your circular is to be saved from the waste-basket.

On opening the circular the absence of a headline

Further, the wording all reads, *We* do this, *We* do that. Successful circulars or letters are those which forget "we" and substitute "*You.*"

Don't overlook the fact that *you'll* buy only what will benefit *you*, what *you* need, what appeals to *your* judgment.

Considerable rearrangement of the entire circular is also necessary, in our opinion, to get proper sequence.

And where is the reading-matter leading up to a close — the talk that will make your prospect send the card back to you and will mean the beginning of real results?

An Effective Piece of Follow-Up.

Both sides of a post-card sent out by The Miller Saw-Trimmer Company, of Pittsburgh, are reproduced. This card is, of course, part of a campaign. Sent alone, it would be useless, because it does not tell enough, is not big enough to impress, nor does it call for action on the part of the prospect.

But as one of a series it is excellent. Human nature, as represented by the hurried, preoccupied business man, needs constantly "jacking-up" — reminding. So many calls are made on his attention that even the most startling thing loses its impression after a time.

That is why it is inadvisable, when a customer comes to you and says, "I'm thinking of getting out some advertising — a folder, or a circular, or something," for you to let him get out *only* that one piece.

We would not recommend anything less than six

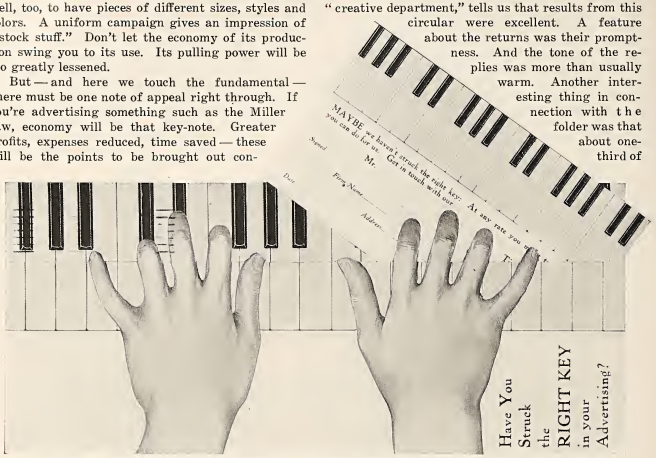
pieces, and we would strongly urge those being sent with not more than two weeks between each. And at least three should have some kind of return-card.

Because human nature likes variety it will be well, too, to have pieces of different sizes, styles and colors. A uniform campaign gives an impression of "stock stuff." Don't let the economy of its production swing you to its use. Its pulling power will be too greatly lessened.

But — and here we touch the fundamental — there must be one note of appeal right through. If you're advertising something such as the Miller saw, economy will be that key-note. Greater profits, expenses reduced, time saved — these will be the points to be brought out con-

The Woodward & Tiernan Printing Company, of St. Louis, is responsible for this pulling piece of literature.

H. Holden Clark, in charge of the company's "creative department," tells us that results from this circular were excellent. A feature about the returns was their promptness. And the tone of the replies was more than usually warm. Another interesting thing in connection with the folder was that about one-third of



A pulling piece of advertising literature by the Woodward & Tiernan Printing Company, of St. Louis, the returns from which were excellent.

stantly through your entire campaign, whether on broadside or post-card, by circular letter or by envelope enclosure.

Not, "what a fine-looking machine it is"; not, "how our experts labored for years to perfect it"; not, "our capacious factory has so many millions of feet of floor space." No — profits for the printer who buys it, the machine paying for itself within so many months, and after that being a veritable gold mine of production.

Should you be inclined to question whether people using either the written or spoken word miss the point, keep careful tab on your preacher at church next Sunday. Notice the chairman at your club when he gets up to introduce a speaker on the growth of plant life and concludes by referring to the increase in mortality among cattle in the Fijian Islands.

A Clever Conception That Pulled Well.

Frankly, now, when you look at the folder reproduced on this page, would you say it was a piece of advertising produced by a printer *for himself?*

Doesn't your negative answer indicate a lack of originality among the members of the printing craft — business men who should be foremost in clever advertising presentation?

the writers made fun of the obvious discord. This gave Mr. Clark an opportunity to "come back" with the explanation that their pianist had not yet struck a chord — in fact, was trying to find the right key.

And then he followed with the convincing argument that as there is no "right" key for all melodies, so there is no "right" plan for all literature. The correct harmony for each particular proposition must be determined by acquainting oneself with the facts.

Mr. Clark is thoroughly satisfied that the campaign, of which this is one piece, is a winner. Later on, we hope to have the pleasure of reproducing and commenting on more of his creations.

A word of criticism: Why not put the wording, "Have You Struck the Right Key in Your Advertising?" between the two hands, parallel with the keyboard? It would be much more easily read.

MEN of strong minds, and who think for themselves, should not be discouraged on finding occasionally that some of their best ideas have been anticipated by former writers; they will neither anathematize others nor despair themselves. They will rather go on discovering things before discovered, until they are rewarded with a land hitherto unknown, an empire indisputably their own, both by right of conquest and of discovery.— *Colton.*

COST AND METHOD

BY BERNARD DANIELS.

The Estimate Problem.

The making of estimates is really a very serious problem to the majority of printers, both large and small, not so much as to the calculation of the various component parts of the job, though that is in itself quite a problem, as in the fact that most proprietors of printing-plants look on estimating as a means of securing business.

The question with most printers is, How shall I estimate so as to get the business? when it should be an entirely different proposition. They look upon the estimate as one of the vital factors in salesmanship instead of the check upon rash salesmen that it should be. With such printers the continual question is, How low can we afford to do this work; how much can we leave out of the estimate and get through without a loss?

Of course you are not one of these, but you know plenty of that kind of printer. You have special facilities that give you an advantage, and your composing and press room forces are all picked men who are faster than the average, and when you make a price to get the job you always make money on the job. Of course you do. So this warning is written for the other fellow and in the hope that you will buy him a copy of THE INLAND PRINTER and mark this article and send it to him.

There is only one correct method of estimating, and that is at the average cost per hour for the class of work required and at the average output of that class of work. The first step in estimating is to divide the job or analyze it into its component units or parts and find the average time for completing each part, then finding the cost of that time at the average annual cost per hour for that class of work. When this has been done for all of the units or parts of the job, the costs so found should be added together and will show the total cost of that job under average conditions. Then consider whether the conditions on the present job are average or unusual, and, if the latter, add enough to cover the unusual conditions. The figure thus found is the actual cost to you of producing the work, and were you to take all the work in your shop at such prices you would expect to just split even at the end of the year, which is not what you are in business for. So something must be added for profit; and here is the only place where salesmanship comes in; the better the salesman, the more likely he is to secure a reasonable profit — we say reasonable advisedly, for no really good salesman will rob one customer to make up the losses on the work of another, and no real salesman will knowingly sell goods at a price which does not contain a profit.

Therefore, the problem of the estimate resolves itself into a mere problem of careful bookkeeping in the cost-system department and careful figuring on the part of the estimator. It can never be a means of securing business, but merely the watchman that prevents the wrong kind of business from getting into the shop.

This may be a new view of the estimate problem to some, but stop and think it over before again asking your estimator to figure to get the business. If he is worth his salt as an estimator, he will endeavor to show you the actual cost of production in your plant of the job in question and leave it to you to decide whether you want to work without a profit or not. If he will make any other kind of figures he is not a safe man to have in the office, for he can not keep record of the times he shaves a price to get the work so as to even up when the competition is not so keen, and you will surely be the loser.

How Much Profit?

This is the old, old question that has been asked ever since the cost system became established in the printing business. The cost system is showing many printers just what their output costs them with great exactness and they are learning to believe in its findings; but the cost system does not show, can not by any hocus-pocus be made to show, what is the correct amount to add for profit.

Market prices are spoken of as the guide to the right price by many writers and speakers on the subject, and their claim does receive some color of probability if we do not examine it too closely. It is easy to say: "We must meet competition and be governed by the prevailing market rates for the kind of goods we have for sale." It sounds philosophical and final. But is it?

Let us for a minute consider just what this so-called market price is, of what it is composed, how it was created, and how it is maintained. The market price is generally described as being the prevailing price for the character of goods or service that we are selling, and is said to be governed by the law of supply and demand. That is to say, some goods for which there is a great demand and a limited supply will be sold at proportionately higher prices than the same goods when there is a limited demand and an unlimited supply. This is only partially true, and applies mostly to goods of the lowest grade in their respective classes. Other goods in the same class but of superior quality are sold at higher prices than the majority of the goods on the market, even though there may be a large surplus over the demand. This increase of price may be as much as fifty to one hundred per cent higher than the average market rate. This is notably true of goods where the artistic sense is used in their production or decoration. Still other goods are forced to a high price by artificial means of restricted competition and price-fixing. Many are sold dangerously near the cost line or below it through ignorant competition, and this latter applies to probably a third of the so-called market prices. It is particularly the case in goods made to order in small quantities.

Printing belongs in the second class, where the art sense will increase the selling as well as the real value; though a large part of it is found in the last class because the major portion of it is sold dangerously near cost through ignorant competition. Of course, if every printer had a cost system there would be less of the latter, but some are too foolish to have one. For, to paraphrase Holy Writ, "The fool (poor) ye always have with you" — and, for all that, he is generally poor, too.

The market prices for printing at the present time are too low; they do not include sufficient profit. This condition can be remedied by a systematic method of profit-adding. In making prices, most men now add more or less, according to what they think the customer will stand, and have no real method of deciding what profit they are entitled to on any particular job. Most printers' organizations recommend the adding of from twenty to thirty-three and one-third per cent to cost, as found by the records or estimated, and this would be correct if scientifically done after finding the real cost. But the trouble is that each organization names one rate for all work, or says, "Add for profit not less than —— per cent," naming a fixed figure for all classes of work.

Suppose you have done a thousand dollars' worth of work, what is the amount that you should add for profit? That depends entirely upon the class of work. If it is only low-grade temporary work, such as is issued by patent-medicine concerns, or cheap booklets or circulars, or business forms on common paper in large lots, such as railroad bills of lading and similar warehouse receipts, the minimum profit should be added, and that should be fifteen per cent of the cost of production — the total of all costs including overhead and selling, and carrying the storage where such is required. This allows a net profit of twelve and one-half per cent on the selling price, and the printing business should not be attempted on a closer margin than this.

Now, suppose that cost of a thousand dollars represented a high-grade catalogue — a job that must actually sell goods and that would not be repeated too frequently. One that must have some artistic value to attract attention, and one that many printers could not produce at any price. Then the right addition for profit would be one-third of the cost, which would give a net profit on the selling price of twenty-five per cent, which is no more than enough on such work.

These are the two extremes, and will give some idea of the feelings of the writer upon the subject of profits, and while they may be new and even startling to many, a little careful study will convince you of the soundness of the argument. The only difficulty in putting it into practice is the difference of opinion among printers as to what should constitute the different classes and grades of printing that range between the highest and the lowest. But even this can be fully taken care of by some such classification as we find in the present presswork scales of the various organizations.

There will be no trouble in recognizing the lowest class, though there may be some who will want to make the amount added for profit one-eighth, or twelve and one-half per cent, instead of fifteen; but this would allow only a net profit of eleven per cent, which is not enough.

It is only in the higher grades that the personal equation or judgment of quality will interfere, and really the highest grade almost stands as distinct as the lowest, if not more so, for really fine work has a personality of its own, so to speak, that stands out and is recognizable even at a casual glance.

There should be about five classes recognized, and it would be easy for the organizations to designate what should be included in each case. For instance, the lowest class would contain dodgers, cheap labels, envelopes, tags, low-grade booklets and circulars, cheap forms, sales-books, etc. The next grade would naturally contain the ordinary cards, bill-heads, letter-heads, circulars, general commercial work and ordinary catalogues illustrated with line cuts. The third class would cover the medium-grade work in catalogues and commercial literature where fairly good printing was required in one or more colors, and would be by far the largest class. Next would come highly illustrated catalogues, where special care would be required and high-grade coated papers or other fine stock used, and all the better grade of advertising matter that must have the "punch" of attractiveness in it. The last and highest grade would contain only those exceptional jobs which every one recognizes as something out of the ordinary and worth almost any price that the maker may ask because of their superior excellence. These latter are few and seldom, and may well pay a larger profit.

How much profit? Well, suppose the lowest class were priced at an addition of 15 per cent to actual cost; the second class by the addition of 20 per cent; the third by adding 25 per cent; the fourth by an addition of 30 per cent to cost, and the highest grade by the increase of one-third, or 33⅓ per cent, on the total cost.

Most of the business would fall into the first three classes, and only a fraction into the fourth and fifth, and the printer who kept well within his class would make more money than he now does with his haphazard pricing and trying to do all kinds of work. Buyers would soon learn to grade their work and their printers so that there would be much less friction than at present. And printers, too, would grade their customers so that real competition would also be reduced to those who actually were equipped for the class of work that a customer had to give out.

If any of our readers have ever tried out a similar scheme, or have any ideas concerning such a method, we should be glad to hear from them.

Who Gets the Benefit?

The present system of prices in the paper-trade leads to an uncertainty on the part of the printer, especially the smaller houses, as to what is the right price to charge the customer for the stock used on his job. It is well known that some printers with a better credit can buy a little cheaper than their fellows who have been somewhat careless about building up that essential to a successful business career. The question then arises as to whether the customer is entitled to the advantage of that better buying facility of the printer beyond the better and quicker service that the paper-house will always afford its preferred customers.

Then there is that other question of "job lots." How far is the printer justified in giving his customer job lots on his work without notifying him of the fact, providing, of course, that the stock is perfect and of the quality submitted in the dummy, and how much of the benefits of such saving purchases should he give the customer when he does make an allowance?

There are two ways of looking at this question — or perhaps we should say these questions and treat them both together. In the first place, the printer who expects to be successful must give his customer service and charge him for it at a profitable price. If he can produce a piece of work for less than his competitor, and adds a fair profit to his cost of production — his full cost, not a guess or gamble — he will be doing justice to both himself and his

customer; but if he simply uses his discounts or better buying facilities to destroy the established values of standard goods, he is wronging the whole trade as well as himself.

It is a generally accepted theory that a man is entitled to a greater profit if he can make it without increasing the market price of his wares. If this were not so there would be no inducement for invention of better machinery to increase production, or for the working out of better methods of handling to reduce cost.

There are two important factors in this proposition. First, if you can not produce your goods so as to sell at the market price and secure a profit, you must either reduce your cost by better buying or better management in your factory or store, or you must stop selling that particular line of goods and take up some other more profitable one. Second, you are entitled to as large a profit as you can make on your goods at the market rate. It is the fact that these two propositions are always at work against each other that protects the public against unfair prices.

This being the case, a printer who receives an order at a standard price, or as the result of a competition, and who can buy the right stock at a lower rate than his competitor, is entitled to keep the additional profit. The only case where he would not want to do so would be where the competition was very keen and he felt that the giving of his legitimate profit would be a means of getting the order. That means a competition on price only, and such competition is seldom productive of profit to the successful bidder, or of benefit to the trade at large.

The only correct way to figure is to ascertain the total cost to you of the work and material, not forgetting the hours of service that may be necessary in planning the job and making estimates and dummies and selling the goods, and to this total add a fair profit. Then your ability to buy better becomes an asset and a business-bringer in a legitimate sense. To merely cut off a certain part of the price because you either know or think that you can buy better than your competitor is not good business and is altogether wrong in principle.

This question comes up from time to time in various forms, and while it would be difficult to make an absolute decision on the subject of "How much should we allow the customer?" it is safe to say that he is only entitled to fair treatment and the actual goods he has been promised. If the market conditions had changed since you received the order at a fixed price, so that you had to pay more for the stock or for wages, the customer would be very apt to decline to pay an increase; therefore, why should he receive any benefit due to a decrease in price that was not due to any act of his and of which he would probably know nothing if his printer did not so foolishly tell him.

One more point, and then we are done with this subject. Is there any reason why printers should endeavor to reduce the total amount of available business by reducing prices, either before or after the order is placed? We all know that the amount of advantage in price that one printer has over another is infinitesimal when applied to one job; and we all know that any lot of paper that is sold very much below the market price is likely to be imperfect in some way, else it would be sold at regular rates.

Taking all these things together, it would seem that the printer who offers a low price because he can buy the paper cheaper is really misrepresenting things to his customer and can not under such conditions give that service that is necessary to satisfactory dealings and continued patronage.



VIEW OF MANHATTAN ISLAND, NEW YORK.
Photograph by International News Service.

Estimating on Blankwork.

"What is the best method of estimating the cost of printed blanks and those that are printed and ruled?" asks a reader of THE INLAND PRINTER in a medium-sized city in the Middle States.

This is more than an ordinary query, as he encloses samples of a ruled and printed blank of very intricate

pattern, a printed blank with considerable brass-rule work, and a closely ruled design printed from an engraved plate.

Perhaps it would be instructive to some of our readers if we were to survey the whole field of blanks and explain the different classes and give a few recommendations as to the manner of handling the work required for producing them.

There are really five methods of making blank forms such as are used by business men and others for tabulating records and facilitating business operations, and each is particularly desirable for certain kinds of results in the finished product. They are as follows:

The pen-ruled form produced on the ruling-machine.

The combination of pen-ruling and printed rules.

The form produced entirely with printers' rules.

The wax-engraved form.

The photoengraved form.

The selection of the proper kind will depend upon the character of work the blank is expected to perform, the size of the edition, the necessity for placing economy before beauty in the finished result. For instance, the carefully made pen-ruled blank has about it a certain elegance that is attractive to the eye and a distinctness that makes its use much easier than the other kinds, but if the pattern is intricate the cost will be higher in any but small editions. On the other hand, a simple ruled pattern is cheaper than a job set from brass rule in small editions.

Taking them up in order as above, a pen-ruled blank must go through the ruling-machine at least twice for each side of the sheet that is ruled; and with an intricate pattern in which there are a number of short columns with down lines stopping at various lengths, and several cross lines beginning and stopping at different places, the number of handlings increases, until some particularly intricate patterns require as many as eight runs through the machine, notwithstanding the fact that the modern ruling-machine has attachments which enable it to make several stops and lifts to the run. Such patterns are quite expensive and care must be exercised in estimating on them. The correct way to estimate on such work is to carefully study the pattern or copy and decide which lines may be ruled at one time and make a memorandum of them, then figure the number of settings of the pens and machine that are necessary, allowing plenty of time for each. Then find how many sheets or reams there are to be run and multiply them by the number of runs and thus get the running time, which should be added to the make-ready time already found.

In setting up the pens for an ordinary pattern it is safe to allow half an hour for the first or horizontal setting, provided it does not contain more than twenty-five pens, and about two minutes for each additional pen. The down lines will require a little more time, and it is better to allow a half-hour for the first fifteen pens and three minutes for each additional pen. When an intricate pattern requires the use of two or more bars and an underlift, extra allowance must be made for setting these, and the minimum preparation should be three-quarters of an hour. Each additional setting or make-ready will require the same time. The speed of running will vary with the size of the sheet, and it is safe to figure on running the machine at a speed of about thirty-five to forty feet per minute.

The average cost of running a ruling-machine, according to records collected from all over the United States and Canada, is from $1 to $1.08 an hour, with an average of $1.03, and it should be sold for at least $1.25 per productive hour.

When a blank has a number of stopped lines in one direction, especially when they are down lines, and it is desired to reduce the cost of production, it is customary to rule the faint lines and the colored head-lines — that is, the horizontal lines — on the ruling-machine and to set the rules for the down or perpendicular lines from brass rule and print them with the type-matter. This does not give such a handsome job, but it reduces the cost by one or more runs of ruling, and this is considerable if the edition is a large one. In such cases it is customary to also include any short lines at the top of box headings, and heavy lines for totals, in the type form, thus reducing the ruling to the simplest setting of the pens, of about thirty minutes, and the quickest kind of running through the machine, often as high as fifty feet per minute. This method is also useful where there are several changes of ruling in the down rules while the horizontal lines remain the same on a series of blanks, even though there is only a short run of each. On a very short run and a simple pattern the pen ruling will often prove the cheapest, as composition takes longer than setting ruling-pens and the rate per hour is not so widely separated in shops making a specialty of blankwork.

The third method is the form produced entirely from type and rules, and this divides itself into two classes according to the size of the edition to be printed. If there is only a small edition, it is generally cheaper to set the horizontal rules and the type in one form and the down rules in another form and print them together by two impressions. When the edition is of a moderate size but a small sheet, it is still the cheapest way, because the paper can be so cut as to print the two forms together, side by side, and complete the pattern by turning the sheet and making a second impression, thus making as many impressions as there are copies of the job, and on very small forms like index cards it is possible to double up and still obtain the advantage of this method. This method has another advantage in that it gives continuous rules and makes a better looking job than when the work is set with labor-saving or cut rules. In estimating on such work, you will find that the two forms will usually take three-fourths as much time to set as to set the full form with type and rules in one page. A good compositor accustomed to such work should be able to set about eighteen square inches an hour of the finished blank, unless the headings are in very small type or there are numerous columns of detail running down, in which case he would not set more than twelve to fourteen square inches an hour.

The complete setting of the whole blank will be found necessary where the edition is so large that it is necessary to double up to reduce presswork. In this case the estimate must provide for the necessary time for composition according to the size of the type and the intricacy of the pattern, but it is seldom that a figure of eight or nine square inches an hour will not be correct. Allowance in such cases must also be made for lock-up for the foundry and for electrotyping, according to the number required and the size.

As blanks set from type and rules according to the third method just described are apt to show the joints of the rules, and as in very close ruled and intricate work it is difficult to get the exact width of columns desired, a better method was sought and is found in the so-called wax-engraving process by which most maps are engraved. In this process the lines of the ruling are cut into a thin layer of wax which is carefully prepared on a steel plate and the type-lines impressed in their proper places, therefore there is no necessity to vary the width of the columns from

the design and the lines can cross each other freely and show no breaks. When the engraving is completed, the wax is built up in the open spaces just as the electrotyper builds up the blank spaces in a mold for electrotyping, only much more carefully, and an electrotype is made from the wax engraving. This electrotype becomes the original, or pattern, as it destroys the wax engraving in the making. By this process the finest lines and the most intricate design can be faithfully reproduced. From this original the actual printing-plates are made by the usual electrotyping process and the printing is a simple matter.

The wax process has only one competitor for quality, and that is the steel or copper plate process, which is so much more costly as to be out of the question.

The cost of wax engraving varies according to the intricacy of the pattern or design, and ranges from twenty to fifty cents a square inch.

The last process with a commercial value for reproducing blanks is the etching in relief or photoengraving process. In this case it is necessary to have a black-and-white drawing of the desired blank, preferably of a larger size — say one and a half times or twice as large as normal — which is placed in the hands of the photoengraver and from which he makes a zinc-etched plate. The result depends entirely upon the care with which the drawing is made, as every imperfection will be reproduced, but if carefully made it will be better than the ordinary rule-set job in which labor-saving or cut rule is used. In order to save cost and to secure better lettering — that is, more uniform and regular — it is customary to set the lettering for such work in a size of type to conform to the scale of the drawing and pull press proofs which are pasted into the proper places and the whole photographed together. With a really good drawing this class of work looks very good, but it is not possible to produce as fine or as clean lines as in the wax method, and, owing to the roughness of the etching, it does not electrotype as well. The cost, however — that is, the saving in first cost — often causes it to be used for commercial work.

The work by this method should be estimated as containing the following items of cost: The original drawing, the composition and proof of the type-lines, the etching, and the electrotypes. The drawing is the greatest variant in this case and will average about five cents a square inch, including fixing in the type proofs; the actual engraving is usually sold to the printer at ten cents a square inch; and the whole thing should average about twenty to twenty-five cents a square inch for the original.

On very ordinary work it is possible to set the type to exact size and position required, pull a proof on a sheet of heavy ledger paper and have the required lines drawn in on this and then reproduced same size. This does not give as sharp and good results, but is often used because it is cheaper, the artist using less time.

Now as to our estimating on blanks. We must first decide which of the above processes will prove the best for the work in hand, decide on the cost of that, then put down the necessary lock-up and make-ready, the running and ink, the cutting and packing and delivery, not forgetting that in many cases the stock is the most important part because many blanks are printed on stock that is high-priced for the reason that they are intended to be preserved for future reference; and in figuring the stock, put in enough to allow delivering full count after the spoilage is taken care of. And, most important of all — look over the estimate carefully after you have made it, and add a fair profit. You had better lose the job than lose your profit.

Written for The Inland Printer.

BOOKBINDING LABOR-COST.

BY A. M. HUGHMARK.

IN estimating a job that has to pass through one or more operations in the bindery, it is absolutely necessary to know the exact number of these operations. This is not always as easy as it may seem; for example, sheets may have to be trimmed — which means jogging, also — on one side before they can be folded on the machine. Thick saddle-wired books may have to be smashed before they can be trimmed. On certain classes of work the backs may break out in trimming. In lining up fly-leaves, glue may have to be used instead of paste, and then again it may be necessary to use board driers or press-nipping. These are only a few of the things sometimes unforeseen by even the most experienced estimator.

Next it is essential to have reliable figures on labor and output by the hour, and in that way compute a rate for each one thousand units, where piece-work prices, if such are accessible, do not fit the conditions. Having the record of one similar job that has passed through the shop once is of little use, as different conditions governing the routine may arise. In no other department does the price of labor vary so much. Then, too, the efficiency of girl labor can not be counted on in advance, because when the expert operator or worker is most needed it may be necessary to put a substitute in her place. The particular machine that could be run to the best advantage on the job may be loaded up with work of greater importance. Then, again, a job may run along smoothly during a busy season, while the next time it is received in the shop may be during a dull time when, even with the best supervision, it will lag here and there.

In view of these facts, and the seeming lack of unanimity or knowledge among printers as to binding costs, the following figures on operations, listed alphabetically, have been compiled from averages and not from any single job. This means that these figures cover operations run on the same classes of jobs under all kinds of conditions such as may occur at any time in any shop having suitable equipment, and run in an efficient manner.

The figures given are for *labor only*, without either department or general so-called overhead, which of course must be added in order to get cost. This, however, varies in different localities and shops, and, therefore, it is better if each one who wants to use these figures add the percentage necessary for shop cost. This, of course, should then be used in estimating as well as in figuring the finished products.

Materials.

The materials that enter into a job can be figured to a certainty by any one who has any experience and is careful in detail. It will only be necessary to mention some of the things that usually are classed as merchandise:

Thread on Sewed Books.— Each spool of thread costs so much a yard, and a book requires a certain number of inches to each section.

Wire.— Any jobber or manufacturer will furnish a table giving the number of staples of all sizes and gages of wire to the pound.

Super.— Can be figured by the yard, and lining-paper for book backs by the sheet.

Glue.— The number of ounces of dry glue melted in a pot, and the number of units over which the glue will spread — pads, covers or books — can be learned without much trouble.

PASTE.— Having the cost of either the flour or the barrel of paste — we will say, for an illustration, that a barrel holds twenty-two tubs for the bench — the number of tubs, or the portion of one tub, used on a job is all that is needed.

Cord, twine, wrapping-paper, size and colors for edges can all be figured out and a list compiled covering all such merchandise, and then this applied to each one thousand of the product.

LEATHER.— The safest way to figure leather is to take three or four, or even a dozen, sides and try out by laying on patterns of the actual size. Cut these three, two and one on, placing them on the skin to the best advantage, avoiding holes. These sides, with their aggregate of square feet as marked on each side, giving a certain number of pieces, will form a reliable basis upon which to figure.

The same system can be followed for figuring out straps, ends and fronts or backs for standard sizes of blank-books, and then add or deduct according to the variation from these standards.

Operations.

BLANK-BOOK MAKE-UP AND SEWING.— Average time, 18 to 24 sections an hour. Make-up only, 80 sections an hour.

BLANK-BOOK FORWARDING.— In one-dozen lots, 540 to 660 pages, three-quarters canvas cover, index in front, paged: Finish, each, 2 hours; forward, each, 2¾ hours; paging, each, ⅔ hour; make-up, flat-opening, each, 1½ hours.

Forwarding full canvas, tight back, blank-books in lots of not less than 50, one-half hour to each book when taken from sewing-bench or machine. Size folio, 200 pages.

BADGE STAMPING IN GOLD.— $3 per 100, including cutting of ribbon.

BEVELING BOARDS.— Three sides (machine), $2.20 to $3 per 1,000 pairs, according to size and thickness, or 2½ to 3¼ hours for each 1,000 single boards.

BOXING and tying or fastening with cord or paper straps around each, 19 books an hour.

BANDING cards in 100's, paper strip or rubber band, 500 cards for 1 cent.

BUNDLING MACHINE, 2½ cents a bundle, or 3½ cents for each 1,000 signatures from folding machines.

BLOCKING and cutting apart tabs, 8½ by 14 basis, in 100's, 225 tabs an hour (this does not include machine-cutting).

BLOCKING, including counting, cutting and inserting boards, gluing and cutting pads apart, averages 46 pads an hour, 8½ by 14, if run single.

CUTTING SHEETS into 8, 12 or 16 parts, 3 cents per 1,000. With one trim-off, 5 cents.

Cutting two-up, folded sections, per 1,000, 5½ cents.

CUTTING SMALL CARDS from sheets, 50 or 55 to sheet, 250 sheets to each lift, 1 cent per 1,000 cards. With extra trim-off, 2½ cents.

Hand work on card-cutter, average 650 cuts an hour.

COUNTING, JOGGING AND INSERTING BOARDS, in 28 by 34 inch or larger sheets, boys or girls, 1,000 sheets an hour.

Cutting the above, 28 by 34, into 8's, 3½ reams an hour.

Cutting 33 by 45 into 15's, 3 reams an hour or 2 cents per 1,000 pieces.

CHECK BINDING, in 500 lots, average time work, 8½ cents a book, sewed, leather backs. Cut flush, cloth backs, $3.40 per 100 books, 8 by 13, oblong, side-wired.

CLOTH-JOINT END-PAPERS.— Making, $2.50 per 100 pairs, (5¾ hours).

CLIPS ON CIRCULARS.— Average time for girls, 800 an hour.

CARTONS, inserting books in, average time for girls, 80 an hour.

COVERING SIDE-WIRED BOOKS.— From 6 to 25 cents per 100 (girls' rate, 25 cents an hour).

Sewed books, 10 to 35 cents, according to size.

Side-scored covers, glued down on the sides, 6 by 9, 80 pages, 35 cents per 100.

CUTTING BINDERS' STOCK.— For not more than 3,000, cloth and boards (rotary board-cutter), $5 per 1,000 covers. Not over 5 by 8, board and cloth, for not more than 1-inch backs. Stock for 9 by 12 books, 16 hours, $7.50 per 1,000 cases. These figures are correct when cloth cuts to advantage without slitting. The average stock-cutting, including super and lining, will cost $2.50 per 1,000 cases in quantities over 5,000.

Cutting of leather for memorandum books, $5 to $6, and sponging, $2.50 per 1,000.

Cutting boards, leather and paper, for half-bound books without corners, $10 per 1,000.

Men's work, where not otherwise specified, figured at the rate of 44 cents an hour.

DRILLING HOLES IN CATALOGUES.— With hollow drills, average time includes sharpening and changing, 500 books an hour, two books at each operation.

DRAWING BENCH-SEWED BOOKS OUT ON CORDS.— $2 per 1,000, or 150 books an hour.

EDITION BINDING.— All operations included under this head are covered by piece-work scales issued by the various local unions. In some localities there are similar scales covering female labor, but these are mostly based on regular work for standard sizes.

EXAMINE AND BOX.— Two books to the set, in one box, sealed for shipping, $10 per 1,000 (17 cents per hour rate).

EMBOSSING.— Heavy, three hours to 1,000, including counter and make-ready, for quantities of not less than 3,000.

Ordinary embossing averages 500 impressions an hour, and if the run is 10,000 or over, make-ready and upkeep of counter can be figured in the 500 per hour output.

FASTENERS.— Brass paper-fasteners, inserted and clinched over burrs, $1.50 per 1,000. Without burrs, $1.25 per 1,000 (this means books inserted into loose-leaf covers at 17 cents per hour rate).

FOLDING.— Machine-folds; where three or more machines are run, the labor will average 6½ cents per 1,000 single folds. That means that if two eight-page folds are made from one sheet, it counts as four folds; or if two thirty-two's, eight folds; two sixteen's, six folds, and so on. Average machine-hour output, 8,100 single folds. This includes average idle time on each job folder.

Hand folding, 10 cents per 1,000, one fold. When bunched, 15 cents for cover-stock, or two-up, 25 cents for two folds, 35 to 75 cents for three folds, according to size, thickness and register of folding.

Odd Folding.— Accordion folding will average 17 cents per 1,000 single folds.

Map folding, 5 or 6 folds, will average $1 per 1,000 folds.

FOLDING OVER FLAP, fold two-up, up to 22 inches, 65 cents per 1,000 (at rate of 20 cents an hour).

FOLD OVER FLAPS and fasten strings on patent-fastener envelopes, $1 per 1,000.

FORWARDING LAW BOOKS.— Two slips laced in and supered, spring-lined backs, sheep or buckram covered and heads set, backs banded, 45 to 65 a day, according to thickness and size. Piece-work price from 5 to 9 cents each. All stock furnished cut and books trimmed.

Full or half bound skiver, bock or cowhide, plain edges, will run from 6 to 9 cents a copy. The same with gilt edges

and silk head-band, 8 to 11 cents; calf, 8 to 15 cents. The sizes here included are from 6¼ to 12½ inches long and 1½ inches thick. Oblong books are measured the longest side of board.

Flexible Cloth Covers Cut Flush on single-section books having a cover-stiffening pasted on each side, then cloth glued and drawn over, books press-nipped complete, $5 per 1,000 on piece work; time work averages $7.50 (at rate of 44 cents an hour).

Gathering.— Single leaves, 6 by 9, averages 1,800 an hour. Single leaves, 12 by 21, averages 14 cents per 1,000, or 1,400 an hour. Single leaves, folio, averages 31 cents per 1,000, or 700 an hour.

Gathering sections, 16 pages, 6 by 9 inches, 3,000 per hour (at rate of 20 cents an hour).

Gumming.— 16½-inch lengths, two girls, averages 635 an hour, or 65 cents per 1,000. In 11 or 12 inch lengths, 42 cents per 1,000 (girls at 22 cents an hour).

Gluing Up End-Papers on projecting paper-cover catalogues, around the edges only, girls at 25 cents an hour. Books average $4.60 per 1,000. The same work done by men at 43 cents an hour averages $5.80 per 1,000.

Half-binding, tight leather back, cloth sides, no corners, forwarding about one-half hour each in lots of one dozen. Make up and sew 200 leaves on above, 35 minutes for each book.

Ink Stamping book-covers for hard binding, 400 impressions an hour, including changes of stamps and the necessary handling of the covers in bringing them to the machine and stacking them after printing.

Interleaving.— 55 cents per 1,000 leaves, or 500 an hour.

Inserting.— 6 by 9, 16 or 32 page, into cover, 2,350 an hour. 3 by 12, two-up, 32-page, into cover, 1,550 an hour. Two sections, 16-page, into cover, 10 by 13, 1,000 an hour, at 30 cents. Inserting one piece into envelope and flap turned in, 27 cents per 1,000. Stamped, 70 cents per 1,000. Inserting one sheet, rolled, into tube, $1 per 1,000, at 17 cents an hour.

Index tabs pasted around edge of book leaf; girls' time averages $1.50 for 1,000, at 20 cents an hour. Index-cutting by hand, $1.80 per 1,000 cuts. Index in front of blank-book, complete in one-half hour with gothic tabs.

Joining two leaves to make a four-page super, royal size leaf, ledger paper, 24 hours to 1,000 leaves.

Labeling and Banding packages of pamphlets (label pasted on the edge of package), 3¼ cents per dozen packages (at rate of 17 cents an hour).

Labeling Book Backs, with stamped leather titles, polishing and varnishing same, $1.80 for each 100 books, two labels on each book.

Laying Up Forms for gathering (boys' or girls' work), 3½ to 5 cents for each 1,000 signatures.

Lettering, per line, 3½ cents; in quantities, 48 cents an hour.

Lacing Side-stitched Books, punched with four holes, cord laced through holes and around the back at each hole, bow-knot tied at the top hole, 60 cents per 100 (3 hours).

Numbering.— Checks with stubs, 1,000 single numbers an hour, power machine. Hand numbering, 750 numbers an hour.

Straight or consecutive numbering, 1,300 to 1,600 an hour.

Column numbering (one number to each line on the page), 750 to 800 an hour.

Figuring labor cost only, it will run 20 cents for consecutive, 25 cents for check and ordinary paging, 33 cents for column numbering, and 75 cents for policy numbering where sheet has to be numbered in two places on the front and once on the back.

Printing in Figures or Letters by Hand in Books.— Opening up or finding place, $1 per 1,000 (5½ hours girls' time). Erasing, $1 per 1,000 (4½ hours girls' time). Printing in, $1.70 per 1,000 (7 hours girls' time).

Printing in One Line in Each Book.— Man lettering only, 230 lines an hour (no changes). Girl opening and closing, 185 books an hour.

Pasting Labels on tubes and tying up, $2.50 per 1,000.

Padding.— Jog up and glue, 3½ cents per 1,000 leaves. Glue up only, 2 cents per 1,000 leaves. Counting, single (embossed enamel), 8½ cents per 1,000 leaves. Counting, 8 to the sheet, in sets of 30, 4½ cents per 1,000 leaves.

Pasting Up Catalogue End-leaves, man and boy, 185 books an hour, large size and enamel paper. Ordinary catalogues, 25 cents per 100, 200 an hour.

Paging small, narrow 100-page books, 35 cents per 1,000 pages, 725 numbers an hour.

Photos Mounted on Muslin, single pieces, $3 per 100.

Punching.— Power machine, 8,500 leaves an hour. Cards, 3,100 pieces an hour.

Books of 72 to 100 pages can be punched with four holes. Books of 144 to 200 pages can be punched with two holes. Single books can be punched at the rate of 700 an hour, or, if punched twice, 350 an hour.

Perforating.— Rotary, 11 cents a ream each feeding, for long runs; 1,350 sheets an hour (not jogged).

Perforating jobs, setting machine and running, 400 sheets an hour each way.

Packing.— Average, 500-pound case, 45 to 50 cents. Average time, 1⅙ to 1⅓ hours.

Pass-books.— Covers lined and books covered, 16½ hours to 1,000 books.

Pasting Stickers across printed pages, 65 an hour.

Round-corner Cutting.— Foot-power machine, 300 cuts an hour.

Ruling, 1,250 sheets an hour average on long runs, including time for setting machine. Faint-lining, 3 reams an hour. Average setting time, 40 minutes, except for intricate patterns. Average unit and box head down-line setting, 1¼ hours.

Reinforcing Covers, cotton strip in center of cover, 7 to 10 cents per 100. Reinforcing books, two sides, 14 to 25 cents per 100 books, according to thickness. Cotton strips pasted on single covers to serve as reinforcing joints for side-wired books, 8 cents per 100 single covers (girls' time at 22 cents an hour).

Sewing.— Machine, revolving-arm style, average, including stops for oiling, cleaning and necessary attention to machine, 2,025 sections an hour. Single-arm machine, for large sheets with tape attachment, 1,300 an hour. (These figures are based on the work of operator and helper).

Hand-sewing, two-on, four cords, 250 sections; three cords, 300 sections. Straight across, three cords, 200 an hour.

The above is on folded sheets. An ordinary bindery girl not used to sewing will do about 100 an hour.

Hand-sewing, labor cost for inexperienced girls on cut sections, $3.10 per 1,000 (at rate of 20 cents an hour); for experienced girls, $1.60 per 1,000 sections (at rate of 27 cents an hour).

Sawing out for strings, 75 cents per 1,000 sections.

Stringing, tying loop in 9 by 12 catalogues, 160 pages, 325 an hour. Soft cord, 1 hole, 40 cents per 1,000 up. Hard cord, 1 hole, 80 cents per 1,000 up. Hard cord, 2 holes, $1.20

per 1,000 up. Soft cord, 2 holes, $1 per 1,000 up, in cards or pamphlets.

Silk Stitching, hand work, 18 cents per 100 for single sections, or 20 cents if squared into cover, 25 to 27 cents with bow-knot, and 30 cents with cord and bow-knot; increase in proportion to thickness and size (rate, 22 cents an hour).

Singer Sewing-machine Stitching, $1.20 to $2 per 1,000 single sections (27 cents an hour).

Strip Books with cloth around the backs, 9 by 12, 160 pages as basis, man, 200 books an hour, piece work.

Smashing, on Seybold compressor, 117 bunches an hour.

Trimming.— On Seybold duplex machine the average output is 47 to 78 bunches an hour, including changes of knives. This also includes the time required for the operator to bring up the work to be trimmed, but does not include time for taking the trimmed work away. As this machine cuts two bunches at one operation, it means that 23½ to 39 operations are performed in an hour. The thickness of the bunch depends on the size and quality of paper, and whether side-stitched and covered or sewed books are trimmed. As a rule, an operator will bunch up as much as he can grasp.

The following figures will show the range and number of units to the bunch:

8-page, 150 copies to the bunch, 47 bunches an hour.

12 or 16 page, 100 copies to the bunch, 56 bunches an hour.

36-page, 75 copies to the bunch, 51 bunches an hour.

172-page (exceptional), saddle-wired, small size, 40 bunches an hour (15 to bunch).

⅝ inch thick, side-wired, 47 bunches an hour (8 to bunch).

⅞ inch thick, side-wired, 50 bunches an hour (6 to bunch).

1⅛ inches thick, sewed and smashed for hard binding, 78 bunches an hour (4 to bunch).

Trimming on Cutting Machines.— 5,000 8 or 16 page pamphlets an hour. 1,600 64 or 72 page pamphlets an hour. Sewed books, 240 an hour, 6 to the bunch, when swell in the back necessitates the trimming of the front by itself and the top and bottom cuts in one operation. In this manner two operations are made to each bunch of 6 books. Number of cuts per hour, 80. This includes the necessary handling of work to and from the machine.

Tipping, regular piece work, 40 cents per 1,000 for one pick-up. On cloth-stripped covers for side-wiring, 70 cents per 1,000. Pictures on mounts (9 by 12) with fish-glue, having a printed panel or gage to follow, $1.40 per 1,000. Calendar pads on backs, $1.30 per 1,000. Unmounted photos, four corner tips, $3 per 1,000. Color-prints in blanked panels of cloth covers, $4 per 1,000. Color-prints on cover-paper mounts, across top only, $1 per 1,000 (this work figured at the rate of 23 cents an hour for girls).

Tying Ribbon Bow in 3 punched holes, side or saddle, requiring ½ yard of ribbon, $3.80 per 1,000 (at rate of 23 cents an hour).

Tearing Out One Leaf, sewed books, leaving a stub, $3 per 1,000 (at rate of 20 cents an hour). Four-page from saddle-wired book, $1 per 1,000 (at rate of 17 cents an hour).

Tearing Off Covers on saddle-wired book, 25 cents per 1,000 (at rate of 17 cents an hour).

Taking Out inserted four or eight page, three times the inserting price.

Tipping Up Books for Gilder (partly gluing the backs), $5 to $10 per 1,000, average-size books.

Wire-Stitching.— Figured on the basis of two machines, with two girls each and one girl to bring up work and jog from the machines:

Single section in cover, 21 cents per 1,000 copies, two staples in each copy.

Single section in cover, two-up, 19 cents per 1,000 copies, two staples in each copy.

48 to 76 pages, 37 cents per 1,000 copies, two staples in each copy.

Two sections and cover, 24 cents per 1,000 copies, two staples in each copy.

Projecting squares, 40 cents per 1,000 copies, two staples in each copy.

Maximum thickness, 71 cents per 1,000 copies, two staples in each copy.

Side, from 50 cents to $1.50 per 1,000 copies, two staples in each copy.

Stitching with three instead of two staples, double the price of each item.

Cost of wire runs from 5 cents per 1,000 pamphlets to 27 cents for thick side-wired books; range of wire gage from 30 round to 18 flat.

Taking Out Wire Stitches.— Saddle-stitched books, $2.25 per 1,000 books.



THE FAMOUS WAIKIKI BEACH, HONOLULU, HAWAII.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

Fine sense, and exalted sense, are not half as useful as common sense. There are forty men of wit to one man of sense. He that will carry nothing about him but gold, will be every day at a loss for readier change.— *Pope.*

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

More About Legal Measurements.

Two letters received this month illustrate the necessity of having the unit of measurement for legal advertisements exactly defined by statute, and also illustrate the desirability of the line being taken as the unit, with a scale of fees graduated for the different sizes of type.

Both letters are from California. One correspondent says:

> I am in distress. I have been designated the official county paper of this county and have to handle all the legal advertising. Everything has to be billed at so much per "square."
>
> Please inform me as to the technical meaning of "square" in the printing business, and just what space is supposed to make a "square," and I suppose I can then figure out how many ems there are in a square.
>
> You surely have heard that term used in the printing business. At one time I knew what constituted a "square," but I have forgotten. I wrote to the typefoundry for relief, but they seem to know less about it than I do.
>
> If you will give this matter immediate attention it will surely be appreciated. I have a lot of legal advertisements to bill and am unable to do so.

The old dictionaries define a "square" as "a certain number of lines in a column of equal height and width," and it is probable that when the square was first adopted it meant just that — a square of type measuring as many ems down the column as the column was wide. Then, as the printers began to set legal notices in a smaller size of type than the body of the paper, it is a fair inference that they would adopt as a unit a certain lesser amount of space as the equivalent of the column-square of the larger type. A real column-square of long primer would be reduced to about an inch of nonpareil, and so the "square," as now used in the various States, approximates an inch of nonpareil, thirteen picas wide.

But for the purposes of practical use, the newspaperman must go to the statutes of his own State to discover just exactly what the square or other unit of measurement is. As was pointed out in a previous article, the square varies in different States. For instance, Nevada defines a square as ten lines nonpareil, South Dakota as twelve lines nonpareil and Iowa as ten lines of brevier. The legal basis in California is "six-point, twelve lines to the inch," according to the State Superintendent of Printing, and his ruling would govern in the absence of an express statute or an express contract. Our correspondent is in error in thinking that there is to-day any definite meaning to the word "square" as used in the printing business. The word appears to have had a definite meaning at one time, but the custom of setting legals in different sizes of type made the square of the column width an obsolete unit, and led to the definition of the unit by statute, and the statute is the sole guide to-day. Our correspondent further says that he once knew but has now forgotten what a square is. It is just as well that he has forgotten, because he probably learned the statutory definition of a square in some other State than the one in which he is now living, and what is a square in one State is almost sure not to be a square in another State — figuratively, or rather, legally, speaking.

Another correspondent from the same State asks how to figure legal notices set in eight-point when they should have been set in six-point, the rate being 60 cents per square "of nine lines nonpareil" for the first insertion and 40 cents for each additional insertion. He encloses two legal notices to be measured, one a summons and the other a bank statement.

Just where our correspondent got his square of "nine lines nonpareil" I do not know; but I would guess that it is some office custom which he brought with him from some other State, for be it known that the unit of measurement not only varies in different States, but it is often different in different offices and communities within the same State. All this is as it should *not* be, for in fairness to customers and competitors, the unit of measurement should be the legal one, and should also be generally accepted and used.

But to return to the copies which the correspondent sends. The summons set in eight-point measures 1,000 ems. Since there are 234 ems in a square of nine lines nonpareil, there would be 4.3 squares in this summons. Now, if the summons were actually set in nonpareil, it might measure either more or less than 4.3 squares, according to the fatness of the type used; but since this is the ordinary way of finding the equivalent of one size of type in another size, and since the difference with this kind of a notice is small anyway, it may be considered exact enough for all practical purposes.

With the bank statement, however, the case is different. It is an ordinary national-bank statement set in eight-point, double-column. Measured in ems, it contains 3,480 breviers, which, reduced to the equivalent of nine-line nonpareil squares, amount to 15 squares. But here the printer cheated himself by setting this notice in brevier. In a tabular statement of this kind, a line is usually a line, whatever it is set in; but a nonpareil line contains 53 ems, while the brevier line contains only 40 ems. There are a few lines that would not have run over if the notice had been set in nonpareil, but as near as I can estimate it, it would have taken about 78 double lines, or 17½ squares. Equalizing by the first method would make the charge $9, and equalizing by the second method would make the charge $10.40 — and, in the second case, the customer would have received less actual space than in the first case.

No man can say whether 15 squares or 17½ squares is the correct measurement for this statement, unless there is some special provision in the statute which establishes a unit applicable to all sizes of type.

But if the unit of measurement is a folio of 250 ems, as it is in some States, then the measurement would vary according to the type in which the notice was set, and the publisher who set the notice in brevier would be entitled to charge $10.50 (at 75 cents per folio), and the publisher who set it in nonpareil would be entitled to charge $12.75. And there would be a fine opening for friction between two publishers, and consequent price-cutting. The customer would probably prefer the larger type as well as the cheaper price which the brevier notice affords.

And this problem of equalizing the different sizes of type is by no means an assumed one, nor are the difficulties presented simply academic. Before the advent of the cheap composing machines, practically all legal notices were set in nonpareil type in all offices, but when the machines came to the country shops, many publishers preferred to set legals in regular body-type on the machine rather than set them in nonpareil by hand, and on certain classes of notices the difference in measurement was marked. To meet this situation, the publishers of North Dakota had enacted into law a specified price per line for legals set in brevier, and another price for legals set in nonpareil, and the price was equalized as nearly as possible, and, so far as I have been able to learn, the system works out well for all concerned.

The desirable thing in the handling of legal advertising is that the unit shall be understandable by both the publisher and the customer, and that the price shall be certain, without any doubts as to the method of equalization employed.

Contract Price for Printing a Weekly.

Says a correspondent in Ohio: "A man wishes to print a weekly paper of 2,000 copies. Here is the only way I know how to figure the job: Thirty cents per thousand for news-matter, six cents per inch for advertisements, six hours for make-up, two hours for presswork, and the stock. Is this right?"

Our friend appears to have the idea clearly that a newspaper is nothing but a job, and for that we commend him. His method of estimating the job is correct, except that it is low in spots and he has said nothing about a profit on the job. I doubt whether he can set the advertisements at a cost of six cents an inch (that is, the kind of advertisements he will be likely to get in that city) because most offices find that the average is eight cents. Again, if he is going to charge only for the advertisements that are set up each week, then he should make some charge for the type, material and stone-room used for the standing advertisements — say about a cent an inch per issue. The make-up time of six hours is pretty rapid, although papers differ so much that the only safe way is to charge the make-up on each issue on a time basis. The presswork time of two hours is much too low. There is the best part of an hour's time for make-ready that slips away even when a rubber blanket is used and the forms are "just thrown on." Then the average pressman on the average press that actually gets that 2,000 run all made and ready to start on something else in less than three hours is doing very well, and if there are two runs to be made it will take nearly double the time.

Then there is the folding, mailing and wrapping, which may or may not be part of the printer's contract; but if so, is to be charged as bindery time.

And when all the costs have been figured out there is the profit to be added. A commercial printer would hardly be expected to forget this, but many a publisher who is printing his own paper for himself does forget it and works along with just enough return to keep things going until the postoffice comes his way, instead of collecting a profit on his own paper to recompense himself for the hazards of business.

Some Problems of a Beginner.

From a correspondent in an Eastern State about to launch a weekly, possibly a semiweekly, in a town of about 6,000 population, come the following queries:

1. Would you advise six or seven column, eight-page paper, and would cost of press be much more for seven-column four-page than for six-column four-page?
2. Do you think a semiweekly is a paying proposition, or would it pay in the above town?
3. Where can we obtain forms and information for the installation of a cost system for such a plant?
4. What series of type would you recommend to supplement eight and ten point black and light face Century Expanded on line?
5. Is it not true that ten-point is more popular than eight-point for a country weekly? What is your opinion about it?

1. In a field of this kind my advice would be to start with a six-column paper, but that a seven-column press be purchased, because that size of press permits of a variation in the size of the paper whereby economies may be effected. One can print a six-column quarto, and then, when business becomes heavier, can either change to a "short seven" or a regular seven. Country newspapers to-day are called upon to accommodate themselves to a variable business, and there are difficulties in handling this business economically. The six-column ten-page paper is most uneconomical, and when the business is too heavy for a regular six-column paper one could, if he had the proper equipment, just put on an extra column and print a "short seven" more economically than the insert for the ten-page paper can be printed. The same reasoning applies to other sizes besides the eight and ten page papers. The closer the size of the paper can be kept to the actual demands for space, the more economically it can be produced. With a six-column press any change in the size of the paper must be in twelve-column units at the very least, and preferably should be in twenty-four-column units; but with a seven-column press the unit of increase may be as low as eight columns.

2. There is no inherent reason why a semiweekly should not be a paying proposition. The reason so many of them are not a success is because the advertising rate adopted has been so low that the paper could not possibly pay out. Many and many a weekly is not a paying proposition, but the publisher manages to pull through with the jobwork and the perquisites; but when he doubles the drain by printing a semiweekly he gets pinched and blames the semiweekly.

3. Cost-system forms were sent to the correspondent with the earnest request that he use them. Every weekly paper should use them, and a semiweekly needs them twice as much.

4. Answered privately. The editor of this department shies at any kind of free advertising.

5. I believe the eight-point face may be considered the standard for country papers, but a respectable minority use ten-point. It is argued that many of the readers, especially of country papers, prefer the ten-point, but the country publisher has other things to consider. He must establish a balance between the amount of space to be devoted to news and the amount of space to be given to advertising; and if he is really going to make the paper

pay at prevailing rates the space given to news matter must be kept within bounds. If the news matter were set in ten-point, the amount of news furnished would have to be still further curtailed, or additional pages would have to be printed, and these cost money. The question of the amount of reading-matter to be furnished in turn has its bearing on the advertising rates, and the possible advertising patronage has its bearing on both. There may be cases where it is better to print a twelve-page paper set in ten-point, rather than an eight-page paper set in eight-point, but inasmuch as most papers in towns of six thousand use eight-point, I would advise the eight-point.

Keyed Advertisements.

The New York *Evening Post* has put out a little booklet on "Keyed Advertisements," copyrighted, by Truman A. DeWesse, director of publicity of the Shredded Wheat Company, of Buffalo, New York. After having established that not being an exact science, advertising presents opportunities for no end of flim-flam, and that buying advertising is not like buying wheat or coal at so much per bushel, but is just buying the opportunity to present to the readers of that paper each day certain information regarding one's goods, Mr. DeWesse scores the flim-flam artist who is loaded with tabulated data regarding results of keyed advertising in his publication, and goes on to say:

> When you come to the national advertiser whose goods are sold through the trade, there is absolutely no possible way in which you can key his advertising. Suppose he offers a free booklet to all who write for it. The number of inquiries for the booklet are no indication whatever as to the advertising value of that medium. It may simply mean that the publication goes to a lot of cheap, inconsequential persons not engaged in doing anything useful, with a lot of time on their hands, who have a craze for getting something for nothing, who like to write for all sorts of booklets, circulars, etc. Ninety per cent of them will not even enclose a postage-stamp — they haven't the price of the stamp.
>
> As a matter of fact the newspaper or magazine that never develops an inquiry for booklets or circulars may be the most valuable advertising medium for a national advertiser. If it goes to intelligent people of high purchasing power, the chances are the advertiser will get more real value from the advertising than from a publication the readers of which have time to sit down and write postal-card requests for circulars. . . .
>
> In order to assess real values in advertising mediums one must get rid of flim-flam and get a rational attitude toward it. The medium that carries your message every day to a certain definite number of intelligent readers of real purchasing power is the medium that is building business for you year by year, even though it never draws out postal-card "inquiries" from people who have nothing to do and no money with which to buy your goods.

Mr. DeWesse has put the case well, and the *Evening Post* has performed a valuable service in giving this argument further publicity. Of course the *Post* says some good things about the quality of its own circulation, one of the striking arguments being that "News-dealers' statistics show that over seventy per cent of the circulation of *The Evening Post* in New York city is delivered directly to the home."

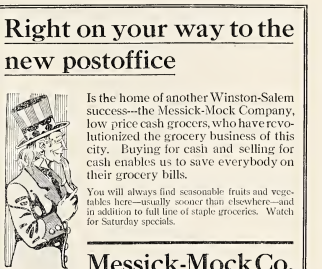
There is an interminable conflict between the advertising mediums boasting of quantity of circulation and those claiming quality of circulation. There is merit in each claim, but every new crop of advertisers must be taught that quality of circulation is just as important as quantity. But the newspaper which boasts of the quality of its circulation should not base that claim on the supposed superior intelligence or affluence of its readers, but rather on the number of potential customers it is able to present to a given advertiser. The more clearly this is understood, the more intelligently advertising appropriations will be spent, and the better it will be for the legitimate publishing interests.

The national advertiser is not the only one who is flimflammed by keyed advertising, for every once in a while some country merchant will deceive himself into trying the same stunt. He is usually an unprogressive mortal who knows little of merchandising and less of advertising, and so he decides to just try an advertisement once, and in order to find out just how much he gets out of it, will have a two-cent coupon of some kind printed in the advertisement. Of course he gets no returns, and then his last condition is worse than his first because he has proved, to his own satisfaction, that advertising doesn't pay. Country publishers should discourage this kind of horse-play, and keep pounding away on the idea that it is the steady advertiser who gets results.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

W. A. CARPENTER, a newspaper man of considerable experience, has recently launched at North Coshocton, New York, *The Steuben County News*. Basing our judgment on Vol. I, No. 3, the *News* is sure to prove one of the leaders in its territory, for it is ably edited, attractively made



Advertisement from special edition of the Twin City *Daily Sentinel*, Winston-Salem, South Carolina, commemorating the erection of a new postoffice building at that place.

up and well printed. For the third issue of a new paper, the advertising columns are unusually well filled. On the Cohn fire-sale advertisement, on page 4, the border is entirely too light in tone to harmonize with the bold-face types used throughout.

THE Special Chautauqua Edition of the Bryan (Ohio) *Democrat* is one of the best printed papers we have ever seen, and, in addition to the pressman, every member of the paper's staff deserves commendation.

The Inland Empire News, Hillyard, Washington.— Except in some cases where borders are too bold for the type enclosed therein, yours is an exceptionally good paper from a mechanical standpoint. It is also well edited, and the pressman deserves commendation for his good work.

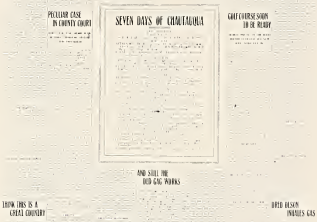
The Republican, Waukon, Iowa.— The large advertisement at the top of your first page mars the appearance of the page materially, not that it is a poor advertisement, but because advertisements seem out of place to us on the first page. Presswork on the issue is of a high standard and the paper is commendable in every other way.

Twin City Daily Sentinel, Winston-Salem, North Carolina.— The occasion of the completion of a new $250,000 postoffice building prompted the publishers of this excellent paper to get out a pictorial issue showing views of various parts of the structure, with considerable explanatory matter. It was the means of selling ten additional pages of advertising, and might be adopted with profit by other papers. In appearance, the issue is handsome, every feature of newspaper printing being looked after with intelligent, diligent care. It reflects credit on all who had a part in its production. A feature of the issue is that in a number of the larger advertisements, illustrations of Uncle Sam are made a part. In some way, reference is made to the postoffice in the majority of the advertisements — "We furnished the concrete," "We supplied the fur-

niture," and others of like import. One of these advertisements is herewith shown, a characterstic example of them all.

The Times, Sarasota, Florida.— We do not admire your head-letter nor the light-face linotype border which you use with bold type in the majority of the advertisements, but aside from that the paper is very good. The advertisement of the New York Stores, in your issue of July 22, is overdone as regards rules and ornamentation.

The Weekly Journal, Ord, Ontario.— Your first page is especially attractive and is herewith reproduced. On the inside pages, however, we note that you break your columns of reading-matter for advertisements so that there is reading-matter above and below. This not only cuts up the page so that it is unattractive, but rather cheapens your



Attractive, symmetrical arrangement of first page, illustrating good handling of program thereon.

advertising, for other advertisers are bound to ask all that is given any one, and if denied are sure to be angered and perhaps quit advertising. Advertisements should be grouped in the lower right-hand corner of the page so that reading-matter can be grouped in the upper left-hand corner, the logical position for the reader to turn to first.

Tribune, Clovis, California.— The great variety of borders used about the advertisements of your paper give a displeasing effect, and a uniform style of border treatment would improve the appearance materially. Too much ink was carried when the copy sent us was being printed, and the spreading and offsetting make the appearance very unattractive.

Andrews County Times, Andrews, Texas.— You are handicapped, of course, with poor press facilities, but outside of that your paper is all that one could expect. The advertisements are, for the most part, well composed, but in some, particularly the Bennett & Barnes advertisement in your issue of May 28, rules are used to excess and interfere materially with the reading of the advertisement.

Edward C. Viereck, Albany, Oregon.— The page advertisement is well arranged, but, with the use of a smaller size of type, two-line prices could have been used throughout and the page would not appear so crowded. The joints in the six-point rule are greater than where two-point was used, and for that reason it would have been better to use two-point throughout the inside panels.

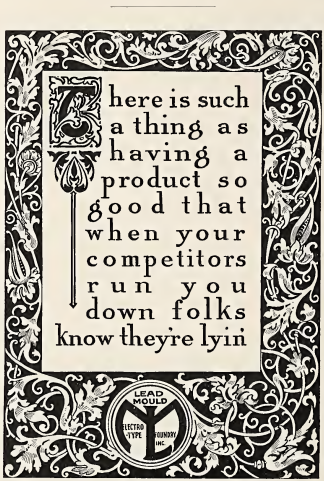
Byrd Trego, Blackfoot, Idaho.— In appearance, the page advertisement produced in Idaho is the more attractive of the two, but in it the rules are too heavy for the type. Had one-point rules been used for the inside panels, with a four-point rule border, the appearance would be much improved. We are admirers of advertisements of this character when two-line prices are used, for in such cases an impression of low prices is given, which is not the case when prices are in uniform size with the body-matter. In the Colorado advertisement the compositor went a little too far in the matter of "bringing out" the prices, however, and the page has a congested appearance which tends to make reading difficult. A plain rule should have been used for border instead of the weak linotype border. The main display line is set in type too condensed in shape, the space between the words being considerably in excess of that at the ends of the line, whereas the greater space should be between border and ends of the line.

Dyo F. Davis, Silver Creek, Nebraska.— We agree with you absolutely that yours is very much the most attractive advertisement of the four from a typographic standpoint, but these advertisements were probably judged solely from the standpoint of advertising, or sales argument— and typography only so far as it furthers the efficiency of the sales talk. The display in your own is rather weak, but we must confess it is rather confusing in one or two of the others.

The Daily Nugget, Ltd., Cobalt, Ontario.— Your special edition of July 24 is a commendable one and reflects credit on your entire staff. The advertisements are well composed, and the half-tones are satisfactorily printed, a difficult proposition on ordinary print-paper. An interesting feature of the edition is the fact that the paper stock used was the first turned out by the new paper-mills of the Ahitibi Power & Paper Company, of Iroquois Falls, the largest paper-plant in Canada.

The Leader, Frederick, Oklahoma.— This up-to-date paper entertained its country correspondents for one day during the local Chautauqua, both at the entertainment and at dinner, an idea some variation of which other publishers might profitably adopt. During the day a group photograph was taken of the writers and printed in a later issue of the paper. We believe, however, that the small cut used was inadequate, and instead of a two-column half-tone, one much larger, perhaps the full width of the page, would have come nearer doing justice to the occasion and have proved better advertising for the paper as well.

The Weekly News, Durant, Oklahoma.— While Mr. Glafcke did exceptionally well as regards time in the composition of the two-page advertisement, the advertiser made a serious mistake in crowding into that space so many items that it was necessary to use eight-point type. He would have secured better returns, we feel sure, had he furnished only enough copy to fill the page with twelve-point, thus making it more readable and interesting in appearance. So much small type usually influences the reader against reading any of it. The red ink used was of a very poor quality and the fountain was not thoroughly cleaned, which mars to some extent the appearance of the page.



Reproduction of an Attractive Card Sent Out by the Lead Mould Electrotype Foundry, Inc., New York.

Original in black-and-white on heavy deckle-edge antique stock.

CONVENTION OF UNITED TYPOTHETAE AND FRANKLIN CLUBS OF AMERICA.

With the issuing of the programs by the committees in charge, the plans for the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America are practically complete. These programs are such that assure a big return for the time and money spent on the trip to the coast. The committee in charge of the educational features, in sending out its announcement, states that its program will be a distinct departure from that of last year. At the New York convention of a year ago there were a great many short papers on a variety of subjects, but no discussions. This year the addresses will be longer, and each will be followed by a discussion.

A glance over the following program will show that the committee has not been idle, but has prepared a list of subjects of vital importance to employing printers especially, and to all connected in any way with the printing industry. The names following the subjects are sufficient to insure the thorough and intelligent handling of the topics.



A. W. Finlay,
President, United Typothetæ and Franklin Clubs of America.

Tuesday, September 21, 9:30 A.M., the opening session, will be devoted to the welcoming addresses, responses, and reports of committees.

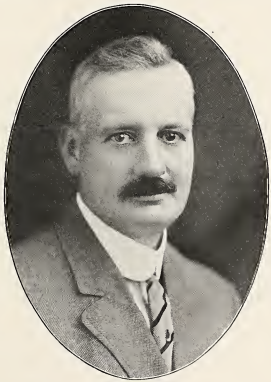
Tuesday, 2:30 P.M.— Discussion of Printing Costs, led by M. Matuskiwiz, manager Printers' Board of Trade, Los Angeles, California.

Wednesday, September 22, 9:30 A.M.—Address by Mr. Howard, Everett, Washington. "Composing-Room Layouts," A. E. Southworth, Chicago. "Monotype Composition," James H. Walden, Chicago. "Linotype Composition," Lawrence E. Smith, Kansas City, Missouri. "Working the Plant to Capacity," A. M. Dunn, Los Angeles. "The Personal Element in the Printing Business," W. E. Rudge, New York.

Wednesday, 2:30 P.M.—"The Printing Industry and the Federal Trade Commission," George H. Gardner, Cleveland, Ohio. "The Printer as a Merchandiser," Frederick Alfred, New York. "Organizing a Sales Campaign," Fletcher Ford, Los Angeles. "Quality in Printing," Frederick W. Goudy, New York. "Field Work on the Pacific Coast," Joseph A. Borden, Spokane, Washington. "Experiences in Printers' Mutual Insurance," Charles Francis, New York.



C. D. Traphagen,
First vice-president, United Typothetæ and Franklin Clubs of America.



A. E. Southworth,
Treasurer, United Typothetæ and Franklin Clubs of America.

Thursday, September 23, 9:30 A.M.—"The Printer and the Dealer," R. J. Hausauer, Buffalo, New York. "The Printer and His Customer," Pliny Allen, Seattle, Washington. "Business Management," John E. Burke, Norfolk,

Virginia. "Do You Own Your Printing Business?" Edmund Wolcott, New York. (Topic to be announced), D. J. Whitehead, Richmond, Virginia. "Business Building," Oliver Wroughton, Kansas City, Missouri.

Wednesday, September 22, Evening.— Stag party for the men, with a Western flavor. A special party for the ladies.

Thursday, September 23, Evening.— Night in Venice,



Broadside Announcing the Three Big Shows for One Admission.

The big twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America; the Panama-California Exposition, at San Diego, and the Panama-Pacific Exposition, at San Francisco, offer the opportunity of a lifetime to members of the printing industry.

Thursday, 2:30 P.M.— Executive session.

As previously stated, each address will be followed by a discussion, and these discussions will bring out many points of value in the efficient conduct of a printing business.

the famous beach resort, where the frolic will brush off the cobwebs of a year.

Through each day the ladies will be taken care of with automobile rides, receptions, shopping tours, etc.



Leaving Los Angeles Harbor for Catalina Harbor.
One of the excursions on the convention program.



Typical of Three Hundred Miles of Country Boulevards.
Some of the beautiful scenery to be enjoyed by visitors to the convention.

The committee in charge of the entertainment features likewise has been working overtime, as is evidenced by the following program of entertainment:

Monday, September 20.— Reception of visitors and registration.

Tuesday, September 21, Evening.— Reception and informal dance at the Alexandria Hotel, with special entertainment features.

Friday, September 24.—All-day excursion to Santa Catalina Island, with lunch served on the Island. This is a trip that many people travel thousands of miles to enjoy and will be one which the visitors will ever remember. It will be a day's excursion across the twenty-five miles of channel, with lunch, sightseeing, and return. Catalina is known the world over by sportsmen, who travel even half around the globe for the variety and thrill of the fishing

in its waters. The marine gardens, observed in comfort from large glass-bottomed power boats, have no equal. The goings and comings of the marine life, the shell-



Looking up Spring Street, Los Angeles.
Hotel Alexandria, headquarters of the convention, in the left foreground.

encrusted rocks and the marvelous forests and gardens of vegetable life seen at great depths are an experience never to be forgotten. The beautiful coves and beaches, seal rookeries and picturesque cliffs of the shore line are sights which will please every visitor, because they are "different." It will be a glorious outing, and a fitting close to the



A Los Angeles Home.

convention that promises to be the most noteworthy in the history of the Typothetæ.

Besides the features included in this program, there will be afforded opportunities to visit the two conventions that are attracting visitors from all parts of the globe.

The San Diego Exposition is laying special plans for the entertainment of the entire convention body of the United Typothetæ and Franklin Clubs. More than eight hundred conventions are meeting this year on the Pacific coast, and practically all are planning to visit the San Diego Exposition either before or after the sessions. The point which is particularly necessary to note is that every tourist from points east of the Missouri can obtain a cou-



A Chunk Out of the Los Angeles Sky-Line.

pon allowing him to visit the city of San Diego without additional cost, if he makes the demand for this coupon at the time the ticket is purchased. If he neglects to do so, he will probably be forced to pay the set fee for the side trip from Los Angeles.

The accompanying illustrations show but a few of the many beautiful places to be enjoyed by the visitors to the



On the Strand at Venice.
Where those in attendance at the convention will have the opportunity to disport themselves.

convention. Besides these there will be numerous opportunities for side trips to places, the beauties of which can not be equaled. Taking all in all, it is safe to state that no previous convention has offered such great opportunities to combine pleasure and profit.

Reservations should be made at once. Write to the General Committee, Room 522 Union League building, Los Angeles, California, simply stating the accommodations desired and the price you wish to pay, and the committee will see that you get full value for your money.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune.*

"ERRANT Boy Wanted." — *Want ad.*

Where is my errant boy to-night?

"WANTED — Man and wife for boarding-house. Wife to work for their board." — *Waterloo Courier.*

Hence the term, "better half."

"DR. CRANE, Called to Aid Stork, Secures $50 on Showing." — *Spokane Spokesman-Review.*

Birds of a feather perch together.

"FARMERS Sell Many New Oats." — *Bloomington Bulletin.* Our revised notion of the occupational zero is counting oats.

"NORTHEAST of Lemberg," announces Petrograd, "we are approaching the Bug section."

THAT gave us a stitch in the side.

"BATH Wanted — State particulars." — *Trib wantad.*

It occurs to us that the advertiser should state the particulars.

MISS SAWYER, we are informed by the Ravinia Park program, "since February has been on the road dancing from Philadelphia to Omaha." Boy, page Mr. O'Leary.

THE recent convention of advertising men, and their grand campaign for truth, finds an echo in Almont, Mich., where a department store advertises: "A few more 50 cent house dresses, to close, 89c."

THE secretary of the Sunday-School League of Maywood gives warning in the newspaper that "stealing balls after the games can not be tolerated in a Sunday-School league."

"I AM 89 years old and have not had a bath for many years," a Brooklynite writes to the *Evening Sun.* And he adds, superfluously, that "the people where I came from seldom or never bathed, and they are strong people."

Let Him Look After Himself.

Sir: On Rothschild & Co.'s dining-room card: "Please report any inattention of the waitress to the manager."

What do we care if the waitress is inattentive to the manager! V. B.

The Acquiescent Compositor.

The old Puritan blue laws about the Sabbath were, no doubt, desirable in their time. However, there is no good reason why they should still be enforced when every other custom has changed.

hell etaoin shrdlu cmfwyp vbgkqj? cmfemfcmf xzfiflffffi??. — *From the Jefferson County (Wis.) Union.*

The Entertaining Habit.

MRS. CHRONIC HOSTESS.— Thursday afternoon Mrs. D. B. Chronic was hostess to the Ladies' Aid Society of the Cook Mills M. E. Church.— *From the Mattoon Commercial Star.*

Is a Ford an Automobile? If So, Why?

"The evidence, so far as material to the appeal, tends to show that Kraft was accustomed to operate automobiles, but had no previous experience with a ford car." — *Extract from a lawsuit record.*

Doing Anything for Your Wife's Health?

Ten kegs of beer, eight gallons in each, a case of beer and a quantity of whisky, this is what Pres Warden has ordered from May 4 to July 4 for his wife's health, according to evidence introduced in the hearing of Warden before Judge George H. Castle, at Shenandoah.— *From the Tabor (Iowa) Beacon.*

Sounds Like an Elopment.

The aid of the police was sought in finding two lost dogs. C. Pritz is looking for a female dog with a white spot on the tip of her tail. The dog answers the name "Queenie." She has a plain strap collar. Henry Grattenthaler's yellow bulldog has disappeared. The dog wore a collar with a beer chip attachment.— *Michigan City Dispatch.*

The Second Post.

DEAR SIR,— I write you these few lines to ask you to send me a book of your steel saws. Send it in care of Ivory ———. I want all plans of brakeing Jail so I will close if it is iny charge on it send it COD so I will close Yours William ———. Send it at in the care of Ivory ———.— *Received by a mail-order house.*

Ever Have a Collar Fostered on You?

Especially does the man of discriminating taste appreciate them when he compares them to the mass of cheap collars that the American manufacturers have fostered on the country.— *From Capper & Capper's catalogue.*

Vaudeville English.

This act should have a special appeal to that large class of theatergoers who take delight in clean and innocent comedy whether it involves any race or country.— *From the Temple Theater program, Detroit.*

ON the program of the Lyric Theater, Knoxville, Ill., we read:

"All films are censured. Affords a means of relaxation for St. Alban's students."

Knocking is certainly great relaxation.

"Bee-you-ti-ful Sou-u-up."

Mrs. John Woods found a pearl as large as a radish seed in a bucket of soup given her by Mrs. Arthur Bash.— *From the Clark County (Mo.) Courier.*

This Will Be All.

"FOR SALE — Ford touring car, like new, shock absorbers, seat covers, etc. Reason for selling, owner wants to buy an automobile. Either phone, 158." — *Carthage (Mo.) Press.*

Quelque Chien.

Mr. Cambell, the red train No. 3 killed my dog between the tower and Sherman. Now Mr. Cambell this was a good little dog he was worth his weight in gold he kild 700 rats last year and 10 minks he was a good watch dog nothing could not come around at night he would always tell me. Now Mr. Cambell he was a dam smart dog the value of this dog is $25. Yours respectfully, etc.— *Received by the Chicago & Alton.*

The Second Post.

"I want to let you now your man and car got off the road and into ditch and could not get out without busting his car. I worked with him for ours in a rain storm broke down 3 fansy fenses out true my door yard. He agreed he would have you send me 4 dolors for damage and labour. His name ——— car 8087. If you will send me 3 dolors I will be sadisfied." — *From a farmer in Wisconsin.*

There Must Be a Lot of Them.

Help Wanted — First class machinist-operator to run model 10 in town of 1,000. Preference to practical printer who can handle trombone, cello, or trap drums in good orchestra, and who has $3,000 to $5,000 to put up brick building. Attractive proposition, absolutely safe. No experiment. Address ———, Niobrara, Neb.— *From the Linotype Bulletin.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Who Is at Fault When Error Occurs in Correction?

An Ohio printer writes: "I was told to correct a job on which the corrections had been set on a linotype machine. I corrected it and turned my proof and revised proof over to the proofreader. On its return from the proofreader an error was again found on a slug that had been corrected once on the machine, and by myself. My foreman contends that I was to blame, as I should have read over my slug, thereby avoiding a second correction and revise. As I only corrected the job and did not set the lines, which were set by a linotype operator, I hold that he is to blame for having made the error."

Answer.— We believe the operator to be at fault. In making corrections he should read his line of matrices before sending it away, or at least read the slug. If the galleyman was to read every line through, it would take too much time putting in the corrections.

To Remove a Worn Escapement Lever on a Model K.

A Washington operator-machinist writes: "The enclosed diagram shows where the worn end of a lever fails to give sufficient movement to a verge to release a matrix. How can I remove the worn one in order to put in a new one? The enclosed matrix, having a bent lower lug, shows how a number of our thin characters are being damaged. The matrices appear to clear the top rails sufficiently, yet at various times a matrix is caught. By backing the screws a trifle the matrix is released, and it will continue its journey without further mishap. The enclosed slug shows how a great many slugs are low on the face at one end. The slug appears to stick in the mold. I think our metal is in bad shape and needs toning. What is the cause of the slugs delivering in that manner? The liners appear to be in straight, but I think one is worn considerably. Do you think the ejector is worn where the pins hold it to the slide, as it shows a depression where one end of the blade strikes the slug?"

Answer.— To remove an escapement lever on a Model K, raise the magazines to full height, withdraw the escapement-lever rod and take out the worn or bent escapement lever. If you do not have an extra lever to take its place, take one operating a verge that is seldom used until a new one can be obtained. The bent matrix shows a slight scar where it engaged the bar point in the distributor box. Remove the distributor box and place a thin matrix in full distance against the vertical sides of the top and bottom rails. A glance downward past the bar point will show if there is an excess of free play between bar point and matrix. While the matrix should have space to pass freely, there should not be room for two matrices. If the space is greater than necessary, remove the box bar by taking out the two pins, lay the bar point on a solid metal surface, place the end of a punch on the bar point and give it a few smart blows with a light hammer. The object of this treatment is to spread the bar point to compensate for its wear, or wear on the vertical sides of the top rails. When this is done, place the box bar again in the box and then a thin matrix as before, and test for clearance. The matrix must rise without binding on the bar point. After the box has been placed in the machine, run in a number of the thinnest matrices and see if they rise singly. The slug appears to have been held by friction with the left liner. We would advise that you procure a new liner, and, before putting it in the mold, remove the mold and clean off the scales of metal that may be found where the end of the liner closes the mold cell. It is quite improbable that the ejector-pin holes are worn. The depression in the bottom of the slug is due to the resistance offered by the liner at that end of the slug, combined with a spongy interior. Trim the slug on a Miller saw-trimmer and note its interior structure. A new plunger will doubtless be of help to you in producing a more solid slug. Apply one at the earliest convenience.

Setting Linotype Matter Around Plates of Irregular Outline.

Submits several pages of a popular magazine in which illustrations are shown in the center of the double-column page, and some pages in which square-finished plates appear to one side of the center of two columns on a three-column page. The operator writes: "Please inform me how the linotype matter should be set to go around the engravings."

Answer.— Where illustrations with irregular outlines appear in the text, the matter is often set up straight, paying no attention to the plates. After the galley proofs are corrected and the matter is made up into pages, proofs are taken of the text-matter as well as the illustrations. The matter is divided off into page lengths and proved. Proofs of the plates are taken and laid on the page proofs, which are marked so that the plates will have the proper white space between text and adjoining margin of illustration. The marked proofs are given to the machine operator, who resets the matter that borders on the illustrations. In some shops charts are made on transparent paper or on celluloid. These will have lines ruled or printed to correspond with the size of type to be used. The proof of the plate is trimmed to the desired size and is placed on a board and the transparent chart is laid upon it. The number of lines, with ems and fractions in length, are marked on copy corresponding to the position of the illustration. This method obviates the necessity of

resetting matter in order to place an illustration in the relating text-matter. No easy or satisfactory method has yet been devised for doing this class of work on the linotype machine.

Sunken Face on Slug.

An Ontario publisher writes: "Some years ago there were very frequently letters in THE INLAND PRINTER from operators who had trouble with broken-down letters, caused apparently by the air not properly escaping from the mold. It is a long time since I have seen this trouble mentioned. Has a remedy been found, or has the disease been pronounced incurable and efforts to overcome it given up? Ever since our rebuilt linotype was installed we have been



Inner Structure of Two Porous Linotype Slugs.
The sunken face caused by the air-bell is shown at X.

bothered by these sunken letters. The trouble was worse at the start than it is now, but it is still bad enough to be a nuisance. From the way the metal boils up around the plunger as it descends, one would think the plunger was too loose, yet putting in a new one made little or no difference. The holes near the bottom of the well are clear. The pump-plunger spring is in the last notch. The slug shows a good sprue before being trimmed. Burner is gasoline, but the trouble shows up on slugs that are not hot, and other machines burning gasoline give perfect slugs. I am sending under separate cover a couple of slugs which show the defect. Can you suggest anything to lessen or remove the trouble? I am also sending a couple of border slugs which are cast on a six-point body, but the knives opened to seven-point. If you examine these slugs you will see that there is a solid shoulder of metal overhanging the rib and smooth side of the slug. If I set the knives to six-point the slug usually sticks, or if it does not eject there is a crack like a pistol-shot when the shoulder strikes the knives. I cast other six-point rules and borders which come through six-point knives quite smoothly, and which do not show this shoulder when the knives are opened to seven-point. I had one of the matrix-slides changed, but the new one was just the same as the old. If these borders will trim to six-point on other machines, why not on ours? If they will not trim to six-point on any machine, why are they sold as six-point borders?"

Answer.— The border-slide can no doubt be made to work on your machine. It may be possible that it will need dressing up on one side, as it places the face too far over the smooth side of the slug. Examine the moldkeeper and see that it is up fully against the mold base. Examine the lower lugs of your border-slide block and see that there are no bruises, as these may interfere with the alignment of the slide and mold-cell. The sunken face on the slug is doubtless due to the loose-fitting plunger. As the well is worn badly, you will need a new crucible and plunger, which will permanently remedy your trouble with sunken faces on slugs. It sometimes happens that air escaping between the matrices and spacebands causes a small air-bell to appear just beneath the face of the slug at that point. When the slug is pushed through the trimming-knives the face is crushed in, owing to the weak support caused by the air-bell. Whenever a sunken face appears on a slug, with no outward sign of the cause, fasten the slug in the line-holder attachment of a Miller sawtrimmer, with the rib side toward the trimmers, pass the slug by the trimmers and remove about two or three points, which will reveal the inner structure, showing the weakness near the face owing to the imprisoned air.

Fins Appear on Slug.

An Iowa operator writes: "My trouble is a fin on the left-hand end of slugs where the type-face joins the slug, as though the left-hand liner was damaged. I have about one hundred liners, and this trouble developed suddenly on all, but is worse on short lines, 17 ems and under. Micrometer measurements show liners are not damaged, and to be doubly sure I sent out to another office and borrowed a liner that was working perfectly, but got the same result on my machine as I did with my own liners. I keep the mold thoroughly clean, keep metal cleaned from jaws, etc. This trouble is very annoying, as I have a great deal of twin-slug work, and all type has to be trimmed with a knife before it can be doubled up. Machine is low-base Model 5, in use about three years."

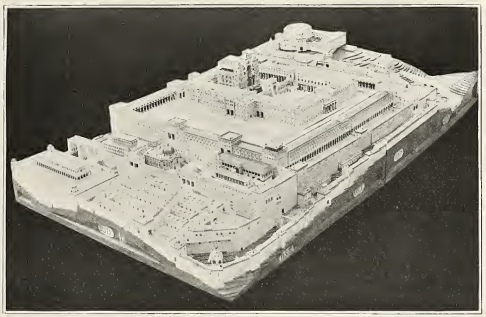
Answer.— If the liners show no wear, the trouble is doubtless due to the left vise-jaw having been rounded off where it joins the mold and matrix. If the liners show wear where they have contact with the left vise-jaw, the trouble is usually due to the cap of the mold being warped, and, as a consequence, the right end of the left liner is not held with sufficient pressure to keep it in place, the result being an abrasion of the surface, which produces a fin. In such a case the mold should be sent to the Mergenthaler Linotype Company for repairing. That company will furnish a utility mold pending the straightening of the moldcap.

Plunger Works Badly.

A Florida operator writes: "Please help me over these troubles. Plunger sticks in well. Frequently I use force to get it out. I clean it with a wire brush every morning. Have scraped inside of well repeatedly, but that does not seem to remedy the difficulty. Recently put in new plunger, which worked fine for several months, but now the slug produced is almost as porous as that made by the old plunger, which had been used on the machine for a year. The slug will come out porous — sometimes with not enough metal to hold up during the newspaper run of one thousand impressions. No warning is given as to when the slug will go bad. Sometimes the machine will be making excellent slugs and then will come a swish, as though air were escaping, and the result is a bad slug. Sometimes the face is cold, while the remainder is excellent. In many of the bad slugs one can see the veins, as it were, of the metal as it was forced into the mold to form it. There will be circles and semicircles. The pot is heated with gasoline, and when I have this slug trouble I try to regulate the burner. Occasionally I have been able to remedy the trouble in this way. Previous to getting the last new

plunger I thought the trouble was with the heat. The old plunger had been giving me much trouble the day the new one came, but as I did nothing by way of cleaning or adjusting the burner before putting the new plunger in, and its having produced good slugs from the start, I arrived at the conclusion that it was not the burner but the plunger that was causing the trouble. The new plunger, after several months' use, now seems to be going the same way as the old one."

Answer.— We judge that you could overcome your trouble by ordering a rotary well-brush. The brush, with handle, costs but a little over one dollar, and it should last for years. Every morning put the end of the brush in the well and rotate it several times. It will clean the well much better than the scraper. Besides cleaning the well, you can improve the plunger action by placing a small quantity of graphite in the well, about once a week. To do this, bail sufficient metal from the pot to expose one-half inch of the well. Place half a teaspoonful of graphite, such as you use for the spacebands, in the well. Heat the plunger and deposit it in the well before putting any metal in the pot. Then put metal in the pot and try the effect of this plunger lubricant. The grooves in the plunger should be brushed free of the deposit that forms therein. Even loose-fitting plungers will give fairly good slugs if the grooves are kept open. The mouthpiece cross-vents should also be kept open to permit the discharge of air from throat and mold-cell.



THE TEMPLE OF SOLOMON.
From a model built by the Palestine exploration fund.
Photograph by International News Service.

Measurement of Linotype Matter.

An Oklahoma operator writes: "If a ten-galley job set in eight-point on ten-point body is changed to eight-point solid, should the number of ems when set solid be divided by 4 or 5 to ascertain the increase in composition caused by the change? In other words, if ten galleys of eight-point on ten-point body made 30,000 ems, would those ten galleys set eight-point solid be 37,500 ems? If so, should this amount when set solid, 37,500 ems, be divided by 4 or 5 to find out the increase?"

Answer.— By adding one-fourth (two points are one-fourth of eight points) of the number of ems set to that amount you will get what the measurement of the matter will be if counted as solid. Thus, ten galleys of eight on ten are 30,000 ems. Adding one-fourth of 30,000 to the 30,000 gives you 37,500 ems. The way to figure it inversely will be: Subtract one-fifth (two points are one-fifth of ten points) of the amount set from that amount. Example — 37,500, less one-fifth of 37,500, is 30,000. The following method will give you the exact number of ems either way, after you have measured the number of inches of matter, either solid or leaded: Example — Ten galleys of matter, each containing 22 inches of eight-point solid on thirteen-em slug. 220 inches divided by .112 of an inch (thickness of eight-point slug) equals 1,964 lines. 1,964 lines multiplied by 19.5 ems (number of eight-point ems in thirteen picas) equals 38,298 ems. Where the matter is eight-point on ten-point slug: 220 inches divided by .140 of an inch (thickness of ten-point slug) is 1,571 lines. 1,571 lines times 19.5 (number of eight-point ems in thirteen picas) is 30,634 ems.

Irregular Alignment of Bars.

A Montana operator writes: "I am not having trouble, but have discovered something that might lead to something serious. When the second elevator seats itself, the bar does not fit right close to the bar in the distributor box, but almost one-thirty-second of an inch away. Occasionally I find the combinations on the thin matrices bruised a trifle, and I think that this trouble is due to the lack of a close fit between the two bars."

Answer.— You may be able to correct it by shifting the guide-block that gives the second-elevator lever its sidewise position. Back the cams from normal position until the second elevator descends from its seat. Remove the two screws in the block and see if it has dowels. If it has, drive them out and then put the block back, but do not tighten the screws firmly. Turn the cams until the elevator rises into its seat. Bring the block screws up to a light bearing. Drive the block so as to cause the elevator bar to make a closer fit. Tighten the block screws and back the machine again until the elevator descends from its seat. Raise and lower the elevator and observe if it enters its seat without binding.

Written for The Inland Printer.

TRAINING THE APPRENTICE.

BY HARRY HILLMAN.

HOW to train the apprentice so as to make of him a skilled workman is a problem that confronts every employer in every industry. That the majority of employers do not give sufficient consideration to the training of the boys — who in the future must take the places of the journeymen and carry forward the work of the trade in which they engage — has been the predominant note in many an address or paper, and great have been the efforts of those who are seeking to increase the opportunities for boys to made of themselves better workmen.

It has been said time and time again that boys in the printing trades are not afforded the privilege of learning the work as they should. The cry of the day is for specialization, and the general tendency is to place the apprentice in one department and keep him there, so that whatever he may learn of the other departments is largely superficial and gained only through his own observation and study outside of his regular working hours, if gained at all.

Specialization is necessary — that fact can not be disputed; but we must not overlook the fact that the specialist in one branch must have a good knowledge of all other branches, and particularly of the relation of one branch to another. Just as we expect a nerve or eye specialist to have a thorough knowledge of all other parts of the human body, so we should expect the specialist in composing-room, pressroom or bindery to have at least a fair knowledge of all the work necessary in producing a piece of printing. Without that knowledge he may be able to do the work for which he is employed, and do it creditably; but with it he has a far broader view of the work in hand, takes a much keener interest in it, and does it with greater credit both to himself and to those who pay his wages.

Various efforts have been put forth, and different methods have been devised for training the apprentices, all with more or less success. Through these efforts, however, it has been proved beyond question that the correct method is to make the training supplemental to the actual work in the shop.

In the work of training apprentices so as to furnish competent workmen for its large and growing plant, The Lakeside Press, R. R. Donnelley & Sons Company, of Chicago, has achieved a marked success. On Wednesday evening, August 4, 1915, the School for Apprentices of The Lakeside Press held its first graduating exercises, twenty-four young men being awarded diplomas signifying that they had successfully completed the term of study, combined with actual work in the shop, covering a period of seven years.

The course of study followed by these young men, and the methods of teaching, are thorough; and that they are successful is demonstrated by the high quality of the product of the company. For this reason we believe that the following sketch of the history of and methods employed in the school will prove of interest at this time.

The school was organized July 8, 1908, for the purpose of training competent workmen for the various departments of The Lakeside Press. It was suggested to the management of the company by an article in a government report describing the school established over fifty years ago by the Chaix Printing Company, in Paris, and is organized along the lines that meet the demands of the employer and of the apprentices.

A special room is provided for the school, one part being equipped as a modern schoolroom and the other part as a model composing-room. In the school the boys are under the care of instructors who devote their entire time to the school; the supervisor, who teaches the academic work and has general oversight of the boys in the factory; the instructor in design, who has charge of the work in design and assists the supervisor; the instructor in printing, who teaches the composition; and the instructor in presswork, who has charge of the apprentices in the pressroom.

Each year, early in July, thirty boys are selected from those who have just graduated from the grammar school. These boys must be between fourteen and fifteen years of age, of good physique, good moral character, show excellent school records, and be desirous of learning the printing trade. The parents or guardians must promise to coöperate with the school in looking after their welfare. The supervisor of the school arranges to interview the applicants, and also visits the parents. The boys chosen are given a fair trial during the pre-apprenticeship course of two years, of which half of the time is devoted to school and the other half to work, and at sixteen they are regularly apprenticed to the department best suited to their ability for a term of years until the trade is learned.

The supervisor keeps in direct touch with the boys, and if he is convinced that a boy is not adapted to any branch of the printing-trade after he has entered the pre-apprenticeship course he engages in friendly conversation with the boy, to find out, if possible, to what vocation he is fitted, and advises him to make the change.

Course of Study.

Mathematics is taught from the shop point of view, and accuracy becomes not merely the idea of getting the answer, but is absolutely necessary when applied to practical work. Arithmetic is reviewed from the factory side. An Applied Arithmetic has been prepared, to be used in connection with the review work. Elementary bookkeeping is taught by means of lessons especially arranged for the printing-office. The elements of algebra and geometry are taught, and, whenever possible, the problems are applied to the trade. Every apprentice is required to read and review at least six books of standard literature each year.

The pre-apprentices spend one and three-quarters hours daily doing academic work; this time is divided into two periods, and the lessons given are in design, English and mathematics, alternating with elementary science and history. The lessons in design are applied in the written as well as printed work, in all the different subjects. Every exercise is a lesson in English. The rules laid down for good bookwork are followed in all written work. Proofmarks are used in correcting all exercises, and the marks are definite and easily understood. No poor work is accepted, and, as all standings for vacations and bonuses are time-basis records, the boys learn to do good work in a reasonable length of time.

The pre-apprentices also spend one and three-quarters hours daily setting type, reading proof and locking up small forms; the lessons are carefully graded, and each boy is treated as an individual, being advanced as fast as he is able to do the work. They are also taught how to take proofs, and learn to know that good proofs must show the type correctly placed upon proper paper of uniform size, reproducing every character in an even color; and that proofs must not be soiled. The boys also learn to recognize the compositor's ideas of good display in the proofs taken in the factory. As the standard is high, and there is a carefully estimated time on each job, the apprentice

soon learns to apply himself and do the work right in the beginning. The habits of work are probably more important than the work itself, for one who is efficient in one thing readily learns to become efficient in doing other things.

The printed page shows errors that are not readily seen in written work, and it thus becomes a means of teaching English. When the student has completed his exercises he is given commercial work, for only by real work can he learn to become a skilled workman. Work intended for the waste-basket has little educational value, and makes but little impression upon the learner, for he sees only wasted effort.

Work in the Factory.

The boys work in relays in the factory, and are given work in the different departments in order to learn something of the various branches of the trade, and ultimately to select the particular department they will enter and the line of work they will follow as a trade.

The hours spent in the shop teach actual factory methods, and gradually accustom the apprentices to factory work — a difficult thing for many boys to learn. To be on time; to be systematic; to be told, not asked, and once only, are new ideas to many boys; but these are promptly instilled into their minds when they enter a large workroom and work side by side with men.

During the pre-apprenticeship period a well-rounded course is the aim rather than specialization, in order to insure a good foundation for advanced work during the apprenticeship.

When the pre-apprenticeship course is completed, at the end of two years, the boys, now sixteen years of age, enter the factory as regular apprentices to learn some one of the different branches of the printing business. During the pre-apprenticeship course they become acquainted with the various departments, and with this knowledge are able to select the line of work for which they are best fitted. The boys are under supervision during the apprentice period, and are scheduled for a definite time to each of the different lines of work in the trade selected, and are given every opportunity to learn the trade as a whole.

The academic training, begun during the pre-apprenticeship course, is continued during the apprenticeship, the boys attending school for several hours each week during the entire course. The courses of instruction advance, and new subjects are added as the apprentices master the work. Much attention is given to designing; layouts for jobs are made, and when carried out in type are carefully criticized. Mechanics, industrial history, English, hygiene and economics are given, thus training good citizens as well as producing thorough, reliable and efficient workmen.



The School for Apprentices of The Lakeside Press.

The supervisor and the parents coöperate by means of monthly reports and occasional visits. This report is direct and at once gives the parents an opportunity to know in what essentials their sons may be failing. A monthly report of standings is also sent to the parents with the shop report, a graph of the average monthly standing being also shown on the report card. All standings are based upon the quality and the quantity of work done. Time-limits are set on each job or assigned task, according to past experience.

Aim of the Course.

The aim of the course is to prepare not only a first-class workman, equipped with the necessary trade education, both theoretical and practical, but also with a general education that is equivalent to the main lines of work in a high school.

Several of the boys have been transferred to positions in the offices, as they have shown special ability for certain lines of work. Factory experience is the best way for young men to qualify themselves for officework, as they

then know the manufacturing end of the business, and are able to judge from a practical rather than from a theoretical standpoint the nature and quality of work done, and are also able to appreciate the time element entering into factory work.

Several high-school graduates are also selected each year and given a three-year course to prepare them for work in the accounting and business departments. During this course these boys spend a stated time in each of the departments, thereby gaining a good knowledge of the mechanical work before entering the business end.

The Graduating Exercises.

The graduating exercises of the first class proved a proud moment for the young men partaking therein. The E. Donnelley, president of The Lakeside Press, briefly reviewed the history of the school from the time of its inception. In a heart-to-heart talk with the graduates, he mentioned the fact that while there were trades in which the wages by the hour were higher, the average yearly earnings in the printing industry were higher than in any other, and stated further that he hoped the boys would not measure success merely from the financial standpoint. He told them they had learned a good trade, and urged them to become useful citizens and to do their full duty in any work with which they associated themselves.

A surprise was sprung upon Mr. Donnelley, after he had presented the diplomas, when one of the graduates stepped forward and on behalf of the class presented him with a token of appreciation, suitably inscribed and framed,



The School Shop of The Lakeside Press.

Assembly Hall, Fine Arts building, secured for the occasion, was filled with the relatives and friends as well as many of the notables of the industry, and a splendid program, consisting of addresses and musical numbers, was provided. Following the program an informal reception was tendered the graduates, during the course of which refreshments were served.

Henry P. Porter, of the Oxford Print, Boston, Massachusetts, delivered the address to the graduates and strongly impressed upon them the high calling they had selected. In a few well-chosen words he reviewed the career of Franklin, drawing lessons from that career and emphasizing the rewards of diligence, and urging the following of the principles of industry as advocated and practiced by that idol of all printers. He also dwelt forcibly upon the fact that industrial education, above all, should develop good citizens, and that craftsmanship lays the foundation for good citizenship.

In presenting the diplomas to the graduates, Thomas and bearing the signatures of the graduates and the following wording:

AN APPRECIATION.

We, the members of the first class graduating from the School for Apprentices of The Lakeside Press, wish to individually express to the founder and organizer, Mr. Thomas E. Donnelley, our appreciation of the opportunity afforded us to receive a thorough and efficient, practical and technical education in one of the oldest and most profitable of trades.

As we leave the school to take our places in the ranks of the journeymen printers, it is with a feeling of deepest gratitude to the one who has been untiring in his efforts in our behalf throughout the seven years of our apprenticeship, and with the wish that the school may continue to stand as a monument of credit to its founder and organizer, and to the institution as a whole.

AGRICULTURE, 1915.

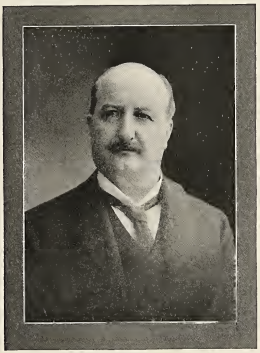
"How many head o' live stock you got on the place?"

"Live stock?" echoed the somewhat puzzled farmer. "What d' ye mean by live stock? I got four steam-tractors and seven automobiles." — *Judge.*

OBITUARY

George B. Armstrong.

George B. Armstrong, founder and editor of *The Piano Trade*, and one of Chicago's foremost newspapermen, passed away on Friday, August 13, at his home, 928 Eastwood avenue, after a long and useful career. He was born in Baltimore, Maryland, in 1847, and came to Chicago in



George B. Armstrong.

1854 with his father, who was the founder and first superintendent of the United States railway mail service.

In 1860 Mr. Armstrong began his journalistic career by founding the *Outlook*, a small paper which he carried on for some time. In 1870 he joined the staff of the *Inter Ocean*, and later served as city editor and music critic on that paper. He was sent to Huron, South Dakota, by President Arthur in 1885 as United States land commissioner, and while there was also president of the Board of Education of Beadle County, and was one of the organizers and vice-presidents of the Huron National Bank. In 1882 he established the *Huron Daily Times*. From Huron he went as special writer on the Detroit (Mich.) *Free Press*, leaving to join the staff of *The Chicago Tribune* as an editorial writer, which position he held until he was engaged by the *Evening Post* as city editor. Giving up the newspaper field, Mr. Armstrong took up trade journalism, founding *The Piano Trade*, of which publication he was editor and proprietor at the time of his death.

At all times deeply interested in matters pertaining to the welfare of the community in which he made his residence, Mr. Armstrong was appointed a member of the Board of Education in 1878, later serving as vice-president of the board for one year, being the youngest man to hold that position. More than any of the other public offices he held, Mr. Armstrong enjoyed the work of the Public Library, of which he was a director and at one time vice-president of the board. At all times a great reader and student of literature, the work of the library lay close to his heart and in it he found his greatest interest. He made grammar his special study, and it was his boast that he had read all of the works published on that subject.

Mr. Armstrong was held in high esteem by all with whom he came in contact. With all his many activities, he always found time to give to his home life and was deeply devoted to his wife and son who survive him.

Ernest Rayfield.

The death of Ernest Rayfield, secretary of the Rayfield-Dahly Company, manufacturers of and dealers in bookbinders' machinery, Chicago, brought to a close a useful and active life, contributing to the welfare and happiness of the community, and winning the good will and friendship that are begotten by such attributes. Mr. Rayfield was born in Kent County, England, September 18, 1863, and came to America in early manhood. His first employment was in a railroad office, and later with the Campbell Press Company. After the Campbell Company dissolved he was employed by the H. H. Latham Company, and for about twenty-five years was active in the company's service as traveling salesman, gaining hosts of friends in all parts of the country.

A little over six years ago Mr. Rayfield formed a partnership with John Dahly as the Rayfield-Dahly Company, manufacturing special lines of printing machinery and dealing in kindred products, with substantial success.

He was the subject of a severe illness some years ago, from which he never fully recovered, and his death came suddenly on August 5 at his home in Chicago. His funeral was held on August 8 under the ritual of the Masonic order, of which he was a member.

Mr. Rayfield's widow, two sons and a daughter survive him.

George Helegson Fitch.

George Helegson Fitch, well-known newspaperman, author and humorist, of Peoria, Illinois, passed away on Monday, August 9, in a sanitarium at Berkeley, California, following an operation for appendicitis. Mr. Fitch was born in Galva, Illinois, on June 5, 1877, passing his early youth in that city and graduating from the Galva High School in 1892. In 1894 he entered Knox College, graduating in 1897. Following in the footsteps of his father, who was the owner and editor of the Galva *News* and had spent all of his life in the newspaper profession, he took up journalism and connected himself with the Galesburg (Ill.) *Evening News*. He returned to Galva, where for three years he was editor of his father's paper.

After working for a short time on the Fort Madison (Iowa) *Republican*, Mr. Fitch resigned to accept the position as editor of a feature column on the Council Bluffs *Daily Nonpareil*. Four years later he went to Peoria as managing editor and feature writer for the Peoria *Herald-Transcript*. In this capacity his column of "Transcripts," containing witty comments on Peoria happenings and national politics, gained for him a wide reputation.

He later resigned as managing editor of the paper, although continuing his "Transcript" column, and finally ceased connection with the newspaper work in 1912 in order to devote his time entirely to magazine work. Among his most popular short stories were the "Siwash College" tales.

George Morrow.

George Morrow, dean of the local news editors of the Baltimore (Md.) *Sun*, passed away at his home on Monday, August 2, after an illness of three weeks. He had been a member of the *Sun* staff for thirty-three years, during the greater part of the time as one of the corps of assistant city editors, and, because of his inexhaustible knowledge of Baltimore affairs during the past thirty-five years, his wonderful memory and tireless devotion to his work, he was an invaluable member of the staff.

Mr. Morrow was born in Washington County, Pennsylvania, and began his newspaper career as a printer on the Greencastle *Echo-Pilot*. At the age of seventeen years he went to Baltimore, and for a short time was employed on the *Gazette*. Leaving this position he went to St. Louis, where he remained for two years, returning to Baltimore and becoming editor and proprietor of the *Baltimore County Democrat*. Several years later he joined the staff of the *Sun* and reported the proceedings of the courts, being advanced to the copy-desk later. During his connection with the *Sun* he was the very embodiment of intelligent fidelity to duty. "Accuracy" was the watchword of his whole life as a newspaper man.

Daniel Joseph Munn.

Daniel Joseph Munn, for eleven years superintendent of the bookbindery of Rand, McNally & Co., of Chicago, and considered by fellow craftsmen an authority on bookbinding, passed away on Thursday, August 5, at his home, 1609 Cullom avenue. Mr. Munn was born in Philadelphia, and located in Chicago in 1904. He is survived by his widow and seven children.

Thomas Y. Crowell.

Thomas Y. Crowell, for nearly forty years head of the T. Y. Crowell Company, book publishers, passed away on Friday, July 30, at his home in Upper Montclair, New Jersey. Mr. Crowell was born in West Denis, Massachusetts, in 1836, and began work as an errand boy in the bindery of Benjamin Bradley, of Boston, who at that time bound all of the publications of a number of the old Boston firms. After the death of Mr. Bradley, in 1862, Mr. Crowell assumed charge of the business, and in 1870 began for himself in his own name. For the first few years, Mr. Crowell confined himself to the binding of books for other publishers, but in 1875 the failure of Warren & Wyman, a New York house, placed in his way a line of children's and Sunday-school books, which he decided to continue at a New York office, 744 Broadway, under the management of W. W. Wyman. In 1900 a union of the two houses became imperative, and the entire business was consolidated under one roof at 426 and 428 West Broadway, New York.

Mr. Crowell was greatly beloved by his employees, many of whom went over from Boston when the change was made, and some of them could look back with pride upon a record of from thirty to forty years of continuous service. His retiring nature kept him from trade publicity, but his interest in all movements of betterment was none the less genuine. His interest in the affairs of his house was keen and continuous until almost the end. He is survived by his wife and two sons — T. Irving and Jeremia O. Crowell.

John Wesley Harper.

John Wesley Harper, the last of the Harper Brothers, passed away at Biddeford Pool, Maine, on Saturday, August 14, at the age of eighty-four years. Had he lived a year and seven months longer he could have joined in celebrating the centennial of the House of Harper, to the second generation of which he belonged, being the son of John Harper of the original J. & J. Harper, established in March, 1817. With the passing of the four brothers who established the publishing house in Franklin Square the management fell to their sons. When he had finished his college course, John Wesley Harper was taken into the firm and eventually became its president, resigning in 1899, at which time Col. George Harvey was elected president, and Mr. Harper first vice-president.

CHARLES HEBER CLARK—"MAX ADELER"

BY S. H. HORGAN.

CHARLES HEBER CLARK, owner of *The Textile World*, who once wrote under the name of "Max Adeler," is dead. That is the way the dispatch read, but what memories the name "Max Adeler" brings back of thirty-five years ago, when "Elbow Room," "Out of The Hurly-Burly," "The Quakeress," and other books by "Max Adeler" were among the best sellers. And it might be added that illustrations by A. B. Frost first saw the light in these books.

Mr. Clark was born in Berlin, Maryland, July 11, 1841, and was the son of a clergyman. He was in journalism since 1865, and was a specialist and writer on economic subjects, and proprietor and editor of *The Textile World*, of Philadelphia. He was for ten years the secretary of the Manufacturers' Club of Philadelphia, and edited the *Manufacturer*, the official paper of the club.

Notwithstanding these serious activities he wrote much verse that had the quality of sticking in the memory. In his book "Out of the Hurly-Burly," he gave the experiences of a reporter who had been engaged on the country paper and instructed to "liven up" the news, and livened up the obituary columns to the following effect:

The Death Angel smote Alexander McGlue,
And gave him protracted repose.
He wore a checked shirt and a No. 9 shoe,
And he had a pink wart on his nose.
No doubt he is happier dwelling in space
Over there on the Evergreen Shore.
His friends are informed that his funeral takes place
Precisely at quarter past four.

There were numerous other examples of the versatility of the reporter in meeting the demands made upon him, but the lines we have quoted and the subjoined were laughed over wherever English was spoken in those early days:

Oh, bury Bartholomew out in the woods
In a beautiful hole in the ground,
Where the bumblebees buzz and the grasshopper hops
And the tumble-bug tumbles around.
And when in the winter the snow and the ice
Have covered his dear little bed,
His brother Artemas and small sister Jane
Can visit the place with their sled.



MORNING

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engraving by the Art Reproduction Company,
412-420 Orleans Street Chicago.
Process inks by Charles Hellmuth

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing on Aluminum.

(1717) A country printer submits a round-cornered aluminum card, 2 by 3½ inches in size, and writes: "Kindly advise us where metal cards similar to the enclosed can be procured; also if they can be printed upon an ordinary platen press without extra trouble."

Answer.— Aluminum cards of the size mentioned can be secured in Chicago. These cards can be printed from type or half-tone plates on any platen press. We advise the use of hard tympan, hard smooth rollers, and the best quick-drying job-black or colored inks. Lay cards out singly to dry; if they are to be printed on both sides, do not back up until the next day. There need be no waste, as misprints may be washed off with gasoline and used again.

How Can a Word Be Removed from a Printed Circular?

(1727) A Brooklyn correspondent, who gives no address, writes: "Would you kindly publish in THE INLAND PRINTER, if it does not require too much space, a preparation or method of removing a word or name (without injuring the paper) from a printed circular so that another name may be substituted, where a mistake has been made, to save reprinting the full circular?"

Answer.— We have answered similar questions several times to the effect that a word may be removed by erasure if the stock will stand it. We have found the Bee-Gee brush eraser the best for this purpose. Where the word is to be removed from real parchment, a liquid called "Adelite" may be employed. This may be applied with a wad of cotton wool attached to a piece of wood. This liquid appears to do no harm to the material. Ink may be removed from some grades of bond-paper with the aforesaid liquid. If any of our readers know of any better method we would like to present the plan to our correspondent through these columns.

How Many Good Impressions Will a Half-Tone Print?

(1725) Submits two impressions of half-tone plates printed on a good grade of tinted enamel stock, and asks the following question: "Will you kindly inform us how many perfect impressions we should be able to get from half-tones like the samples attached to this letter on the grade of paper used?"

Answer.— The plate could easily print fifty thousand impressions and all look equally well, if the make-ready is adequate. A proper make-ready on the form, with the cylinder bearers in firm contact with the bed bearers during the heaviest stress, will prevent the cylinder from bearing unnecessarily heavy on the page edges. This latter trouble is the principal cause of half-tone plates wearing down next to the white margin of pages. A make-ready which will include mechanical overlays instead of those cut by hand will also be conducive to the increased number of impressions from half-tone plates. Complaints that arise from short runs with worn-out half-tone plates can usually be traced to a press that "gutters," to use a popular term, or to a press that slurs, owing to carrying too much packing, two evils that are usually combined. The fault seldom lies in the stock. We have an instance where over half a million impressions were run on a square-finished half-tone without any sign of wear appearing.

Cause of Imperfect Register.

(1722) An electrotyper submits a page of a circular. The type-form is surrounded by two parallel rules with a one-point face. A four-point rule printed in red ink was to register between the two one-point rules, with a narrow white space between. Judging from the specimen submitted, the register was unsatisfactory. The letter reads: "Enclosed with this letter is a sample page of an eight-page form, printed from patent-base electros, locked up as shown in pencil sketch on reverse side thereof. The two colors were locked in one form and routed out in the plates. Plates were made when the weather was warm and wax was soft. Printing was done about ten days ago, black first, red a day and a half later. Paper was 21 by 28 inches. Another set of plates of a similar nature were made later and printed on white coated stock a trifle heavier than sample. Register was good. Kindly tell me, if you can, why first job was out of register."

Answer.— We can only surmise that the difference in register was due to the varying nature of the stock. We can not see that the electros were at fault. The coated white stock doubtless offered more resistance to changes in dimensions due to atmospheric conditions, owing to its baryta coating. Weather conditions may have had a bearing on the unsatisfactory register in the first set of plates. If it were possible, it would have been a good plan to print the two colors simultaneously on two presses. In this manner there can be no great change in dimensions of the stock.

The Use of Embossing Board.

(1724) A Louisiana printer writes: "I received a circular descriptive of Stewart's embossing board. It explains how to make the male dies, but does not explain how the female die is made. In printing from type, is the female die made from the type, then the female die locked in the chase and the male die made from the embossing board?"

Answer.— The female die is usually made of zinc, by a photoengraver, from a design furnished by the printer. The die may be from an impression of a line of type or a pictorial design. The part that is desired in relief on the paper is cut intaglio in the die, or just as the reverse side

of the paper appears. The die is attached to a metal block and is locked in a chase. The tympan is removed and a sheet of manila is pasted on the platen. An impression is taken on the sheet to determine the position of the embossing board or composition which is to be the counter die. When the material is attached in place, the press is brought to the impression position and allowed to stand so as to permit the plastic material to be forced into the interstices in the die. After a lapse of five minutes the press is brought to a position where the counter die can be examined. If the relief is sufficiently formed and corresponds fully to the design, it may be covered with a sheet of thin paper, which may be oiled or paraffined. Some pressmen interpose a sheet of oiled tissue or a piece of tin-foil between the die and plastic material before the first impression is pulled, to prevent the adherence of the plastic material to the die. When the counter die is sufficiently hard to proceed with the work, the guides are set and the outer edges of the counter die are trimmed so as not to mark the stock, then the work of embossing begins. From the foregoing it will be seen that the die is made of metal and the counter die of plastic material, such as embossing board. The printer rarely makes his die, but always prepares the counter, or male die, as it is sometimes called. Our book on embossing and die-stamping gives full details regarding this work.



A HAWAIIAN GRASS HOUSE.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

Printed Red on Black.

(1728) A printer in a small shop near Chicago writes: "Please let us know the price of your book, 'The Color Printer.' I find it advertised in my book, 'Modern Presswork,' but the price is not given. My employer wants me to print a light type-form in orange-red on solid black. The red is to show its full bright color. The paper is white enamel. He claims to have seen exactly the same in THE INLAND PRINTER. I have been a diligent reader of your journal, but have never come across a bright red printed on black. Impossible. Am I right?"

Answer.— "The Color Printer," by John F. Earhart, is now out of print, but occasionally THE INLAND PRINTER secures a copy. We have two copies in fairly good condition at the present time. The price of one is $12, and the other is $15. In regard to printing red on black, while it is not impossible, it is impracticable. A better way to produce that effect is by printing black over the red with open letters. If the words are desired in bright red on black, the black plate would be made with the white letters and the red would be printed with a flat tint-block, either a trifle larger than the lettered design or just a trifle under the size of the black plate. To print on black with red, or any other color, is considered impracticable, as the black requires a stronger color to cover it up, and there is no stronger color than black. It is true that once in a while you see red or white covering black, but it is usually done with foils which are applied in a hot-stamping press and is not done with ink. Cover-ink is the nearest approach to the kind required.

What Is a Mechanical Overlay?

(1723) A correspondent writing from Berkeley, California, states: "I have been reading of mechanical overlays in the columns of your magazine, but do not know the meaning of the term. Can you acquaint me with the matter? I will appreciate an explanation of the same."

Answer.— An overlay, first of all, is a series of impressions on paper cut out to conform to the various tones of an engraving, and assembled in register with one another. These pieces of paper combined form a relief outline which will be thick where the solids appear in the engraving, and thin where the high lights show. This is called a "hand-cut overlay," or simply "cut overlay," as the term was used before the advent of the mechanical overlay. A mechanical overlay in effect is no different from the hand-cut overlay, except that it is produced by mechanical means and is selective in preparation, not depending on the whim or skill of the pressman in construction. There is no secret

regarding the making of a mechanical overlay. Take, for example, the chalk overlay — an impression of a half-tone engraving is pulled upon a sheet of prepared paper with special ink. The prepared paper is immersed in an etching fluid which erodes the surface that is not protected with the ink. In a few minutes the sheet is removed from the etching fluid and placed between blotters to absorb the excess moisture. When the dry sheet is examined by transmitted light it will be observed that the solids in the engraving are opaque, owing to the thickness of the chalk material, while the high lights are more or less translucent in proportion to the tones of the plate. A superficial examination shows a relief surface in which the solids represent the thickest part of the paper and the high lights the thinnest. A measurement shows a thickness of .010 of an inch for the solids and .005 of an inch for the high-light parts. As the relief is selective in mechanical overlays, it will be seen that these will eventually supersede the hand-cut variety.

To Prevent Slurring on Rule-Enclosed Forms.

(1729) W. H. Murray, of Withrow, Washington, offers the following method for overcoming slurring on presses of the clam-shell type: "I have noticed articles in your paper frequently on the subject of slurred impression on rule-enclosed forms. I have had considerable difficulty of this kind, but finally devised a way to overcome the trouble. In the first place, this trouble comes from one of two causes: The first and most probable cause is that if a platen press is slightly worn, the platen gives or moves a trifle under the strain of impression. This is particularly true of presses of the clam-shell type. The second cause is a 'baggy' or carelessly stretched tympan. To overcome the difficulty I used type-high bearers made from brass or heavy wood rule. These should extend the full width of the chase and be locked up with the form. Bring the press to a square and even impression and then overlay the bearers with a sheet of heavy cardboard. This causes the bearers to catch the strain of the impression and also hold the platen rigid at the moment when the impression is being taken. Now build up the impression on the form proper until a good, clear print is secured. In following this plan, remember that the regular steel bearers, made to overlap the ends of the chase, will not answer. They must be of rule, and heavy enough to stand the strain of the impression. I use the same plan in making ready all light forms where a clean impression, but not too heavy, is desired. It works especially well on wedding invitations and forms where script and other light faces are used, having the double advantage of insuring a clean print and preventing damage to the delicate type-faces."

Too Much Ink Combined with Insufficient Make-Ready.

(1726) Submits an eight-page section of a school catalogue printed on superfine enameled stock with Ruxtonique ink. The half-tones were both oval and square finished, with light and dark backgrounds. The printer writes in part as follows: "I am trying to work a job of half-tones, four pages at a time, mostly full-page engravings, but some smaller plates, two to the page. I have no trouble in getting good results on the full-page plates, but when I try to print the smaller ones the enamel picks off the paper, especially around the sides. The paper is superfine enamel, and the ink is Ruxtonique. I thought at first it was because the ink got a little dry before starting to print, but we washed up the press and put on fresh ink."

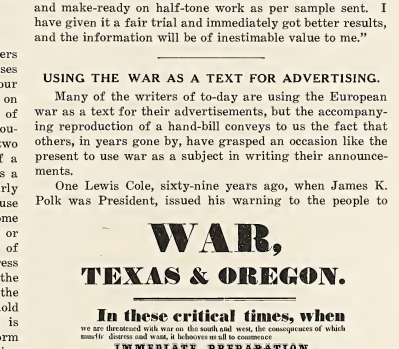
Answer.— The cause of your trouble appears to be two-fold. The make-ready of the half-tone plates appears to be deficient, making it necessary to carry too much ink. If you are not familiar with the making of cut overlays, it would be a capital idea for you to secure shop rights for a mechanical overlay, which, when installed, will lessen your labor and enhance the appearance of your work. Where you may not want to go to the trouble or expense of making cut overlays for each plate, you can secure fairly good results by using a print tympan of not more than six sheets, the balance to be of heavy manila or of hard book-paper. The make-ready sheets may be attached to a manila foundation sheet just beneath the print-paper, or they may be attached to the third sheet of print, all of these sheets to be covered with two heavy sheets of manila, well oiled on both sides. The entire packing should not exceed the height of the cylinder bearers more than the thickness of one sheet of manila.

A letter received from our correspondent in part reads: "I want to thank you for directions for making tympan and make-ready on half-tone work as per sample sent. I have given it a fair trial and immediately got better results, and the information will be of inestimable value to me."

USING THE WAR AS A TEXT FOR ADVERTISING.

Many of the writers of to-day are using the European war as a text for their advertisements, but the accompanying reproduction of a hand-bill conveys to us the fact that others, in years gone by, have grasped an occasion like the present to use war as a subject in writing their announcements.

One Lewis Cole, sixty-nine years ago, when James K. Polk was President, issued his warning to the people to



WAR,

TEXAS & OREGON.

In these critical times, when

we are threatened with war on the south and west, the consequences of which must be direful distress and want, it behooves us all to commence

IMMEDIATE PREPARATION,

SPIN YOUR WOOL, MAKE YOUR CLOTH,

AND SAVE YOUR MONEY.

The public are hereby noti-

fied that a new candidate, with 30 years' experience and a hat full of recommendations, now offers his services at the

Fulling Mills at Esperance,

where he will attend to CARDING AND CLOTH DRESSING in its various branches, being confident that he can do work in a manner that cannot fail to give entire satisfaction to all who may favor him with their business. So please walk up and deposite your silver or paper ballots for the new candidate, whom you will find at all times willing and ready to obey the instructions of his constituents.

Stoves and Ploughs for sale.

LEWIS COLE.

Esperance, May 1, 1846.

JAMES EGGE, PRINTER, AMSTERDAM, MONTGOMERY COUNTY, N. Y.

The Advertiser of 1846 Used the War as an Attention-Arrester in His Advertisements.

Reproduced through the courtesy of R. H. Sprague, Monroe, Michigan.

economize and save their money, at the same time, in a half humorous way, soliciting their business. The wording also leads one to believe that he was interested in politics.

The original, which was recently found in an old dresser, brought to Michigan from New York years ago, was no doubt printed with a very good quality of ink on a tough and durable sheet. The impression shows plainly on the reverse side — the job evidently having been printed by the "wet" process.

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. IX.— APPRAISING AND TESTING PAPER.

BY WILLIAM BOND WHEELWRIGHT.

THE appraisal of a specimen of paper differs from testing in that an appraisal comprehends the value of an object in relation to its usefulness and marketability, whereas testing is merely an arbitrary method of expressing the chemical or physical properties of the object. The power of appraising can be acquired only through practical experience; and the ability of testing is gained only by careful technical training.

In the majority of cases a satisfactory appraisal may be given without chemical or physical tests, but these are cases when the superficial characteristics, such as color, finish, feel, etc., are the prime qualifications, and such considerations as fiber content, freedom from impurities, exact tensile strength, etc., are of negligible importance.

Although experience, only, leads to the power of appraising paper, certain points might be suggested with benefit to the beginner which would assist him to an earlier acquirement of the knack.

COLOR.— Color being a purely relative term as applied to the variations in so-called "white" papers, it is necessary to make comparisons with accepted standards of the various grades in order to arrive at conclusions.

In common parlance, white papers may be described as natural, light natural, white, blue-white, pink-white. Natural papers are those in which a minimum of artificial coloring has been added, and the brilliancy of shade depends entirely upon the quality of the stock.

Almost all paper is colored to some degree while the stock is in the beater, and the minimum quantity of a special line, which any mill will make on special order, is usually limited by the contents of one beater, and, on account of the time required to wash up, the cost of special colors is increased. Rose-pink and Prussian blue are the colors used in modifying the natural color of any beater colors used in modifying the natural color of pulp to produce a white paper. The so-called "white color" of the cheaper grades of papers is ordinarily gained by a comparatively heavy use of blue, and by comparison with a white paper of good quality the blueness is decidedly noticeable. In judging color, it is well not only to look at the surface, but also to examine the paper when held up against the light, making comparison with some acceptable standard. Also noting the clearness of the stock, as indicated by the sharpness of definition of the shadows of the fingers which hold the sheet. This comparison is affected, of course, by the bulk of the paper, but two papers of about equal bulk may be fairly compared in this way. Any judgment as to shade is, naturally, in part, a question of taste. Permanency of color may easily be determined by exposing a portion of a sheet to sunlight for a few hours and noting any alteration in color.

FORMATION.— While examining a paper for color and clearness, the formation of the sheet should also be observed. In general, a close, even formation is to be desired. Fibers of the same approximate length may be loosely or evenly formed, according to the skill of the machine-tender. The longer the fiber, the harder it is to get a close, even formation, and it should be remembered that these two qualifications are to a greater or less extent contradictory.

FINISH.— Whatever the finish of paper, the two sides of an ideal sheet would look exactly the same. In most papers made on a Fourdrinier machine the impress of the wire is discernible, and there is a perceptible difference in texture between the "wire," or bottom, side and the "felt," or top, side, the one tending to reproduce the texture of the wire cloth, and the other the weave of the felts.

Some manufacturers have perfected their processes to a degree that renders these differences imperceptible. Papers made on cylinder machines of more than one vat are apt to be more even-sided, as the contact with the wire of the molds is less protracted and there is considerable pressing of the web between two felts as it is carried along.

The evenness of the finish, and the fineness of texture over all parts of a sheet, may best be judged by holding it aslant to the light. This also discloses whether the paper is "fuzzy" or free from lint.

Fuzz, or hairiness, usually occurs on the wire side of the sheet. This is due partially to the stock, soda pulp being especially liable to fuzz. It is also due to overdrying, and sometimes to the action of the suction boxes, which if worked too hard cause the surface fibers to stand on end.

"Hairiness," or fuzz, is more apt to occur on antique and other light finishes, but calendering will not entirely overcome it, and such papers as would be fuzzy uncalendered, become fuzzy with handling.

In fact, the durability of the surface may well be tested by rubbing the paper between the fingers. In this way, too, one judges the "feel," which of all qualities of paper is perhaps the most difficult to express, but usually described as hard, soft, mellow, harsh, rough, smooth.

In highly calendered papers, well closed and evenly finished, the light will be reflected uniformly, as from a well-polished table-top; but if the formation is "wild," there will be a blotchy look as the small knots of unevenly distributed fibers cause thick and thin areas, and the thick ones get harder squeezing through the calender rolls and, consequently, a higher finish.

Another cause for unevenness in finish is a variation in the thickness of the paper as it is made on the machine. This unevenness runs lengthwise in streaks, and may originate on the wet end of the machine if the pulp is not deposited uniformly.

Again, the pressing may be faulty at the press rolls, causing a thin streak. Naturally, the thin part of the paper dries more readily than the thick, and as even surfacing depends partly upon even dissemination of moisture in the sheet, a poorly pressed sheet would have a faulty finish. Dirty felts also cause uneven drying, as water can not be evenly squeezed through a felt the pores of which are partially choked. Lastly, the unevenness may be caused by the calender rolls themselves being in poor condition.

It is easy to detect thin areas by examining paper in a pile, as a pile of papers of uniform thickness will be practically level on top.

Papers for half-tone printing, whether coated or uncoated, should be even in formation, thickness and surface, otherwise the printer's "make-ready," which is designed to offset inequalities in the plates, will be discounted by inequalities in the paper.

There are some special papers in which unevenness in formation and finish are intentional, on account of the unusual effects thus gained; and other papers, such as wrappings, where such niceties of the papermakers' art are of little importance.

OPACITY.— Opacity may easily be judged, although it is difficult to express it in any accurate terms. By placing the

papers to be compared side by side over a printed page, the relative merits in this respect may be immediately perceived.

SIZING.— Sizing may be approximately judged by moistening the stock and noting the rapidity of the absorption, or tested by drawing lines with ink and watching to see if they spread afterward. Absorbency in blotting-papers may be measured by submerging two strips equally and noting how high the ink is drawn up into the strips. Such papers are made without any sizing and are often called " waterleaf."

WEIGHT AND BULK.— Weight and bulk may be closely approximated by a practiced hand, but they must also be considered in relation to finish, as pointed out in the preceding chapter.

There are many convenient forms of micrometer gages, and any one who has much to do with paper should be provided with one, as it is unsafe to depend entirely upon judgment when a thousandth part of an inch may account for ten pounds difference in the weight of a ream of paper or cause serious variations in the bulk of a book.

QUALITY AND STRENGTH.— Quality and strength may be approximately judged by tearing the paper in both directions of the grain and observing the fractured fibers, but these matters are to be more accurately estimated by mechanical and chemical tests.

It will be observed that cleanliness in paper, and most of the foregoing characteristics of paper, do not lend themselves to mechanical tests, but are properties which require the judgment of an expert.

CARDBOARDS.— In judging thick papers, such as bristol boards, it is customary to see if they are snappy. An idea of their fibrous strength may be had by folding in various directions. Pasted cardboards may be distinguished from unpasted by burning, for if paste has been used the layers of paper will split apart as the paper burns. This burning will also give a slight idea of the amount of filler in the stock, as the ash will be greater as the filler is increased.

PAPER-TESTING.— Tests applicable to paper may be divided into three classes — microscopical, physical and chemical.

The purpose of microscopical tests is to determine the kind and character of the fibers, and to assist in determining the nature of mineral filler and of impurities. It is also used in estimating the percentages of the various kinds of fiber. Chemists claim to be able to estimate this within five per cent. A minute sample of paper is prepared by boiling in a five-tenths per cent solution of sodium hydroxid, in order to remove everything from the fibers themselves. The resulting mite of pulp is placed on a slide with a dissecting needle, the excess moisture is removed and a stain is added. This stain gives different characteristic hues to the different kinds of fibers. The color and form of the fibers as observed through the microscope disclose their character to the trained eye.

By counting the different kinds of fibers under observation, the analyst estimates the proportions in which they existed in the sample of paper.

The quantitative determination is far more difficult than the qualitative and requires an expert eye. It would seem at best as though the opportunity for error was excessive.

The physical tests are more familiar to most persons, and include (1) weight per ream, (2) thickness, (3) bursting strength, (4) tensile strength, (5) folding endurance, (6) absorption, (7) expansion.

1.— There are two kinds of paper-scales. The most common kind gives, directly, the ream weight from weighing a single sheet, and is of such convenience that almost all paper-users could well afford to have one.

Sensitive paper-scales for small samples, 4 by 4 inches in size, are of great assistance also, and should form part of the equipment of every paper-dealer.

2.— The thickness is determined by a micrometer gage measuring to one-thousandth of an inch. In gaging thin papers it will prove more accurate to take four thicknesses, as the error in reading is thus quartered. The following table of bulks, which shows the number of pages per inch from a gage of four sheets, will be found convenient:

Thickness of four sheets in thousandths.	Number of pages to one inch.	Thickness of four sheets in thousandths.	Number of pages to one inch.
8	1,000	19½	410
8½	941	20	400
9	889	20½	390
9½	842	21	381
10	800	21½	372
10½	762	22	364
11	727	22½	356
11½	696	23	348
12	667	23½	340
12½	640	24	333
13	615	24½	326
13½	593	25	320
14	571	25½	314
14½	552	26	308
15	533	26½	302
15½	516	27	296
16	500	27½	291
16½	485	28	286
17	471	28½	281
17½	457	29	276
18	444	29½	271
18½	432	30	267
19	421	30¼	262

3.— Bursting strength is determined by a variety of testing-machines, constructed so as to record the pressure per square inch which may be exerted before rupturing the paper.

In a government bulletin; Report No. 89, United States Department of Agriculture, the following criticisms of this test are made: " This pressure is generally believed to represent the mean strength of the paper — that is, an average of the strength across and with the sheet. This is not true, however, experience indicating that strength as thus determined more nearly agrees with the strength of the paper in the cross direction, with the minimum strength rather than with the average strength of the paper.

" Among other objections to testers of this type, is that to a certain extent the operator can influence the results at will, and even with the greatest care there is quite a wide difference between different tests of the same paper."

4.— Tensile strength is determined by clamping a strip of paper of standard dimensions in a machine which exerts a uniform tension until the strip breaks. The breaking strength is shown on the recorder, and the amount of stretch before breaking is also registered, thus indicating the elasticity of the paper. The best known instrument of this sort is the " Schöpper," but the machine is very costly and not as easy to manipulate as such testers as the " Mullen " and " Ashcroft," hence is rarely found except in well-equipped laboratories.

5.— Folding endurance is determined on a machine which folds a strip of paper back and forth in a slot, the strip being clamped at either end to a spring device which maintains a uniform tension. The number of folds which the strip withstands is automatically registered. This test is favorably regarded as an indicator of durability, but the apparatus is expensive and not easily available, hence this test fails of frequent use.

6.— The absorption tests are applied principally to

blotting-paper, and consist in suspending equal widths of paper so their ends are submerged in a beaker of colored water. The height the water rises in a given time demonstrates the capillary attraction.

7.— Expansion is estimated by taking strips of uniform dimension, dipping in water and measuring the expansion.

Chemical tests are for the determination of (1) the percentage of mineral filling; (2) the percentage and nature of sizing materials; (3) qualitative tests for starch, acid, sulphur, chlorin, glue, filling material, dyes, ground wood.

The amount of filling may be determined by incinerating a piece of paper of known weight. As the filling is non-combustible, the weight of the ash determines the percentage of filling, although allowance must be made for the amount of water of crystallization driven off from the mineral.

Tests for acids are important in papers used for mounting tarnishable substances, such as jewelry.

Tests for sulphur or chlorin are important in determining the chemical purity of the paper, since such residues militate against the permanency of color and strength of paper.

The presence of ground wood is easily determined by a drop of either strong nitric acid, which turns the paper brown, or a drop of phloroglucin, which gives a reddish-brown tint from contact with ground wood.

LIVING LANGUAGES.

An article in the Philadelphia *Ledger* calls attention to our neglect of living languages in any scheme of our education, even in the colleges. And what is more, it traces this indifference to our English inheritance — the Anglo-Saxon's indifference to any foreign tongue. The refusal of the English of Elizabeth's day to pronounce the name of the town of Ypres, where British troops have recently been fighting, gave us our word "diaper." No Englishman would say "drap d'Ypres" (cloth of Ypres) in the French style "dra deeper," but in the English style of "dye-per" cloth, then just "dye-per," and then diaper. Many philosophers hold that it is this indifference to foreign tongues that has led to the present war. Just before the war England was losing her control of the world trade because Germany, taking command of languages and knowledge of the peculiarities of peoples, instructed her youth in one or two and sometimes more languages.

We have inherited the Anglo-Saxon linguistic indifference, in spite of the many nationalities that have come to us. Our institutions of learning turn out many students unable to speak any language but their own. So all our efforts to capture South American trade are seriously hampered by our refusal to know either Spanish, French or German, or all three.

With our economic relations with the West Indies, Central and South America, and Mexico, a knowledge of Spanish and Portuguese is indicated as a necessity. But our colleges and universities, the article goes on to say, absolutely refuse to "reorganize" their modern language department, and send men forth equipped with a practical use of these languages.— *The Indianapolis News.*

WHY IT IS.

"Why do they call 'em fountain pens? I should say reservoir pen would be the better name. A reservoir contains liquids; a fountain throws 'em around."

"I think fountain pen is the proper name," said the party of the second part.— *Louisville Courier-Journal.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached, and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Linotype Machinist Seeks Change.

(3216) Linotype machinist, twenty-seven years of age, familiar with general machinework, and a graduate toolmaker, seeks change. Seven years' experience as linotype machinist, and is capable of doing any kind of work on any model, such as rebuilding from base, or repairing. Best of references.

Lady Seeks Position as Linotype Operator.

(3217) A lady operator, with eight years' experience in the composing-room, four years on straight matter and jobwork, and four years on the linotype, seeks change. Experienced on magazine, book, catalogue, tabular and Spanish composition. Union. Prefers position in city of moderate size.

All-Around Printer Seeks Change.

(3218) An all-around printer, twenty-five years of age, having had twelve years' experience as job and ad. man, seeks change. Would like position in a large job shop or on a weekly paper in a fairly good-sized town.

Seeks Position as Foreman or Superintendent of Small Plant.

(3219) A practical printer for twenty-one years, having owned and managed a combination job office and daily and semi-weekly newspaper in a small town, seeks change. Is now working as a combination monotype operator. Will accept position as foreman or superintendent of a small plant, or as combination monotype operator or the operating of one or more casters. Best of references.

Seeks Position as Operator or Machinist-Operator.

(3220) Has worked in all departments for fourteen years, most of time as job compositor, make-up and machinist-operator on linotype; three years as foreman of job and linotype departments. Has speed of 5,000 ems eight-point on the machine. Prefers position in Central States or Southwest, but willing to go anywhere.

Printer Seeks Change.

(3221) A printer, having fourteen years' experience on loose-leaf and manifold work, seeks change. Also competent at proofreading and O. K.'ing. Non-union. Married.

Proofreader Seeks Opening.

(3222) Ten years' experience as proofrender on all kinds of high-grade job, book, catalogue, loose-leaf and magazine work, seeks position in that capacity in non-union plant. Competent to take charge as head proofreader and O. K. for press.

Working Foreman Seeks Position.

(3223) First-class compositor, union, with twenty years' experience, seeks position as working foreman. Married, temperate and reliable.

Compositor Seeks Change.

(3224) An I. T. U. student, twenty-one years of age, with six years' experience in the printing trade, mostly in small shops, desires to locate in shop doing the higher grade of work and where he would be under the direction of first-class men, with opportunity for advancement. Best of references.

Seeks Position as Job Compositor.

(3225) Man, twenty-seven years of age, with thirteen years' experience in England, accustomed to display, tabular, general jobbing, magazine and also stone work, seeks a position as job compositor. Union. Student of the I. T. U. Course.

All-Around Printer-Editor Seeks Change.

(3226) All-around printer-editor, who is also a good job, advertisement and make-up man, having done some writing and soliciting, seeks change. Nothing east of Missouri river considered. State salary.

Cuban Seeks Position as Instructor in Printing.

(3227) A native Cuban who is a first-class job and advertisement compositor, and also an experienced monotype combination man and a linotype machinist-operator, thoroughly familiar with Models K, 5, 8 and 15, seeks position as a printing instructor in some colored college, institute or university in the United States, or would accept position in small or large printing concern where ability and energy were appreciated. Speaks Spanish and English. Twenty-three years of age, strictly sober and reliable. Can furnish best of references.

First-Class Jobman and Hand-Letterer Seeks Position.

(3228) A student of the I. T. U. Course, twenty-five years of age, desires to connect with firm doing first-class work. Is a first-class job compositor and can make ready on job presses. Desires position either as jobman and hand-letterer, or a position in the office as assistant to commercial artist.

Pressman Desires to Take Charge of Pressroom.

(3229) A pressman, thirty-two years of age, with eighteen years' experience on all kinds of presswork, single or two color, desires position in charge of pressroom. Honest and energetic. Married. Best of references.

Cylinder Pressman Seeks Position.

(3230) Cylinder pressman, temperate and reliable, thirty-seven years of age, would like to get in touch with a concern in the New England States or the Province of Quebec, with the object of procuring a permanent position. Experienced on various classes of presswork, including half-tone work, colorwork, embossing and general job printing; also familiar with platen presses. Capable of taking charge of small plant.

Advertisement Compositor Seeks Position.

(3231) Seeks a position as advertisement compositor. Has had several years' experience with weekly papers. Prefers a position where he can do advertisement work only. Best of references.

Monotype Operator Seeks Position.

(3232) Desires position as job or advertisement compositor, or on monotype keyboard, in either a job shop or a newspaper office, in the West, having a scale not lower than $18 a week; good habits; single; best of references.

Foreman of Medium Size Plant Seeks Change.

(3233) Thirty years of age, union, with fifteen years' experience in job and newspaper work in country and city offices, four years as foreman of small daily and job office. Understands job and cylinder presses, also linotype, stonework, laying out of jobwork and newspaper advertisements, stock-cutting; also has a fair knowledge of cost-finding. Desires a position in New York State where there is an opportunity for advancement.

Seeks Position on Good Weekly Newspaper.

(3234) "A young man of sixty years, with twenty years of work stored up in his interior department," who has worked on and published country papers since he was fourteen years of age, is seeking a position on a good weekly paper. Wide experience at chasing up local news, advertising and job work. Can do anything from washing rollers to writing editorials, with the exception of presswork. Prefers being within three hundred miles of Chicago. Would consider leasing a small plant if right terms could be secured.

All-Around Printer Seeks Position.

(3235) A competent, all-around printer, having a number of years' experience in large pamphlet binding, also in general jobwork, finishing, binding, cutting, etc., together with about one year's experience in operating linotype in newspaper and job office, is seeking a position where this experience can be used to advantage. Is willing to go anywhere for reasonable compensation.

Seeks Position as Advertising and Circulation Manager of Small Daily.

(3236) Advertising man, who has had wide experience in country newspaper offices, and for two years was editor and manager of a country newspaper. A student of the I. T. U. Course and also of I. C. S. course in advertising. Prefers city of about fifteen thousand population in the Central States.

Seeks Position as Manager of Weekly Newspaper or Foreman of a Job and Publication Office.

(3237) Desires to locate in southern California near Los Angeles, either as manager of a weekly newspaper or as a foreman of a job and publication office. Is thirty-five years of age, and has had twenty years' experience in large and small offices, from country weekly to large daily papers and magazines. Familiar with editorial work and proofreading. Best of references.

Superintendent Seeks Opening.

(3238) Familiar with modern printing-plant efficiency and cost-system methods; estimating; handling large and small work; practical stoneman and job-printer; used to planning and laying out big runs; good judge of presswork and how to get results from this department; familiar with folding and binding combinations where manufacturing pamphlets by the million brings out economy in production; recognized successful executive for past fifteen years; prefers to locate as superintendent or manager of up-to-date plant giving results the first consideration. Any locality.

Opening for Stoneman.

(3239) An up-to-date job-printing plant in the State of West Virginia needs the services of a first-class stoneman.

All-Around Two-Thirder Seeks Position.

(3240) Young man, twenty years of age, having five years' experience in the printing business, would like an opportunity to finish learning the business. Can set any kind of reprint, small manuscript jobs, or advertisements, also make up or lock up for job press or foundry. Can also feed Gordon and Universal presses and is experienced in job and publication work. Excellent habits, studious, and steady worker. Best of references.

Linotype Operator Seeks Opening.

(3241) Young man, twenty-two years of age, seeks work on the linotype machine. Can also do advertisement work. Has finished part of the I. T. U. Course. Single, steady worker, and of clean habits. Willing to locate anywhere.

Printer Foreman Seeks Change.

(3242) Thoroughly experienced printer foreman, capable of estimating, proofreading, superintending, etc., seeks change. Has handled composing-rooms having from three to twenty-five men, and has had entire charge of several good shops. Is considered A-1 on the better class of work at the ease. Married, thirty-five years of age, good habits.

All-Around Printer and Monotype Operator Seeks Opening.

(3243) Twenty-five years of age, with about eleven years' experience in all branches of the printing business, one and a half years' experience on monotype keyboard and caster, desires position where this experience can be used to advantage. Desires to locate in the Central States if possible. Union.

Seeks Position as Assistant or Apprentice Pressman.

(3244) Desires to secure position as assistant or apprentice pressman on cylinder presses. Capable of taking pressman's position on ordinary work, but prefers position as assistant on first-class work. Twenty-four years of age. Best of references.

Seeks Position in Editorial Line.

(3245) Young man, twenty years of age, for four years doing office and stenographic work with large publishing house, during which time he came in direct contact with the editorial department, which awakened the desire to enter the editorial line, seeks position in the publishing field where there is an opportunity to develop in the editorial line. Has been successful in submitting manuscripts to various newspapers and magazines which have been accepted and published.

Desires Position as City or Telegraph Editor.

(3246) Young man, thirty-two years of age, with fifteen years' experience in editorial and reportorial work, seeks position as city or telegraph editor, Middle West preferred. Understands mechanical end, having done some work at the case and on linotype.

Pressman Desires to Take Charge of Small Pressroom.

(3247) Experienced pressman on color, half-tone and commercial work, would like steady position. Capable of taking charge of small pressroom. Union.

Advertisement and Job Compositor Seeks Position.

(3248) Compositor, with fifteen years' experience on magazine, advertisement and job work, seeks opening. Employed in the largest shop in Chicago for six years. Married, with family. Best of references.

Compositor and Stoneman Seeks Change.

(3249) Young man, with fifteen years' experience in printing, advertising and newspaper work, seeks change to Middle West or South. Thoroughly competent compositor, good stoneman, fast, accurate and systematic. Sober, reliable, willing to start as compositor, if opportunity for advancement is offered. Married, union man.

All-Around Printer Seeks Position.

(3250) All-around printer, good layout man and foreman, excellent proofreader, also capable of handling local news and other office work, seeks position. Would prefer job on a large weekly or small daily as proofreader and man to help out in the front office where he could get experience in soliciting advertising and help the business men plan their advertising, etc. Has taken the I. C. S. Complete Advertising Course, and has had two years' experience in soliciting work. Married.

CHARLES S. BROWN AND PRINTERS' INVENTORIES.

Brown's inventory-books have been before the printing trade for many years, but comparatively few printers fully appreciate what the plan and the book devised by Brown will do for them.

The book will give a complete history and valuation of everything in the plant, what it is or was, when it was



Charles S. Brown.

bought, from whom, how long it was used, and what became of it if disposed of, and if not disposed of what repairs if any have been put on it, and its present value. The book being kept as a matter of daily routine, stock-taking, so far as the operative machines and materials are concerned, is always up to date. It forms an incontrovertible evidence in case of fire, or other destructive elements, and it is the foundation on which to build a cost system that is just to the printer and just to the customer.

Mr. Brown has modernized his books by doing away with the solid binding, and now issues them in various sizes and styles on the loose-leaf system.

As to Mr. Brown's qualifications for preparing such a book there may be little question, as he has been traveling and making addresses on printers' inventories before appreciative audiences for many years. Nevertheless we present his picture — in all seriousness, it will be observed, for he usually wears a much more genial expression — and take occasion to explain that he was once a farmer boy until he was apprenticed to Edward T. Ritchie, of the *Guard*, of Oregon, Illinois, in 1870. Sawing wood, building fires, sweeping floors, rolling the forms for the Washington press, folding and delivering the papers, and picking pi, kept his time occupied until he got more "show" at other printorial activities. In 1874 the Brown family moved to Grand Haven, Michigan, and Charlie worked in the shingle mills in summer and the local printing-office in winter, until 1876, when he held cases on the *Morning Times* of Grand Rapids, and afterwards worked in local job-printing offices in that city, which activities were transferred to Chicago in the following years, subbing on the *Inter Ocean*, and working in job-offices. In 1878 Brown started the *Barry County Democrat* at Hastings, Michigan, for Andrew J. Bowne, and was married that year. He bought the *Times*, of Manistee, Michigan, in 1881; sold it in 1885, and started traveling for the Chicago Newspaper Union, selling ready-prints, printers' paper, ink, type, and small machinery for printers, in these efforts covering Illinois, Michigan, Ohio and Wisconsin.

In 1889 Mr. Brown went with Barnhart Brothers & Spindler as city salesman, and in that year settled fire losses, made inventories for printers and binders, and invented his *magnum opus*, the Printers' Protective Inventory System. He remained with Barnhart Brothers & Spindler until 1906, when President Roosevelt appointed him to the special office of chief inspector and purchasing agent in the Government Printing Office at Washington. He was in this service for fourteen months, cleaning house there and taking out a half million dollars' worth of surplus material. He inventoried the big shop and put it in shape with his systems, which are still there, and then he resigned.

From 1907 to the present time Mr. Brown has sold Duplex presses and Mergenthaler linotype machines, made inventories for printers in all the large cities of the United States, and has bought and sold everything in the printing line from a thin space to a rotary web press, including paper and ink and kindred lines of printers' goods. Mr. Brown has made speeches to national, state and local printers' and publishers' associations in every State in America, and the inventory system which this eulogistic article is engaged in proclaiming has been in existence for twenty-six years, and is needed more than it ever was before.

Being on easy terms with Charlie Brown, we have no hesitation in admitting our readers to his confidence. He says: "Mac, I have traveled every State in the United States for thirty years, off and on, and have the largest personal acquaintance of any man living with printers and publishers in this country." Gentlemen: Mr. Brown.

PRINTERS AND HIGH HATS.

In no trade, writes a correspondent of the *London Chronicle*, has the fall from favor of the top hat been more marked than among printers. The old-time compositor — the "case hand," as he is now termed to distinguish him from the linotype operator — never forgot that he was the aristocrat of the labor world, entitled, as he proudly claimed, alone among old-time craftsmen, to wear a sword, the mark of the gentleman. A quarter of a century back top hats were common wear in printing-offices. They are found still in quiet backwaters of the trade. But what would happen if the linotype operator came to his "mangle" nowadays wearing one? He would probably be pelted to death with "slugs." If he owns one he keeps it for funerals, christenings and weddings. One hat I know of has already committed polygamy, having been freely loaned to bridegrooms whose wardrobe was minus the hat of state.

'PHONE FRENZY.

"I believe," said the impatient man, as he put aside the telephone, "that I'll go fishing."

"Didn't know you cared for fishing."

"I don't, ordinarily. But it's the only chance I have of finding myself at the end of a line that isn't busy."— *Washington Star.*

SIXTY-FIRST CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

CALIFORNIA — Los Angeles in particular — allowed no diminution of its reputation for hospitality in the arrangements provided for the entertainment of the delegates and visitors to the convention of the International Typographical Union.

On Saturday, August 7, the delegates began to arrive, and were entertained in the evening at Ascot Park by an elaborate program. Indeed, so much entertainment was provided throughout the week that one could hardly say that the convention "deliberated" on anything; but it may be that enough business was transacted through social intercourse to more than counterbalance the benefits which might have resulted from the more formal processes of deliberative action "in convention assembled," though, like the nitrogen in the air, the quantity of business achieved is a little difficult to "fix."

No one who has experienced the many and devious ways in which California displays its hospitable spirit will fail to appreciate the fact that business under such conditions is difficult to carry out in a calm, progressive deliberative manner, and the excess of entertainment and distractions at this great gathering but accentuated more strikingly the disabilities attending the transaction of business at former conventions. At the same time under these influences the suggestion that such meetings be abandoned in the future in favor of strictly formal meetings for business at the headquarters in Indianapolis or in Colorado Springs could not receive favorable consideration, and no doubt Mr. Lynch in proposing the change of method did not expect that it would be accepted, but put the idea forward as something to think about, and for future action.

We are of the opinion that a compromise measure could be devised whereby the serious and deliberative work of the organization could be conducted at headquarters annually, and a get-together of all interests be held every two years. There can be no question that the color and the zest given to life by fraternal meetings is of the greatest value to the best interests of the organization. It is this humanizing visiting with each other that will bring the members of the organizations in closer touch with each allied branch of the printing-trades, and make unity of purpose for the betterment of the industry a real thing and not so much a simple phrase. Indeed it is possible that employers and the officials in employers' organizations would find in these gatherings the lines on which to build for better ways and better days.

As President Scott pointed out in his address, the United Typothetæ and Franklin Clubs of America meets in Los Angeles in annual convention in September, and before that convention adjourns the printing-trades will know if plans for industrial peace proposed by the I. T. U. officials and based on the agreements with the American Newspaper Publishers' Association are acceptable to the great employers' organization.

Should these proposals be accepted in the main, President Scott averred that the yearly sales of the membership's skill and efficiency would in a few years reach the $75,000,000 mark. In this happy consummation it is presumed the employers would benefit proportionally; which suggests a paragraph in a recent issue of *Cottrell's Magazine* from the gifted David Gibson, who says:

"It is passing strange that of all the labor leaders that organized labor has developed nearly all should have been fighting leaders — there have been few peace leaders, men who have had the intelligence to see this principle and present it to the employer with the skill and force that are each day peacefully employed by the salesman."

Of course there are reasons why there are more fighting leaders than peace leaders — or let us say, *were*. What Mr. Gibson desires to point out is obviously a different mental attitude about selling skilled labor. The local unions and the international union are organized for the purpose of selling a service to the best possible advantage. This is the present-day function of these organizations in the main. It was this conception doubtless which led M. H. de Young, in welcoming the delegates and visitors to the Exposition and presenting the International Typographical Union with a bronze medal commemorative of the occasion, to say that the I. T. U. was one of the most peace-loving and unmilitant organizations ever formed; and the other side of the case was later intimated by James M. Lynch, who stated that "there never was a more militant union in the United States. The early history of the union is one strike after another. In city after city the printers walked out of the various publishing houses in a body." It was in the days when militancy was in order that "grievance committees" and such like were formed. The names of committees, the manner in which proposals are made as "demands," etc., still have the tone of militancy here and there. In modernizing manners to new conditions and as a selling organization the unions may look upon *adjustments* as more expressive than *grievances*, and, with a larger outlook upon the conditions that affect the printing arts, take a larger and a more vigorous participation in many things that are supposed to be the employers' business exclusively.

In the effort to make a more salable service and a larger efficiency in that service, both in numbers and skill, the I. T. U. reports the year's sales closing on May 31, 1915, to be $61,155,285, an increase over the preceding year of $104,953. Owing to the war it has been a bad year for printers, and a particularly bad year for the newspaper publishers, in view of which latter fact the union has not pressed for increased compensation, a consideration for which H. N. Kellogg expressed the appreciation of the publishers.

The magnitude of the responsibilities of the president and secretary-treasurer of an organization selling a service to the amount of $65,000,000 in round numbers annually, does not seem to be adequately represented in the salaries allowed these officials. Under the laws they are allowed $3,500 a year each, with traveling expenses. This discrepancy between the duties and the compensation is an obvious detriment to the organization, and to the best interests of the membership. It is not to be expected that the membership of the union generally appreciates this fact, for it is most natural for each member at case or machine to compare the salaries of the executives with his own earnings and consider them to be munificent. The resolution presented that the salaries be increased to $5,000 a year each was rejected, therefore, as "inopportune" — a business blunder of magnitude.

The versatility of W. A. Snyder, vice-chairman of the convention committee of Los Angeles Typographical Union, was never more fully displayed than in the introductions of the various speakers, which fell to his part in calling the convention to order. A prayer by Rev. E. P. Ryland, D. D., who, Mr. Snyder declared, was a union sympathizer and a Methodist (a somewhat rare combination), opened the preliminaries, and a vocal welcome to the I. T. U., composed by Ira C. Tichenor, an honorary member of St.

Paul Typographical Union, was chorused by the composer and a quartette. Senator H. Stanley Benedict, speaking for Gov. Hiram W. Johnson, welcomed the delegates, and Mayor Charles E. Sebastian, of Los Angeles, handed over the city to his hearers.

John McVicar, ex-president of the I. T. U., class of '76, and a member of the union for fifty-three years, and his old friend and delegate to the Philadelphia convention of that year, O. T. Thomas, a member of the union for fifty years, were led forward on the platform by little Angeline Peale, and the three introduced as a living graphic exhibit of the stature of the union in 1876 and to-day — our old friends representing the stature of the union in this year of grace and our dimpling little friend the size of the union in the centennial year. Mr. Snyder is a most ingenious gentleman, and his exemplars received an enthusiastic welcome, particularly when Henry Z. Osborne, vice-president of the 1876 I. T. U. convention, was added to the group and, representing the Los Angeles Chamber of Commerce, addressed the meeting.

E. B. Lilley — and Mr. Snyder might have said he was a daisy and let it go at that, but missed the opportunity — representing the Los Angeles Newspaper Publishers' Association, handed back a large bouquet of nice things in exchange for Mr. Snyder's "flowery introduction," and then President Seth R. Brown of the Los Angeles Union, to whom, more than any other, were due the splendid arrangements for entertainment, said Mr. Snyder, made a neat address and presented President Scott with a gavel made from olive wood provided by the Chamber of Commerce and fashioned by a member of No. 174; and thus wielding an olive branch, or olive gavel, President Scott thanked all and sundry for the good words and kind welcome and, touching lightly on some things he hoped to put over, declared the convention open for business.

A Uniform Wage Scale.

Delegate Nichols, of Baltimore, was successful in having the following proposition referred to the executive council "for such consideration as the spirit of the proposition requires":

WHEREAS, The lack of uniform wage scales for book and job printers for localities that compete with each other is detrimental alike to the interests of the employers and journeymen printers, and is an obstacle to the betterment of trade conditions that ought to be removed; and

WHEREAS, We believe the establishment of uniform scales of wages and working conditions in such cases can be made practicable and satisfactory by intelligent coöperation between representatives of the employing printers and representatives of the Typographical Union by making the prevailing rate of $4 or more a day in some localities within the jurisdiction of the International Typographical Union the rate in localities that compete with them; and

WHEREAS, The International Typographical Union is and has always been anxious to coöperate to the fullest extent of its ability in any movement to make the price of labor a uniform and positive quantity in the matter of competitive bidding among employers operating printing plants in different localities to the end that efficiency, and not difference in wages, shall be the basis upon which estimates are made; therefore, be it

Resolved, That the executive council of the International Typographical Union is hereby authorized to make such investigations and gather such data as will in its opinion furnish a practicable basis upon which to determine what localities are in competition with one another, with the purpose of endeavoring to bring about uniform scale agreements with employers in such localities, and thus protect the higher wage-scales.

"Six Days Shalt Thou Labor."

The portioning out of work on daily papers, and the foreman's right therein, has always been a bone of contention. Custom has given to the printer who holds a position on a newspaper the right to employ a substitute at his discretion without reference to the foreman, but his substitute must be a competent printer — and thereby hangs hooks of discord. The "public policy" of the union is to avoid favoritism and to provide as much work for the out-of-work as possible. Three propositions aiming to make these aims operative were given to the referendum.

"The First Shall Be Last."

The priority law will appear before the membership for consideration in the referendum rearranged by President Scott, and a paragraph added by the committee on laws. Those who are casuistically inclined will find much material for the exercise of their faculties in the principles of the priority laws, based on the justice of the idea that the last man employed must be the first man laid off. Under acceptance of the rule of time giving a certain right, the law of priority will stand. Under the conception of the function of organization to make as fair a division of labor as it is possible to achieve in justice to all it would seem logical that the last man employed would need the work more than those who had preceded him, and it would further appear that the logic of this would appeal to many printers who, however disposed to affiliate with the organization, would be in a quandary with all the bases filled. However!

The Printing-Trades Organizations.

Delegate Nichols, of Baltimore, proposed that measures be adopted looking to bringing all the allied printing-trades into one organization with the International Typographical Union, but the delegates did not agree with him in this idea.

Joseph C. Orr, secretary of the Printing Pressmen's and Assistants' Union, presented a message from President George L. Berry, characteristically comprehensive, and with this suggestive description of the situation:

"We find to-day five international printing-trades unions, each of them maintaining local organizations in their respective jurisdictions, and, in the main, those five organizations have local organizations in the various cities throughout America. Under the system of unquestionable autonomy rights, each international union and the respective local unions approach the employer in negotiations of wage-scales, working conditions, etc., independently of all others interested in the business.

"The result of individual negotiations brings the employer, the business manager of the industry, to a position where he is required to settle with these various crafts, not as a unit but invariably as separate organizations, and I have known the employer to be in the process of negotiations with the several organizations for a period of a year, and then almost immediately he is required to begin over the negotiation of contracts with the same organizations. Such a system, I submit, is not conducive to good business, and any condition not conducive to good business is not to the interest of the working men and women of our industry.

"If the employer is required to negotiate a contract with the typographical union to-day, he is required to negotiate a contract with the pressmen three months after; he is required to negotiate a contract with the bookbinders a year after; he is required to negotiate with the photo-engravers eighteen months after, and with the stereotypers a reasonable period thereafter. It is physically impossible for that employer or employers to establish a basis of cost for his product. Labor is the chief cost of production, and if there is not some reasonably uniform cost for the labor in connection with our product, the industry can not be expected to succeed. The employer finds himself in a position of being unable to bid intelligently upon his work. He is compelled to gamble on the prices from day to day, and

such a situation can not be expected to bring prosperity to the printing industry of America."

A Call for the Evidence.

On the subject of unification in the printing-trades, ex-President James M. Lynch, delegate from Syracuse, said:

"I would like the record to show now, or show in the report of that committee, that ever since there was establishment of another union of workers at the printing industry, the International Typographical Union has advocated a pact or affiliation that would bring to the workers at the printing-trade the very best results. I want the record to show that through all of these suggestions for closer affiliation, during all the time there has been the claim that some one international union was behind this movement and was pressing it to a conclusion, the representatives of the International Typographical Union were the only representatives, either in conference, in convention or elsewhere, that ever offered a written agreement looking toward that closer affiliation."

Mrs. Clara J. Shepard Indorsed for Appointment on Chicago Board of Education.

Delegate Fanning, of Chicago, asked unanimous consent for the consideration of the following, and moved that the convention indorse the appointment of Clara J. Shepard as a member of the Board of Education of Chicago:

CHICAGO, ILL., August 12, 1915.

Edwin R. Wright, President Chicago Typographical Union, No. 16, Angelus Hotel, Los Angeles, Cal.:

Action by convention voicing approval of No. 16's indorsement of Clara J. Shepard for appointment to Chicago Board of Education would greatly aid committee, especially if the action was wired Mayor Thompson during the week.

(Signed) William Mill, secretary; William C. Hollister, Old-time Printers' Association; John McGovern, Press Club of Chicago; William G. Edens, Joint Committee; William B. Prescott, Joint Committee; Michael H. Madden.

Delegates Fanning, of Chicago, Canty, of Chicago, Rybicki, of New York, favored the motion.

The motion was adopted. Secretary-Treasurer Hays, acting upon the instructions of the convention sent the following telegram:

LOS ANGELES, CAL., August 13, 1915.

Mayor Thompson, Chicago, Ill.:

International Typographical Union, in sixty-first convention assembled, joins Chicago Typographical Union, No. 16, in indorsing Clara J. Shepard for appointment to board of education.

J. W. HAYS,
Secretary-Treasurer.

"The Ladies, God Bless Them."

The convention went on record reprobating the term "female" as applied to women — and this "will help some." Richard Grant White, in "Words and Their Uses," submits that "—— the use of this word for *woman* is one of the most unpleasant and inexcusable of the common perversions of language." Now that the I. T. U. has taken hold of United States the language will refine itself or the printers won't set it.

This reminds the chronicler that the members of the Woman's Auxiliary have been having a restless time among themselves, and the convention decided to give the ladies a year to make up, with the alternative that the I. T. U. would have to say bye-bye to them.

Baltimore in 1916, and the index points to Colorado Springs in the year following.

The incompleteness of these notes is due to the same cause as noted at the other end.

LINOTYPE ADAPTABLE FOR USE IN JAPAN AND CHINA IS NOW BEING MANUFACTURED.

The first mechanical typesetter for use in a Japanese newspaper office ever built will reach Honolulu in the course of a few weeks for installation in the mechanical department of the *Hawaii Shinpo* newspaper office, according to *The Advertiser*, published by the Hawaiian Gazette Company, Limited, Honolulu. The machine, now being constructed in one of the big manufacturing plants on the mainland, is the invention of S. Sheba, owner and editor of the *Hawaii Shinpo*, and if it fulfils the expectation of Mr. Sheba it will bring about a revolution in the printing business throughout Japan, China, Korea, and those other countries where the use of the ideograph has heretofore prevented the adoption of modern typesetting machinery.

While the average English publication is nowadays "set up" mechanically, by one of the several different styles of typesetting and typecasting machines, the Japanese and Chinese have been obliged to stick to the old, one-type-at-a-time, handsetting system, a tremendous handicap in these days of labor-saving machinery and methods, necessarily limiting the production of printed matter in those countries. The Roman alphabet contains twenty-eight letters; the typesetting machines for the use of those using the Roman letters have, counting figures, punctuation-marks and such, some ninety characters in all on the keyboard. The Japanese and Chinese use, literally, thousands of different characters, and the task of devising a setting or casting machine with these oriental characters has heretofore been thought an impossibility.

Mr. Sheba, who has been visiting the San Francisco fair since the day it opened, applied himself to the mastering of this impossibility, however, and so successful has been his work that his first machine is now being built, with printing experts declaring that he has invented a workable typecaster.

For all practical purposes, Mr. Sheba has decided that the employment of five thousand characters will answer, and his machine will be able to cast that many different type-faces. Of these five thousand, one thousand are most frequently used, and the keys which will control the matrices for these thousand will be placed together in the center of the great keyboard.

To set the type on the Sheba machine, the operator will sit before the thousand most used keys, with his chair on wheels on a miniature track. When the occasion comes to strike any one of the keys at a distance, the operator will slide his seat to bring himself within reach of the key, then propel himself back to the keyboard center.

Mr. Sheba has applied for American, Japanese and Chinese patents on his machine, appreciating what it will mean should it fulfil his expectations.

The *Shinpo* editor went to San Francisco primarily as English secretary to Admiral Uriu, the representative of the Japanese government at the fair. When the Admiral returned to Japan, Mr. Sheba was delegated to study the processes of printing, as shown at the exposition. He spent weeks going over the various exhibits of typesetting machinery and paid repeated visits to the various great printing-shops of San Francisco. He studied the manufacture of printing machinery from the first crude models to the present labor-saving machines, making himself an expert in the matter.

He studied always with a view of discovering labor-saving short cuts to be put into practice in his Honolulu shop, and out of his studies came his idea of a typecasting machine for Japanese characters.

It is safe to say that if the machine is found practicable, in actual use, it will mark the beginning of a new epoch in Asia.

THE FIRST PAPER FROM WOOD-PULP.

The birth of the industry of making paper from wood-pulp was told in an interesting address here recently, says the Stockbridge, Massachusetts, correspondent of *The Paper Mill.*

In 1866, Albert Pagenstecher, of New York, hearing that a process had been developed in Germany for making paper from ground wood, sent to Germany for two machines for this purpose. He secured a water-power and the Smith Paper Company belongs the honor of first using the wood-pulp successfully in this country. The discovery of the possibilities of wood for this purpose was made in Germany, by Frederick Keller, and another German, Henry Voelter, was the inventor of the best machine to produce it.

It is reported that Keller's discovery resulted from his finding a deserted wasps' nest, while walking through a forest. On examining this nest he discovered it was composed of small fibers of wood knitted together like coarse wrapping-paper. After some crude attempts to produce such fiber by rubbing wood on stone, he communicated with Voelter, a papermaker and practical machinist, who con-



Mr. Briggs Had a Birthday on August 4.
Cartoon by Briggs, in the *Chicago Tribune.*

right at Curtisville, and the two machines, which had been brought over by Frederick Wurtzbach, were set up in a mill built just below the buildings which are now used for St. Helen's Home. The foundations on which these grinders were set up are still to be seen alongside the road.

The first pulp was made on these machines on March 5, 1867, and the pulp, which was pressed into cakes by hand, was taken in barrels to Lee, the Smith Paper Company having consented to make a trial of the new material for manufacturing paper.

The trial proved entirely satisfactory, and for more than a year Interlaken enjoyed the monopoly of supplying the raw material. The success of the process was soon evident, and the demand for increasing amounts of the paper and the wood to supply it led to the establishment of mills at other points where more wood and more water power were available. The grinding mill in Curtisville was then abandoned and Mr. Wurtzbach moved to Lee to take charge of one of the Smith Paper Company's mills.

The mill at Curtisville produced about a half ton of wood-pulp per day. Mr. Wurtzbach was the first pulp-maker in this country, and to the Hon. Wellington Smith structed a machine and invented a process of grinding, which are known by his name wherever wood-pulp is made. Wood-pulp has not only revolutionized the whole paper industry, but has greatly changed the possibilities of newspaper publication. It has made fast-running presses possible, and the large editions of to-day would be entirely out of the question if paper made out of rags had to be resorted to. The daily output of wood-pulp is now many thousand tons, and the industry has become one of the most important in this country.

WHO MAKES SOLVINK?

A correspondent writes to THE INLAND PRINTER asking for the name of the manufacturer of a reducing varnish bearing the label "Solvink." Efforts to locate the manufacer of the varnish bearing this name have proved unsuccessful, and if any of our readers are able to supply the information we will appreciate their forwarding it so that we in turn can send it on to our correspondent. As it is desired for the purpose of filling an order going to a foreign customer, it is essential that this particular brand of reducing varnish be supplied.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Seeks Connection with American Firms.

The Intercontinental Advertising Agency, of Dordrecht, Holland, writes to THE INLAND PRINTER stating that it would like to get into correspondence with American manufacturers of calendars and other advertising material. The company has good connections with big advertisers in Holland and Belgium, and desires to secure the sole agency in these territories for a reliable American firm.

Charles H. Ault Sails for Europe.

Charles H. Ault, vice-president and treasurer of the Jaenecke Printing Ink Company, sailed for Europe on Saturday, August 21, where he will study the situation as regards supplies and raw materials, the situation in this connection being considered critical in this country at the present time.

Colorado Pioneer Printers Hold Third Annual Meeting.

At the third annual meeting of the Colorado Pioneer Printers, held in Denver July 19, O. L. Smith was reëlected president; Angelo Noce, vice-president. Otto F. Thum, Charles F. Hynes, and Halsey M. Rhoads were appointed a committee to select a design and complete plans for the erection of a monument to the Colorado Pioneer Printers, to be installed on the new Civic Center site recently donated for the purpose by the city. The monument will be placed in juxtaposition to one of Horace Greeley, who was identified with the early history of Colorado.

McNutt Non-Explosive Safety Cans and Devices.

A well-known Western printer declares that he knows what a rogue will do, and he knows what a scoundrel will do, and so he can guard against them, but he never knows what a damn fool will do. With this in mind we consider the McNutt Non-Explosive Safety Cans and Devices gifted with a name peculiarly appropriate. The booklet of the company shows a most interesting assortment of McNutt defenders that the printer should have, for the Western printer's experience is the experience of us all. We offer this free advertisement for the good of the cause and the feeble joke.

"Globetype" Endurance Test.

Length of service is one of the best tests of quality, and when a manufacturer's product breaks any previous record for endurance he is entitled to all the credit that can be sent his way. For a test of endurance we invite our readers to turn to their files of THE INLAND PRINTER and take out the issue for October, 1912, and compare the plate, a nickel-steel "Globetype," shown on page 20 of that issue, with the one shown on page 728 of this issue. The same plate has been used continuously through all of the intervening numbers, and it will be noticed that it does not show perceptible deterioration. In the neighborhood of five hundred thousand impressions have been made from this plate; it has been locked in thirty-three different forms, each run at a separate time, and each with a new make-ready. The job was not handled by the same pressman each time, nor was it printed on the same press.

The "Security" Guard for Electric-Light Bulbs.

A new and novel guard for electric-light bulbs, which should prove of value around composing-rooms or press-rooms, has been announced by the Flexible Steel Lacing



A Novel Guard for Electric-Light Bulbs.

Company, 522 South Clinton street, Chicago. The "Security" guard, as it has been named, will be found a great aid in preventing the breaking of bulbs where extension lights are used. It is formed of two shells of expanded steel, hinged together at the base, and combines light weight with strength. In addition to guarding against breakage, a special key-locking device prevents tampering with or theft of the bulb.

New Rotary Presses Installed at Government Printing Office.

Public Printer Cornelius Ford has recently closed a contract for the installation in the Government Printing Office of two special Harris rotary printing-presses. These machines, in common with all of the Harris high-speed automatic presses, are equipped with pile-feeders. One of the presses is specially equipped for printing in two colors, and also for slitting and perforating; the other is designed for printing in one color, numbering in another color, and for slitting and perforating. Sheets up to and including 25 by 38 inches in size can be handled on both presses.

William Beattie at New York Office of American Rotary Valve Company.

William C. Whitney Beattie, who last year became connected with the American Rotary Valve Company, is now located in the New York office of that concern, which is located at 30 Church street. He will act in the capacity of

industrial engineer in exploiting and selling the well-known "Jenney" electric motor and control equipments and stationary vacuum-cleaning outfits. Mr. Beattie is regarded, in the East, as an expert in motor and control application and electrical equipment of driven machinery. He is prominent around New York in the printers' and printers' supply trade and among electrical men. For several years Mr. Beattie was director of the printing-machinery equipment division of the New York office of the Sprague Electric Works.

Thompson Type Machine Company Expands.

Expanding with the notable increase in its business, the Thompson Type Machine Company has opened sales offices in the Chicago Herald building, in Chicago, and the New York Tribune building, in New York. Both offices are under the direction of Charles H. May, general sales manager of the Thompson Type Machine Company, the New York office being in charge of John F. O'Sullivan, while Mr. May concentrates on the Western territory, where he has a large acquaintance among the newspaper publishers. The Chicago offices are sumptuously furnished in leather and mahogany, and are coming to be the rendezvous of visiting publishers and newspaper men from all parts of the West. Mr. May has sold Thompson typecasters to thirty newspapers since taking over the sales of this machine, and there are now sixty daily papers casting all their type with Thompson typecasters.



Chicago Office of Thompson Type Machine Company.

A Press That Benefits the Plate Printer.

During the past month we had the honor of being requested to inspect a motor-driven plate-press on exhibition at the temporary show-rooms of the Modern Die & Plate Press Manufacturing Company. Representative F. C. Hippler made the request through Brother Giebel, who managed to get in touch with most of the printers, and by special arrangement went to see the press.

This press seems to be the only one we have heard of that has the plate printers' end in view as well as the employers'. It is an ordinary D press. Dry work is done on it with an attachment that does away with the handles, which is oftentimes thought the hardest part of plate-printing on account of the hard pull that is required on most of the big work.

All that is required of the plate printer operating one of these presses is preparing the plate and the usual inking, wiping and registering of the card or sheet, then putting his foot on the pedal and the impression is done, the printer being able to rest instead of laboring with the handles, which are often very hard to pull on account of pressure that is needed, commonly termed as "breaking your back."

The speed of the press, although slightly faster than the average plate-printer, would really not be great enough to injure the chances of our keeping all our men at work when times are good, which we hope will be very soon. It will also have a tendency to keep a good deal of the work put on the power embossing-press on the plate-press, for which it was originally intended. The printer can devote all of his time to the perfection of the impressions, which is often neglected on account of pulling the heavy handles, which taxes a man's vitality to the utmost.

The press is really made to benefit the plate-printers.—*The Plate Printer.*

"The Eye and the Camera."

Under the above title The Eclipse Electrotype & Engraving Company, of Cleveland, Ohio, has issued a folder showing how colors photograph for printing. Strips of the materials actually used are pasted on one side, while on the opposite side are shown the reproductions, which are by 150-line screen, one exposure. This folder should prove of great value to artists, printers, and, in fact, all having to do with the preparation of printed matter, as it is frequently a problem to know just how certain colors will appear when reproduced in half-tone.

"Cameo and Lustro Results."

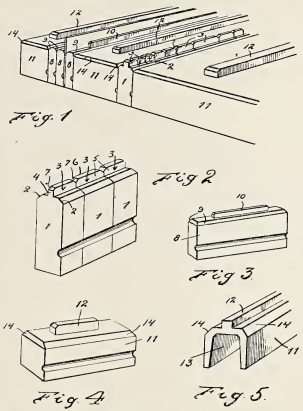
"Cameo and Lustro Results — a representative display from the publishing and advertising fields, indicative of the standards and resources for similar work, and as a demonstration of results upon Cameo and Lustro, two of the Warren Standard printing papers," is the complete descriptive title of a beautiful and unique book of speci-

mens just received from S. D. Warren & Co., paper manufacturers, Boston, Massachusetts. As stated in the introduction, the examples in this book are not special specimen work. In every instance they represent periodical, book, catalogue or commercial printing which was originally printed upon Cameo Plate or Lustro Coated Book papers. A general invitation was extended to publishers, printers and advertising firms to submit some of the best examples of their work, and many responses were made. As a result, it was possible to produce an exceptionally diverse and interesting showing of illustrated work, doing credit to the firms represented. In each instance credit is given to the firm doing the work.

To say that the book is beautiful would be a mild description. It is handsomely bound in boards, covered with wine-colored paper and stamped in gold, with cloth back and two-color label on backbone. With the wide range of specimens shown, and the high quality of the work, it shows well the possibilities of the papers on which it is printed, and should prove a source of inspiration as well as profit from the standpoint of the suggestions given. It is worthy of a prominent place in, and will be a valuable addition to, the library of every printing-office.

A New Style of Metal Furniture, Quads and Spaces.

Under date of August 10, 1915, a patent, Serial No. 836,796, was issued by the United States Patent Office to George F. Seitz, of Philadelphia, for a new style of metal furniture, spaces and quads, the principal feature of which is a projection at the top, which is so shaped as to facilitate separation for inserting additional spaces or type, etc.



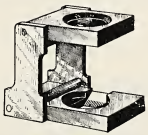
New and Useful Metal Furniture and Spacing Members, Invention of George F. Seitz.

The projection also permits of the easy removal of any space or quad in the line, as it can be grasped with the tweezers without disturbing the remainder of the line.

Reference to the accompanying diagram will demonstrate more than words the utility of Mr. Seitz's patent. Fig. 1 is a perspective view of the ends of lines of composition comprising the various improved spacing members. Fig. 2 shows the spaces adapted for use between individual type. Fig. 3 shows the member adapted for spacing between lines. Fig. 4 shows one of the pieces of furniture, and Fig. 5 is a cross-sectional view of the furniture.

Amstutz Optical Micrometer.

All ordinary measurements are made with the naked eye, and the usual limit of fineness to which it can go is about one one-hundredth of an inch (0.010″). With a machinist's screw micrometer it is possible to easily recognize one ten-thousand part of an inch, but this is an indirect method; furthermore, it is only serviceable for diameters, thicknesses, etc., and can not be used when different parts are assembled and flush with each other.



The Amstutz Optical Micrometer.

There has been devised by N. S. Amstutz, research engineer, of Valparaiso, Indiana, a folding pocket magnifier which makes the one one-thousandth part of an inch just as easily recognizable as the one one-hundredth part of an inch on an ordinary steel rule is to the unaided eye. It magnifies thirteen diameters, and is made more rigid than the well-known French linen provers that have been in use for many years. These usually have a square one-quarter-inch hole in the stage.

Though the magnification in the new form is not materially higher, yet the parts of a quarter of an inch are recognizable in one one-hundredth-inch divisions on an engine-divided scale "E²" placed along the edge of the opening. As the one one-hundredth part of an inch is relatively coarse, the scale is divided into two groups of fine rulings at five hundred to the inch, indicating two one-thousandths part of an inch (.002″). Between these groups is just one-tenth of an inch, which is used in counting lines per inch of pen drawings, tint-plates, half-tones, etc. The one one-hundredth-inch divisions are grouped in fives to facilitate counting. It is easy to split one of the smallest divisions into two parts, thus recognizing the one one-thousandth part of an inch.

The printer using so many engravings needs such a glass to determine their lines per inch, etc. Thicknesses of paper, cardboard, etc., can be measured. The exact amount color or tint plates are out of register is at once settled without dispute, thus the present element of guessing is done away with once and for all. Linotype operators will find the Optical Micrometer both practicable and of scientific interest. Artists can definitely make pen-drawings with lines of *known* width to properly stand reduction, thus insuring greater uniformity in their finished results and gradually educating every one to think of engravings in terms of relative tonal values.

These glasses are for sale by the various supply houses, or they may be had in a leather case from The Inland Printer Company, postpaid, at $3 each for the one-quarter-inch opening, and $5 each with a one-half-inch opening. Special rulings can be made to order to conform to the printers' "point" system if desired, or more

than one scale can be combined on one instrument at an increased cost. The advertising man should have such a magnifier with him at all times so as to check up the conditions of engravings, electrotypes, etc. Under a strong light it is possible to measure the various sizes of halftone dots, and thus compare the engraving value in comparison with the tones of the proofs. The glasses are protected by patent and are being made at Valparaiso, Indiana, where Mr. Amstutz's son, F. W. Amstutz, is associated with him in their manufacture.

New York Printing Crafts Building.

The long-talked of Printing Crafts building in New York city is now to be an accomplished fact. This twenty-one story building is to be erected on Eighth avenue, occupying the entire block front between Thirty-third and



New York Printing Crafts Building.
View looking up Eighth avenue from Thirty-second street.

Thirty-fourth streets. It is to be devoted exclusively to the printing industry and the allied trades.

An important factor in making the project possible was the formation of a syndicate of prospective tenants under the initiative of Louis H. Orr, of the Bartlett-Orr Press. This company will occupy all of the twenty-first floor, with studios above for its photographing and photo-engraving departments. Leases have also been signed by the Eugene C. Lewis Company, which will have the twentieth floor, and Rogers & Company, who will occupy the twelfth floor; the Edgar Printing Company and a number of other prominent concerns whose names are temporarily withheld will be tenants of the building.

By courtesy of the Bartlett-Orr Press we show illustraitons of the building as it will appear viewed from Eighth avenue at Thirty-second street, and a bird's-eye view of the building as it will appear and of its environment in the vicinage of the postoffice and the Pennsylvania Station. The building has been drawn to scale in both illustrations, and the dimensions are not exaggerated in any way, we are informed.

"The Linotype Bulletin."

Each of the past twelve months there has gone out to the printers of the Inland States *The Linotype Bulletin*, a message of inspiration and achievement. Though devoted to a particular machine and its use, *The Bulletin* has reached a high plane of general literary worth. The entertaining and instructive material it has contained has been appreciated and assimilated by printing-offices from Cleveland to Cottonwood Falls.

The July number completed the eleventh volume, and brought to a close "The Story of Printing Types," as told by Horace Townsend. For the new volume, commencing with the August issue, arrangements have been made for the appearance of articles of equal value and appeal, one series being entitled, "The Tale of the Printing Press."

The publishers anticipate for the new volume as great a measure of interest and manifestation of approval as the preceding twelve numbers elicited.

Doyle Vacuum Sheet-Cleaner Giving Satisfaction.

Satisfied users are the best recommendation a manufacturer can have, and any concern may well point with pride to letters like the following, received by Britton & Doyle, manufacturers of pressroom efficiency appliances, of Cleveland, Ohio:

> We feel highly elated over the result secured by one of our printers recently through the use of the Doyle Vacuum Sheet-Cleaner which this printer had attached to one of his presses on which we were running some featherweight paper, and which paper was giving a great deal of trouble until the vacuum sheet-cleaner was used. Our printer was losing hours of time every day cleaning up his press on account of the fluff which blew off the sheets, but a miraculous change took place as soon as the vacuum sheet-cleaner was installed. There was no more fluff to be seen, the press was running full time, and our presswork came out bright and clean. It seems to us that if printers generally were equipped with vacuum sheet-cleaners, the days of trouble on account of featherweight paper fluff would be a thing of the past.
>
> FUNK & WAGNALLS COMPANY,
> Per WM. NEISEL, *Manager Manufacturing Dept.*

Fred C. Grumman Now with Universal Type-Making Machine Company.

Fred C. Grumman, New York representative of the Lanston Monotype Machine Company, resigned from that company July 31 to accept the position of sales manager offered him by the Universal Type-Making Machine Company, of New York and Chicago. Mr. Grumman was connected with the Monotype company for some twelve years, and has been selling monotypes since that company organized its own sales department.

Twenty-two years ago Mr. Grumman started as an apprentice in the composing-room of the South Norwalk (Conn.) *Sentinel*, and after serving an apprenticeship of four years went to New York, where he worked at his trade in various shops. He was employed as a compositor in the Knickerbocker Press, New Rochelle, when the first monotype was installed there about fifteen years ago, and was then given the opportunity to learn this machine. After becoming an expert operator he was employed as a keyboard instructor in the school which the Monotype Company maintained in New York. He later became a traveling demonstrator for the company, and was finally promoted to the monotype sales force shortly after it was organized.

Mr. Grumman has a wide acquaintanceship in the trade, both in the East and the West, and the Universal Type-Making Machine Company is to be congratulated upon the acquisition of a man of his varied experience. He will divide his time between the company's New York office, 432 Fourth avenue, and its Chicago office, 732 Federal street.

Connecticut Printers Enjoy Outing.

Employing printers of Connecticut enjoyed an outing at Fairlea Farms, Orange, given by The Wilson H. Lee Company, of New Haven, on Thursday, July 29. At one o'clock about fifty sat down to an appetizing luncheon, which was served in the grove by several young ladies of Orange, the proceeds going toward their tennis court. A most interesting talk on "Organization and Its Benefits" was given by Albert W. Finlay, president of the United Typothetæ and Franklin Clubs of America, Mr. Finlay having spent the greater part of the past year in travel



Bird's-eye View of New York Printing Crafts Building, Pennsylvania Station, and the Postoffice Building.

through the United States in the interest of printers. Mr. Campbell, of Waterbury, president of the Connecticut Typothetæ, presided and addressed the meeting informally. Remarks also were made by Mr. King, of Middletown; Mr. Brainard, of Hartford; Mr. Colgan, of Bridgeport; and Mr. Lee, the host. The guests departed about four o'clock, all voicing their appreciation of an enjoyable occasion.

On Saturday, July 31, The Wilson H. Lee Company gave an outing to its employees, one hundred and twenty-five journeying in automobiles to Fairlea Farms, owned and operated by Mr. Lee, the president and treasurer of the company. The dinner consisted of a clambake, which was held in the picnic grove. The afternoon was spent in an enjoyable manner, playing games, indulging in various athletic events and other amusements, and entirely forgetting the cares of business. During the afternoon Mr. Lee made a few brief remarks, telling of the growth of the business, and read a list of fifteen employees constituting the pay-roll in 1884. The outing has become an annual affair with the company, and has proved a great factor in creating and maintaining a friendly spirit among those in the various departments.

MUCILAGE FOR PARAFFIN PAPER.

A suitable mucilage for paraffin and similar papers, which binds well and resists the weather, consists of a mixture of dextrin, rice-starch, acetate lacqua and beeswax. The proportions vary according to the character of the paper for which the mucilage is used. For normal paraffin paper, of medium weight, the following mixture is used, heating being effected by direct steam, by a flame or by hot plate: Dextrin, 30 parts; rice-starch, 30 parts; acetate lacqua, 20 parts; beeswax, 20 parts. This mixture, well stirred, produces an extremely viscous, yet transparent mass, with good weather-resisting qualities.— *The Paper Trade.*

THE man who makes everything that leads to happiness depend upon himself, and not upon other men, has adopted the very best plan for living happily. This is the man of moderation, the man of manly character and of wisdom.— *Plato.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55. SEPTEMBER, 1915. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

PRINTING AND BOOKBINDING PLANT (incorporated), of excellent reputation, established in a prominent southern city, offers an unusual opportunity to an ambitious, practical executive man with executive ability to acquire an interest and take over the management; the applicant must be thoroughly competent and capable of producing the best results, no other need apply; bona fide reference must accompany first letter, with full particulars. K 926.

FOR SALE—Thoroughly modern printing-office in prosperous New England city; equipment includes 4 job, 1 automatic and 2 cylinder presses, linotype, all driven by belted or individual motors, variable-speed controlled, wire stitcher, punching machine and perforator; all type, cabinets, stones, etc., new within a year. Address "W," 100 Federal st., Boston, Mass.

PROSPEROUS JOB-PRINTING BUSINESS with complete plant—2 cylinder presses, 3 job presses, complete bindery, 38-inch Hickok ruling machine; located in best city in central California; owing to ill health owner must retire from business; splendid opportunity for right parties. Address L. H. CHRISTMAN, 640 Mission street, San Francisco, Cal.

OWING TO THE DEMANDS OF MY REAL-ESTATE BUSINESS I offer for sale my school-town job printing office, county seating nearly $1,100 within a year, for $650. Fine city of 5,000 population, with a splendid climate. B. L. CONNELL, Raton, N. M.

SMALL JOB OFFICE doing $5,000 business a year; 14½ by 22 Gordon with 2 H.-P. motor, Boston stapler, 30-in. hand-cutter, 4 cabinets, type, etc.; equipment less than 2 years old, but business is old and well established. K 907.

WANTED—Experienced printer-business man to take half interest in long-established newspaper and job business now paying annually $5,000 a price, $5,000, half down, to right employ right man. K 924.

$3,600 cash, balance in monthly payments, buys a $4,800 printing-office clearing $250 a month; in Cincinnati; valued at $7,800. O. P. HOWARD, Gen. Del., Cincinnati, Ohio.

FOR SALE—Job-printing office, well established in twin city, doing good business; will sell for $1,400. Address O. R., 2914 Aldrich av., N., Minneapolis, Minn.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

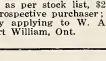
TWO No. 1 Miehle 4-roller presses, bed 39 by 53, one new March, 1911, other new July, 1912, with U. P. M. automatic pile feeders attached; one Dexter high-speed, drop-roll, 25-page combination folder, taking sheets up to 30 by 50, complete with pasters, trimmers and U. P. M. feeders; every machine in perfect condition, good as new; will sell complete outfit or single machine at bargain price; call and see machine running, or write for particulars; reason for selling, outfit outgrown and is to be replaced by a Cottrell magazine web press. Address PATHFINDER PUB. CO., Washington, D. C.

FOR SALE—The real property and plant of the Finnish Publishing Co., of Port Arthur, Ontario, until recently publishers of the Finnish Daily Newspaper, job printers, bookbinders, publishers and dealers; real estate, $18,000; plant, as per stock list, $29,978; will be sold en bloc or in parcels to suit prospective purchaser; stock list and further particulars may be had by applying to W. A. SAMUEL, Assignee, Rooms 8-14, Ross block, Fort William, Ont.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

REBUILT — Guaranteed satisfactory to purchaser. Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $550; Hoe pony drum, 17 by 21 bed, $400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE — Combined saw and trimmer, routing and beveling machines, 2½ horse-power motor, Washington proof press, etc., $400, or exchange for job-printing office. M. LOWE, 319 Union st., Nashville, Tenn.

WHITLOCK TWO-REV. PRESS, bed 27 by 40, printed-side-up delivery; also 39 by 52 Whitlock two-rev., front fly delivery; prices low, as we require the room. RICHARD PRESTON, 49A Purchase st., Boston.

FOR SALE — One Harris two-color printing-press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. F 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Huber 4-roller, 40 by 60 bed, perfect condition guaranteed; parallel folder, 3-fold, 4, 8 or 16 folds, sheet 19 by 25 and smaller; National rotary perforator. K 886.

FOR SALE — Lead and rule cutter, type, border and cases, all practically new; write me your wants. G. Z. DARBY, New London, Ohio.

FOR SALE — Cottrell perfector, 44 by 64 inch sheet, excellent condition; reason: lost contract. NEWS, White Plains, N. Y.

PAPER-RULING MACHINE, nearly new, and 44-inch power cutter. GEBHARD PAPER CO., Detroit, Mich.

HELP WANTED.

Pressroom.

FOREMAN WANTED — Must be thoroughly experienced, capable and energetic, of good character, reliable and efficient, and come well recommended; presses are largely of the Kidder and Meisel rotary and platen styles; applicant must be experienced in handling men and producing results; excellent opportunity and steady employment for right man with growing concern; non-union shop; address, with references, K 925.

Salesmen.

SALESMEN — WANTED FOUR GOOD MEN of proven ability for extensive line of splendid job-printing machinery and appliances; for Southeastern and Central Western territory; liberal compensation; write fully in confidence. W. C. BUCHANAN, Sales Manager, Franklin, Mass.

PRINTING SALESMAN WANTED, for Milwaukee territory, experienced in selling high-grade catalogues, booklets and general advertising literature. MEYER-ROTIER PRINTING CO., Milwaukee, Wis.

INSTANTANEOUS MAKE-READY.

MR. PRESSMAN: You want higher proficiency and more money; my Make-ready Process will help you: copyrighted instructions and equipment, price, $2; send $1 bill now to cover expenses, balance later; I trust you. MARTIN SVALLAND, 2614 11th av., Oakland, Cal.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours; 85 weekly; good machines; obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

SITUATIONS WANTED.

All-Around Men.

SITUATION WANTED by young all-around compositor-pressman; at present foreman of newspaper job office; 11 years' experience in small-city news and job offices; a student of up-to-date technical works on printing; sober and conscientious; excellent references. Address BOX 221, Urbana, Ohio.

Bindery.

A No. 1 FORWARDER AND STOCK CUTTER, with 6 years' experience on high-class work; steady, sober and reliable; union; address, stating particulars, CARL A. FREEDLUND, 113 Oakland av., Bloomington, Ill.

BINDERY FOREMAN or superintendent, 36 years of age, with thorough knowledge of the business, efficient, economical, good organizer and estimator, and able to produce results. K 915.

BOOKBINDER — All-around man, first-class finisher and forwarder, loose-leaf, blank-book and rebinding, wants position; West preferred. K 733.

Composing-Room.

DESK FOREMAN for composing-room or general superintendent of plant, by a thoroughly practical man, one who is capable of turning out high-class book, job, catalogue, souvenir and tariff work, also loose-leaf devices; married and temperate; understands stock and can estimate; wants to make change, and must be first-class position. K 922.

WORKING FOREMAN — 15 years' practical experience, printing, advertising, newspaper work, wants change to Middle West or South; thoroughly competent compositor, good stoneman, fast, accurate and systematic; absolutely sober, reliable, hard worker; willing to start as compositor; married, union man. K 908.

FIRST-CLASS LINOTYPE MACHINIST and operator; experienced in news and job work; union; has set of tools, and will guarantee to keep machine in good condition; now employed in Northwest, but will go anywhere if permanent position is offered; can come on short notice; what have you to offer? K 921.

LINOTYPE MACHINIST-OPERATOR, first-class, desires permanent situation where ability and energy are wanted and appreciated; experienced on all classes of work and different models; fast, clean proofs; will go anywhere; sober and reliable; union. H 888.

YOUNG NEWSPAPER PRINTER wants situation in well-equipped job plant with opportunity to learn presswork; some experience in job printing; best references. RUSSELL HATCHER, Xenia, Ohio.

POSITION AS FOREMAN of composing-room, or layout man, or combination foreman and layout man, of composing-room; one who knows the value of details; union. K 914.

SITUATION WANTED — First-class job or ad. man; 9 years' experience, union, 26 years of age, single; want steady job. EMIL SCHWAB, Findlay, Ohio.

WANTED — Position by first-class job compositor; union, executive ability, sober, reliable and attentive to business. WM. L. BROWN, Rogersville, Tenn.

POSITION WANTED — Young machinist-operator on linotype; speed, 2,700; want small town; can do hand composition. K 911.

Editors.

EDITOR FOR PUBLICATION HOUSE — Sober, married, 40, practical newspaper man, experienced writer; 5 years with publication house, in charge of editorial department; resigned; want position with house equipped to develop publishing of fraternal-insurance papers; will make good or forfeit salary; editor of paper with 80,000 circulation at present. K 906.

Embossers.

EMBOSSER, first-class on all kinds of embossing (relief, steel-die and cut-in signs), good gold stamper, also good paper-cutter and familiar with bindery work and machines and a little painting; can handle help; first-class references; 6 years in last position. K 920.

Engravers.

PHOTOGRAPHER, experienced in 3 and 4 color direct process with dry plates or collodion emulsion, desires to make a change. K 735.

THE FOLDER FOR WIDE-AWAKE PRINTERS

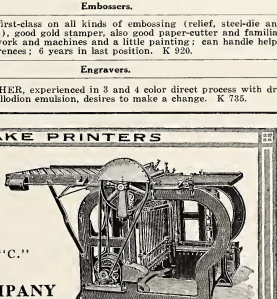
DOING WORK AT A LOSS

is generally due to the use of inefficient equipment that eats up more than it produces. If it's in the folding machines, discard the old-fashioned kind and install the time and money saving

CLEVELAND FOLDER

It will pay you to get the facts about the Model "B" and the Model "C."

Award of Honor and Gold Medal at Panama Exposition.



THE CLEVELAND FOLDING MACHINE COMPANY

5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS

Managers and Superintendents.

MANAGER OR SUPERINTENDENT — Printing, lithographing, binding, commercial, railroad, county and bank work — am exceptionally well posted in above branches; also catalogue, loose-leaf, die and plate work; can supervise your office force, do your estimating, buying, selling and direct your mechanical departments. K 812.

SUPERINTENDENT PRINTING AND PUBLISHING HOUSE — Have had over 15 years' successful experience with the largest and best firms in the United States as head of mechanical branches, adjuster of departmental differences, reorganizer of delinquent departments; results obtained economically without friction. K 913.

SUPERINTENDENT SEEKS CHANGE — Twenty years in charge of plants doing $20,000 to $50,000; economical manager; close buyer, estimator and reader; moderate salary; prefers job plant connected with newspaper, where he can carry entire "load"; dry climate essential. H 738.

WANTED — A position as manager or superintendent of medium-sized office, preferably in a small town where there is an opportunity for the right man to build up a better business; would consider a plant connected with a newspaper; practical, married, excellent references. K 919.

MANAGING SUPERINTENDENT of large publishing house, book and magazine, will consider proposals from first-class growing concerns to fill similar position; able executive, thoroughly experienced, and can produce results through efficiency and economical direction. K 905.

Newspaper Men.

CARTOONIST — I am a young man, and am anxious to get in touch with the concern which can offer me a good future as newspaper cartoonist; if talent, ambition, and a determination to make good are essential qualities, I want to hear from you; habits strictly temperate. K 923.

Office.

SITUATION WANTED by estimator, cost-man and accountant with years of practical experience in the printing business; exceptional experience in cost work; has executive ability and is energetic and aggressive; has a successful record and best of references. K 617.

Pressroom.

SITUATION WANTED by young married man, 26 years old, as cylinder pressman; at present employed, doing the best grade of half-tone and color work; been in present position 2 years; does not smoke, drink nor chew; capable of taking charge of pressroom; wants to locate in city of 50,000 to 100,000; nothing less than $25 per week considered. K 817.

PRESSMAN, to take charge 2 to 6 cylinder room; industrious, foreman-ship experience, executive ability, best catalogue, vignette and process-color printing, samples; unquestionable references, clean and fast on general run of work; familiar with making and using chalk overlays; 28, married, temperate. PRESSMAN, 314 W. Grand blvd., Detroit, Mich.

FOREMANSHIP wanted by first-class pressman; 18 years' experience in some of the best shops in the country on 2-color Miehles, 4-color processwork and general printing; honest, energetic and forceful worker; good references, 32 years old, married. K 869.

OFFSET PRESSMAN — Can make transfers, thoroughly understands the requirements of type and half-tone houses, capable of installing and running an offset department with profitable results. K 756.

SITUATION WANTED AFTER SEPTEMBER 1 by cylinder pressman with thorough knowledge of color and half-tone work; 5 years' experience as foreman; married, strictly temperate. K 786.

CYLINDER PRESSMAN, 26 years old, wants position in small or medium sized city; sober, reliable and conscientious; no tourist; married; satisfaction guaranteed. K 910.

COLOR AND HALF-TONE CYLINDER PRESSMAN, 14 years' experience on the better grade of work; West preferred, but will go anywhere. K 909.

FOREMAN, web or cylinder, 17 years' experience, wants to make change; go anywhere; A-1 executive, no booze, best references. K 917.

PRESSMAN, web or cylinder, 17 years' experience, wants to make change; go anywhere; no booze, best references, union. K 918.

CYLINDER PRESSMAN, 18 years' experience on all classes of work, capable of taking charge; will go anywhere. K 927.

PRESSROOM FOREMAN wishes to make change to small town; 14 years' experience. K 916.

Proofroom.

PROOFREADER, experienced in book, magazine, job and general work, college graduate, newspaper experience, languages, capable editor, rewrite or originate any kind of copy; 6 years with book and magazine house now going out of business; best of references; Chicago or Detroit preferred. P. J. COLEMAN, Somerset, Ohio.

Service.

IS THERE A CHICAGO PRINTING CONCERN CONSIDERING THE ESTABLISHMENT OF A SERVICE DEPARTMENT in connection with its printing business? If so, I want to demonstrate wherein my 7 years of experience in this kind of work enables me to design attractive and productive advertising literature that will appeal to the printing buyer, as well as the printing buyer's customers. I can give that company all or part of my time, and can do the work in the company's or in my office. Here is an additional service; and one that your trade will gladly pay for. May I talk it over with you? K 928.

WANTED TO LEASE.

WANTED by two practical newspaper men, to lease, with option to buy, a daily or weekly newspaper within radius of 75 miles of New York. K 848.

WANTED TO PURCHASE.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 100 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers'

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches: 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Tauffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 718-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO. 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 23d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 218 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-16

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Sprucе sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYBOARD PAPER

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue



Twin Disc

Two Colors at One Impression

No Cutting of Rollers Colors Do Not Mix

Sold by all Printers' Supply Houses



Ready for Use.

Simplex Ink Fountain

Strength

Cleanliness, Quick Adjustment

Simplex Manufacturing Co.

1660 Foulkrod St., Frankford, Phila., Pa.



Open for Cleaning.

A Modern Monthly— All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1915-1916 at the very special rate of $1.50 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

The PAPER DEALER

186 NORTH LA SALLE STREET, CHICAGO

"JELLITAC"

The paste without the water—the perfect **"Make-Ready" Paste,** in powder form. **"Does not sour."**

FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR $1

Just sprinkle "JELLITAC" into cold water and it instantly turns into a snow-white "make-ready" paste for immediate use. A postal brings a sample or a dollar box on trial.

ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY

Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.

PAUL BROWN

COMMERCIAL ARTIST

159-W-106 ST., NEW YORK CITY.

PHONE 6180 RIVERSIDE.



INCREASE YOUR INCOME

You can earn $50 to $100 a week selling printing if you study the **Nashville Course in Sales Training** *by Edward P. Mickel.* You are given a thorough training in salesmanship and can get profitable orders and build up a large trade. It means a greatly increased income for every one who studies it. *Send for Booklet D.*

DUDLEY L. HARE 1730 Sansom Street. Philadelphia, Pa.



Reduce Your

PRESS-FEEDING COST

Anway Adjustable Job Press Gripper

saves 90% of your press-feeding troubles. For Chandler & Price and Old Style Gordon presses. Patent applied for. Send for 4-page descriptive folder telling all about it.

H. B. Anway, 7038 Stony Isl. Av., Chicago

STITCHING WIRE

Highest Quality Prompt Service Low Prices

CHICAGO STEEL & WIRE COMPANY

1127 West 37th Street, CHICAGO

CHRISTMAS CARDS FOR COMMERCIAL PURPOSES

in new designs and shapes a specialty. Send to-day on your business letter-head for samples and be first in the field.

S. L. FORMAN, N. W. Corner Tenth and Arch Streets, PHILADELPHIA, PA.



DURANT COUNTERS

For C. & P. Presses, $5.00

For Colt's Armory, $7.80

Meet most exacting requirements.

Ask your dealer why they are different.

W. N. DURANT CO. Milwaukee, Wis.

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, *Inc.*

Bond Specialists

206 BROADWAY, NEW YORK



PRACTICAL ART

You can make good at it. Invest your spare time. Learn Card Writing, Sign Painting or Commercial Designing. We will pay you a good salary or establish you in a business of your own with a steadily increasing income. My students become competent, so can you. Individual Instructions with Personal Guidance make the course self-paying. Investigate now. Write for full information and beautifully illustrated new booklet.

ROSING SCHOOL OF LETTERING AND DESIGN, 1909 Union Bldg., Cleveland, Ohio

TO THE PRINTING TRADE

Every printer should have my 1915 samples of Christmas Cards. Write for my specialty of 5-cent cards. You should see my "Handy, Neat Little Calendar"—1916 samples all ready for you. Write on your trade letter-head.

HARRY W. KING

MANUFACTURER OF CHRISTMAS CARDS

312 Cherry Street, Philadelphia

New Series Chandler & Price Jobbers and Paper Cutters kept constantly in stock at our show-rooms.

WANNER

MACHINERY CO.

A. F. WANNER PROP.

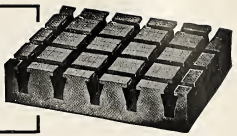
PRINTING MACHINERY AND EQUIPMENT

703 S. Dearborn Street Chicago, Illinois

A WISE MOVE

THE UNIQUE STEEL BLOCK has met with such favor that the increase in the volume of our business made it necessary for us to move from Brooklyn to Waverly, N. Y., where we were able to obtain larger quarters with much better facilities for manufacturing and shipping.

We will be very glad to furnish full information concerning this "printers' necessity."



UNIQUE STEEL BLOCK CO., 456 Broad St., Waverly, N. Y.



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New designs and improvements.

It will pay you to get full information

ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago

Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO

Bronze Powder

Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*

T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

SPECIAL MONEY SAVERS

Besides the large and handsome line of Superior Copper-Mixed Type and Barnhart's Specialties for the Printing-Office, we are regularly selling the following lines which put money in the printer's cash-box—actually pay for themselves every year and declare a dividend besides:

PAPER BALERS and WIRE—All prices;
OVERLAY TISSUE PAPER—$1.85 per ream;
EMBOSSING MACHINES ($38) and POWDER therefor;
KLEENFORM—Which *does* clean;
BABCOCK ONE and TWO REVOLUTION CYLINDERS;
The new HARTFORD JOB PRESS, and
The VANDERCOOK and HACKER PROOF PRESSES.

BARNHART BROTHERS & SPINDLER
CHICAGO WASHINGTON, D. C. DALLAS SEATTLE
SAINT LOUIS KANSAS CITY OMAHA SAINT PAUL

SET IN PENCRAFT OLD STYLE FAMILY FACES

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
632 Sherman St. Chicago

New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses

R. W. HARTNETT CO., 50 N. 6th Street
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Quality-Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
for CATALOGUES, ADVERTISEMENTS *or any other purpose.*
GATCHEL & MANNING
PHILADELPHIA

Quality Equipment

AUTOMATIC FEEDERS
VACUUM BRONZING MACHINES
CHAPMAN ELECTRIC NEUTRALIZERS

United Printing Machinery Company
New York BOSTON Chicago

PRINTERS' SUPPLIES

Purchasing direct from manufacturer means a saving and prompt service. Let us quote you on your wants.

FRED'K L. SCHLEY & CO.
59 BEEKMAN STREET NEW YORK, N. Y.

Hartford Printing Cutting and Creasing *Presses*

NATIONAL MACHINE CO.
111 SHELDON STREET
HARTFORD, CONNECTICUT

CARBON BLACK

MADE BY
GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building

ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME



Accuracy is the Key-Note of Success That's Why
REDINGTON COUNTERS
are so successful. They will not repeat or jump, have large figures and are easy to set. It is wise to equip all your presses with them.
For sale by all dealers. $5.00 in U. S. A.

F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

"RINEHART"

LINOTYPE, MONOTYPE
STEREOTYPE
ELECTROTYPE

DISTINCTIVELY BETTER
CONSISTENT MARKET PRICES

Pittsburgh White Metal Company
New York Pittsburgh

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

REVOLVATOR

REG. U. S. PAT. OFF.



Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin 1-30 "The Revolvator"

N. Y. Revolving Portable Elevator Co.
351 Garfield Avenue, Jersey City, N. J.

Blomgren Bros. & Co.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
512 SHERMAN ST. CHICAGO

GEO. W. SWIFT, Jr.
Bordentown, N. J.

Designer and Manufacturer
of special machinery for printing and producing paper products.
What do you need to increase your production and reduce your cost?
We Can Make It.

Illinois Electrotype Co.
Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 52564.

Manz Engraving Co.
Chicago
Works: 4015 Ravenswood Ave.
Sales office: 22 W. Monroe Street
Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. *Correspondence solicited.*



$25 to $35 Yearly
ABULAR equipment for rule- and-figure and blank work on standard Linotypes, with all matrices.
Lino-Tabler Co., Chicago
New York, Toronto
These slugs FREE to trade plants
SURE PROFIT AND POINT-BLANK COMPETITION

Art Reproduction Co.
DESIGNERS and ENGRAVERS
MULTI-COLOR PLATE SPECIALISTS
NEGATIVES FOR OFFSET PROCESS
The only engraving house in Chicago which makes a specialty of Duo-Tones, Three and Four Color Process Printing Plates. Correspondence solicited.
PHONE FRANKLIN 2181
412-420 Orleans St. Chicago, Ill.

GLOBE TYPE FOUNDRY

Don't Buy Solid Quads
ECONOMY QUADS
SAVE 25 PER CENT
In Weight
In Time
In Labor
In Trouble
PAT'D OCT. 25 '10
Always INSIST on your Dealer supplying ECONOMY QUADS
SAMPLE FREE
958 Harrison St., Chicago



Sure Enough Metallic Inks
If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more.
We Make All Kinds Printing Inks
Let us figure with you. Our inks are known for Quality.
The Kohl & Madden Manufacturing Company
626 Federal Street, Chicago, Ill.

JUERGENS BROS. CO.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
166 W. Adams St. Chicago

METALS

Linotype, Monotype, Stereotype Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St. Chicago
5 Beekman St. New York

A SULLIVAN BALING PRESS



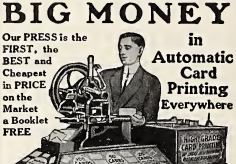
will cut down your labor cost and reduce your fire risk.

Get Booklet 64-F

SULLIVAN MACHINERY CO.
122 S. Michigan Ave. - CHICAGO

THERE IS BIG MONEY

Our PRESS is the FIRST, the BEST and Cheapest in PRICE on the Market a Booklet FREE



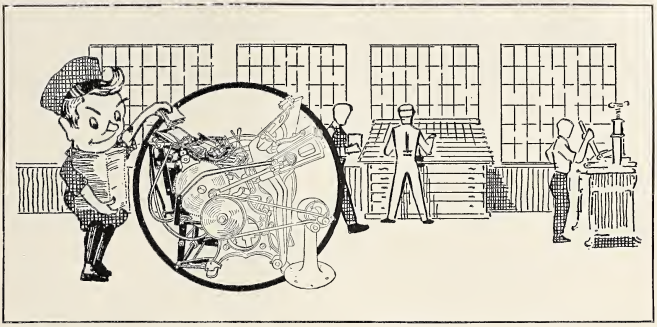
in Automatic Card Printing Everywhere

S. B. FEUERSTEIN & CO.
MAKERS 542 JACKSON BLVD. CHICAGO
SPECIAL INDUCEMENTS TO DEALERS

All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins



SOLD BY ALL REPUTABLE DEALERS
Manufactured exclusively by
H. A. HEMPEL
THE INVENTOR OF THE QUOINS
BUFFALO, N. Y., U. S. A.



TRUE EFFICIENCY PERMITS NO MAN TO WASTE HIS TIME OR ENERGY

THE Humana permits one feeder to look after two presses, thus releasing one feeder for other work. It is easy for you to appreciate the daily saving to you of a machine which not only does this, but which feeds Gordon presses more rapidly than is possible when the work is done by hand.

The Humana is an automatic feed for platen presses; size 10 x 15 and 12 x 18.

It is the only automatic machine which will feed paper and cardboard (all weights and surfaces) envelopes (made up and blanks) tags, blotters, pamphlets, flat bags, index cards; and in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

Hairline register is absolutely guaranteed, also a minimum spoilage on all jobs.

Of course we guarantee the Humana as to its parts and workmanship. It is extremely simple to adjust and operate.

We are pleased to send the machine on trial. Terms may be either cash or deferred payments. $500.00 for the 10x15 and $550.00 for the 12 x 18. 25% may be paid down, or 5% will be deducted for cash.

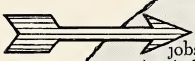
If you have small presses in your shop (and of course you have) you can save money, time and worry with Humanas. Let us tell you more about them.

The HUMANA Co.

Offices and Salesroom, Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

Young Printer Wanted



to prepare himself for some of the big jobs now being and to be created in the printing industry. The trade of type composition is gradually undergoing a great change. The big shops are going to pay one compositor to be the brains for groups of other compositors in the plant. He will be a typographic architect, as it were, figuring to a nicety plans for all the jobs, from a small business card to the big catalog, passing through the house, just as the building architect draws up plans to guide carpenters in their work upon the mammoth skyscrapers of the city and the bungalows in the residential districts. His "style" will permeate the product of the firm. His word will be law. Average compositors will become mere mechanical operatives and will receive the wages of such, but the typographic architect will receive in some cases $35 a week and more, depending upon his ability. To secure and hold these jobs the young printer will be compelled to know the essentials of good type composition, the principles which govern it from the standpoint of art and display. He must be able to know before a line of type is set just what the finished product is going to be, and there must be no blunders. Intense competition and increased expenses make it necessary for the successful proprietor to secure the greatest efficiency from his men and it is this as much as anything which is responsible for the birth of the typographic architect, or layout man. There must be no figuring at the case on how the job will appear when finished.

The I. T. U. Course of Instruction is a necessary aid in preparing printers for these important, lucrative positions and, in some cases increased wages in a very short time have more than paid the entire cost of the instruction. Complete information may be had by addressing

The I. T. U. COMMISSION

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Put the best printer in your plant on this machine, and he will show you that it pays bigger dividends than any machine of its size, price or weight.



Miller Saw-Trimmer with Router and Jig-Saw Attachment.

Nine cut forms out of ten that go to press in your plant carry from $1.00 to $5.00 worth of hidden profits—just for lack of a Miller Saw equipment.

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A Magazine of Printing Made in America for American Printers

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Every claim we make in print will be more than lived up to in performance

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The OSTERLIND is constructed so that the bed of the press and the roller carriage can be opened instantly and completely to the operator. The impression trip is at the operator's foot and the smallness of the machine allows the feeder to readily reach over and take the sheet from the delivery board. The adjustments are plainly in sight and so *easily* made that practically no special instruction is needed to operate.

and DURABILITY

The OSTERLIND is made of the best material possible to select and in many cases probably better and more expensive than would have been necessary. The machine is unbreakable even in the hands of a novice.

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The OSTERLIND will print a sheet 12 x 19 inches (printed surface not more than 11½ x 18½), and the register is absolute. It is simple to feed this machine by hand, at the rate of 4,200 per hour, while 2,200 per hour is as slow as it will be found necessary to run even on tissue paper. All kinds of paper and cardboard, from a sheet of tissue to a ten-ply blank, can be printed without any trouble.

The OSTERLIND can be run at a speed of 3,600 per hour with the same class of labor that it takes to run a Gordon press 1,000 impressions per hour, proving it to be an economical success.

Write for descriptive circulars, prices, terms and other interesting information.

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ALVIN B. GILES	60 Beekman St., N. Y.
B. H. McCAIN	431 So. Dearborn St., Chicago
BICKFORD PRINTING MACHINERY CO.	507 Mission St., San Francisco
MILWAUKEE PRINTERS ROLLER CO.	Milwaukee
KEYSTONE TYPE FOUNDRY	78 India Street, Boston

1,000 more impressions per day per press

Of course you are interested, and we want to send you an attractive booklet that tells how to do this and *increase* pressroom profits. May we have your name and address to-day?

H. B. ROUSE & CO.
2214 WARD STREET
CHICAGO

DEFIANCE BOND
Brings You Worthwhile Customers

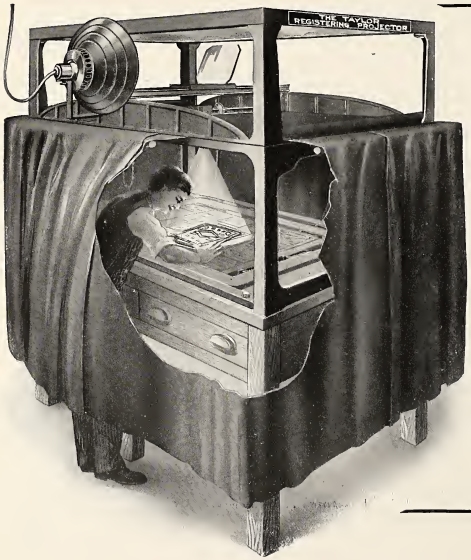
LETTER-HEADS, checks, drafts, deeds, bank notes, bonds, certificates, insurance policies—this is the kind of business that printers should go after. It not only stays with you, but brings you in touch with substantial customers like banks, insurance companies, which leads naturally to handsome jobs.

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You can work up a steady business on these items by the use of BYRON WESTON Defiance Bond. This paper has a smooth, uniform writing and printing surface. The stock is pure linen rag; no wood fiber or filler of any kind is used. It is especially fine for lithographic work. The beautiful finish and impressive crackle appeal to your customers. Made in White, Buff, and Blue. Let the water-mark above help you to better business.

Generous tryout samples sent to Printers.

Byron Weston Company
Dalton, Massachusetts



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marks a long stride in advance over every other method of registering and imposing forms.

By using the principle of optical projection forms can be made up to register by the stonehand in half the time required by any other system. No measurements, micrometer adjustments, nor accurate trimming of plates required.

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NEW YORK OFFICE: Room 1606
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take chances by using unapproved safety cans? Guard your plant from destruction and reduce your insurance rate by using devices bearing the Underwriters label—a guarantee of the highest efficiency. All

Justrite TRADE MARK

FIRE PREVENTION DEVICES

Approved, Tested and Inspected by the
Underwriters Laboratories, Inc.
Under Direction of
The National Board of Fire Underwriters

Security Benzine Cans

Special Funnels Not Required

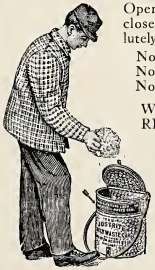


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The Price is right—The Can is right

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1 QUART	1.00	1 GALLON	1.50

Justrite Oily Waste Can



Opens with foot pressure, closes automatically; absolutely safe.

No. 1— 6 Gallons $2.00
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We also make the JUSTRITE Safety Can, 6 sizes—1-pint to 5-gallon, and a 1-quart chemical Fire Extinguisher.

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cans cut out the ink spoilage caused by skinning and mishandling. Just press the sliding disc—the ink rises in the center well in any quantity desired and is easily removed. The balance of the ink is not exposed to air or dirt; a careless knife will not streak the ink with other colors.

Prove this for yourself by sending today for UPCO Bronze Blue in a Savink Can, price $1.00 per lb. This is a special offer good in September only. On account of color market conditions, there is no telling what prices printers' inks will command in the very near future. (See coupon.)

The Ullman-Philpott Co.
Established 1881
4811 Lexington Ave. Cleveland, Ohio

The Savink Can

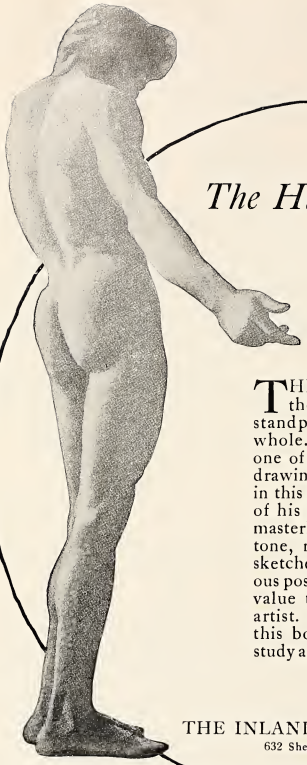


Use the Coupon

Savink September Only Offer

I enclose $_____ for _____ lbs. of UPCO Bronze Blue in Savink Cans, money to be returned if goods are not satisfactory. Prepay to

Name _____
Company _____
Address _____
City _____ State _____ (4811)



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We are members of the Audit Bureau of Circulations. There is no guesswork on our part when we give you a circulation statement. You can get facts by addressing H. S. BROWNE, *Advertising Manager,*

THE INLAND PRINTER, 632 SHERMAN STREET CHICAGO



Suggest "Reverse Face" Catalog Envelopes

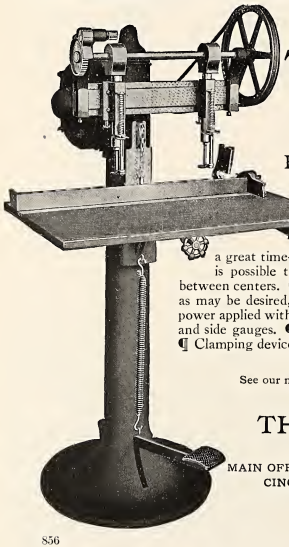
MAKE a hit—and a sale—with every catalog user in your town by showing him this latest idea in catalog envelopes. It's the familiar "Reverse Face" for catalogs of any size, shape or weight—made in "Penny Saver" style, giving full sealed protection with easy government inspection.

¶ You run these flat, before making up, one or more on, in as many colors as you please. Both backs and fronts print at once.

¶ No limit to the striking, simple and salable effects you can show to your customer—big cuts run all over the envelopes, pictures of the plant, product, or even typed descriptions of goods and special offers. No unsightly bumps or scars in the make-ready, because they are printed in the sheet.

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Buy the Best and Save the After Troubles

Tatum Multiple Spindle Paper Drill

For Drilling Two or More Holes at One Operation

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See our machines in operation at Block No. 31, Machinery Hall, Panama-Pacific Exposition

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It is on this basis principally that it must interest you, and its success depends on its ability to *hold* to this basis.

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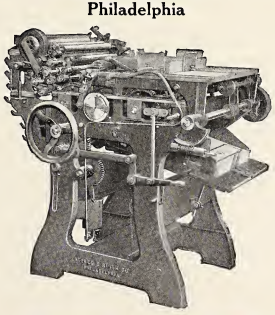
With a Stokes & Smith Rapid Rotary Press such work goes through in a minimum of time—both in preparation and in actual running. It enables the careful estimator to make an excellent profit on work which otherwise would show very little, if any. At the same time quotations can be made and competitive orders obtained that would otherwise be out of reach.

Complete catalog on request, together with any special information you need, to give this press careful consideration. Write us to-day.

Stokes & Smith Company

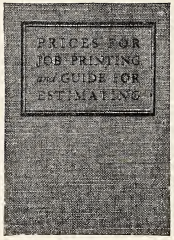
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The Pacific West in 1915

More printing-plants—more newspapers, more printing machinery, more equipment, paper, ink and facilities, made necessary by a rapidly increasing population. 1915 starts a new era of development. Heavy buying is imperative. Get your share of the business.

Include the Pacific West in your advertising campaign of 1915

PACIFIC PRINTER AND PUBLISHER
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Many successful operators have taken courses in mechanism at the INLAND PRINTER TECHNICAL SCHOOL and all express regret that they did not do so earlier.

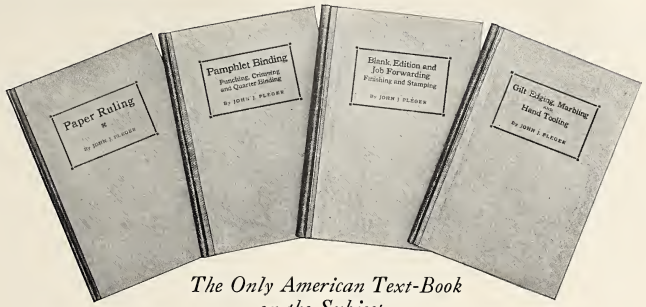
The enterprising operator who studies the mechanism of the linotype will be prepared for any opening that might require that kind of knowledge.

You can learn how to operate or learn linotype mechanism entire, or study special parts and movements at the

INLAND PRINTER TECHNICAL SCHOOL

632 SHERMAN STREET, CHICAGO, ILLINOIS

"Machine Composition" is a booklet that gives information concerning the school and some of its graduates. You can have it for the asking.



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JOHN J. PLEGER, the author, is the first and only man in this country who has written a complete text-book on binding that covers the subject in all its phases. Being an advanced exponent of the art, he has given the trade a concise and comprehensive work that will prove of great interest and value to all who peruse its pages.

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"We looked through the books very carefully with considerable interest and congratulate you on the excellent work you have produced."—*R. R. Alloway, Editor, Printer & Publiser.*

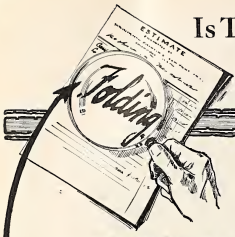
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THE ORIGINAL

"Just Press a Button"



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Frank Meany Printing Co., New York.
Times-Democrat, New Orleans.
Wilmer Atkinson Company, Philadelphia.
U. S. Lithographing Co., Elizabethport, N. J.
U. S. Printing and Lithographing Co., Brooklyn, N. Y.
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Monitor Controller Company

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NEW YORK PHILADELPHIA BOSTON CHICAGO

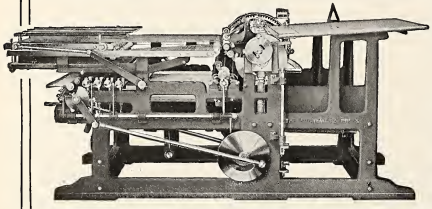
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Stonemetz Two-Revolution

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A STONEMETZ gives its owner a big advantage over his competitors. New trade comes to him. Competition does not worry him. His *output,* likewise his *profits,* are increased—in some instances *more than doubled.*

We can give you the names of scores of STONEMETZ owners who will vouch for the truth of the foregoing assertions. Many of these men bought the STONEMETZ on *terms to suit their convenience,* and their *increased earnings enabled them to pay for it in a short time.* We can't tell the whole story here, but a postal mailed to us to-day will bring you full particulars. It will pay you to investigate the STONEMETZ whether ready to buy or not. Send the postal *to-day—now.*



The STONEMETZ is sold and guaranteed by typefounders and dealers in all principal cities.

The CHALLENGE MACHINERY CO.

Main Office and Factory: Grand Haven, Mich.

Chicago Salesroom: 124 S. Fifth Avenue

New York Office: Tribune Building

TABLE OF CONTENTS—SEPTEMBER, 1915.

PAGE

Advertising Patronage in a Local Paper, Boosting the 761
Amstutz Optical Micrometer..... 839
Apprentice Printers' Technical Club:
Originality 789
Specimens, Review of..... 790
Apprentice, Training The (illustrated).... 820
Ault, Charles H., Sails for Europe..... 837
Beattie, William, at New York Office of American Rotary Valve Company..... 837
Bookbinding Labor Cost..... 805
Brown, Charles S., and Printer's Inventories 832
Clippings and Comments..... 816
Colorado Pioneer Printers Hold Third Annual Meeting 837
"Coming Newspaper, The"..... 770
Connecticut Printers Enjoy Outing..... 841

CONTRIBUTED ARTICLES:
Apprentice, Training The (illustrated). 820
Bookbinding Labor Cost..... 805
Boosting the Advertising Patronage in a Local Paper 761
From Paper-Mill to Pressroom — No. IX. — Appraising and Testing Paper... 828
Hand-Lettering, On the Advantages of (illustrated) 753
Literature of Typography, The — Great Britain — *Continued* (illustrated) .. 779
Platen Presses, Position of Forms on.... 766
Printer's Patient, The..... 759
Varying Styles and Proofreading — No. III 756

CORRESPONDENCE:
Coated Paper, The Introduction of..... 773
Is the Average Compositor of To-day Slow? 773
Pennants, Making Stenciled and Applique 774
Typefounders' Specimen Sheets..... 773
What Constitutes a Printer?..... 773

COST AND METHOD:
Blankwork, Estimating on..... 803
Estimate Problem, The..... 801
How Much Profit?..... 801
Who Gets the Benefit?..... 802
Diagram or Map Folds..... 769

EDITORIAL:
"Coming Newspaper, The"..... 770
Diagram or Map Folds..... 769
Engravings, Increase in Prices for..... 769
Pressroom Kink, A..... 769
Why Not a Standard Hour-cost?..... 771
Engravings, Increase in Prices for..... 769
Foreign Graphic Circles, Incidents in..... 775
Grumman, Fred C., Now with Universal Typemaking Machine Company..... 840
Hand-Lettering, On the Advantages of (illustrated) 753

ILLUSTRATIONS:
Bird's-Eye View of New York Printing Crafts Building, Pennsylvania Station, and Postoffice Building..... 841
Famous Waikiki Beach, The, Honolulu, Hawaii 808
Hawaiian Grass House, A..... 826
Hawaiian Hula-Hula Dancer, A..... 782
Industries Illustrated — In a Brick Yard, by Carl Scheffler..... 772

ILLUSTRATIONS — *Continued*: PAGE
Japanese Chrysanthemums and Hawaiian Banana Trees, Moanalua, Honolulu 774
Mr. Briggs Had a Birthday on August 4. 836
New York Harbor, The..... 784
New York Printing Crafts Building..... 840
Reproduction of an Attractive Card Sent Out by the Lead Mould Electrotype Foundry, Inc., New York..... 812
Temple of Solomon, The..... 819
View of Manhattan Island, New York... 803
When the "Ghost" Was Five Minutes Late — Cartoon by John T. Nolf.... 768
Incidents in Foreign Graphic Circles..... 775
International Typographical Union, Sixty-first Convention of the..... 833

JOB COMPOSITION:
Health of Printers, Precautions for the.. 787
Running-Head as an Embellishment, The 785
Linotype Adaptable for Use in Japan and China Is Now Being Manufactured... 835
Literature of Typography, The — Great Britain — *Continued* (illustrated) 779
Living Languages 830

MACHINE COMPOSITION:
Fins Appear on Slug..... 818
Irregular Alignment of Bars..... 819
Linotype Matter, Measurement of..... 819
Plunger Works Badly..... 818
Setting Linotype Matter around Plates of Irregular Outline..... 817
Sunken Face on Slug..... 818
To Remove a Worn Escapement Lever on a Model K..... 817
Who Is at Fault When Error Occurs in Correction? 817
Mucilage for Paraffin Paper..... 841

NEWSPAPER WORK:
Contract Price for Printing a Weekly... 810
Keyed Advertisements 811
Legal Measurements, More About..... 809
Problems of a Beginner, Some..... 810
Review of Newspapers and Advertisements 811
New York Printing Crafts Building..... 840

OBITUARY:
Armstrong, George B..... 823
Clark, Charles Heber — "Max Ade'er".. 824
Crowell, Thomas Y..... 824
Fitch, George Helegson..... 823
Harper, John Wesley..... 824
Morrow, George 824
Munn, Daniel Joseph..... 824
Rayfield, Ernest 823
Paper Container Saves Washing Out Bottles 784
Paper-Mill to Pressroom, From — No. IX. — Appraising and Testing Paper..... 828
Platen Presses, Position of Forms on..... 766

PRESSROOM:
Aluminum, Printing on..... 825
Embossing Board, The Use of..... 825
How Can a Word Be Removed from a Printed Circular? 825
How Many Good Impressions Will a Half-Tone Print? 825
Imperfect Register, Cause of..... 825
Printed Red on Black..... 826
Rule-Enclosed Forms, To Prevent Slurring on 827

PRESSROOM — *Continued*: PAGE
Too Much Ink Combined with Insufficient Make-Ready 827
What Is a Mechanical Overlay?..... 826
Pressroom Kink, A..... 769
Printer's Patient, The..... 759

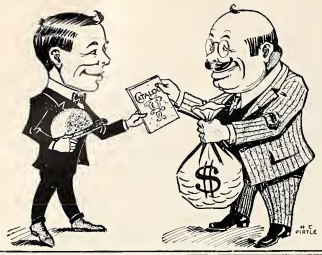
PROCESS ENGRAVING:
American Process Plants, Mr. Newton's Observations in 778
Brief Replies to a Few Queries..... 778
Enamel-Prints on Copper, Scum in..... 777
Negative Prints for Itaglio Etching from Line Negatives 777
Photogravure and Offset in Combination 777
Processworker, Books for the..... 778
Rotary Photogravure, The Screen in.... 778
South Africa, A Question from..... 777
Wet-Plate Darkroom, Safe Light for a.. 777

PROOFROOM:
Capital, A Disputed..... 783
Figures, Rule Wanted for Use of..... 783
Proofreading, Books on..... 783
Seeks Connection with American Firms... 837

SPECIMEN REVIEW 791
THE MAN AND THE FIELD..... 830

THE WORD AND THE PRINTER:
Advertisement Writer Runs Wild, The... 797
Clever Conception That Pulled Well, A.. 800
Constructive Criticism on Circular Advertising Individual Electric Drive.. 799
Effective Piece of Follow-Up, An..... 799
Some Interesting Propaganda Material.. 798

TRADE NOTES:
Amstutz Optical Micrometer..... 839
Ault, Charles H., Sails for Europe..... 837
Beattie, William, at New York Office of American Rotary Valve Company... 837
"Cameo and Lustro Results"..... 838
Colorado Pioneer Printers Hold Third Annual Meeting 837
Connecticut Printers Enjoy Outing..... 841
Doyle Vacuum Sheet-Cleaner Giving Satisfaction 840
"Globetype" Endurance Test..... 837
Government Printing Office, New Rotary Presses Installed at..... 837
Grumman, Fred C., Now with Universal Type-Making Machine Company.... 840
McNutt Non-Explosive Safety Cans and Devices 837
Metal Furniture, Quads and Spaces, A New Style of..... 839
New York Printing Crafts Building..... 840
Plate Printer, A Press That Benefits the 838
"Security" Guard for Electric-Light Bulbs, The 837
Seeks Connection with American Firms. 837
"The Eye and the Camera"..... 838
"The Linotype Bulletin"..... 840
Thompson Type Machine Company Expands 838
Typography, The Literature of — Great Britain — *Continued* (illustrated) 779
United Typothetæ and Franklin Clubs of America, Convention of (illustrated) . 813
Using the War as a Text for Advertising (illustrated) 827
Varying Styles and Proofreading — No. III 756
Wood-Pulp, The First Paper from..... 836
Why Not a Standard Hour-cost?..... 771



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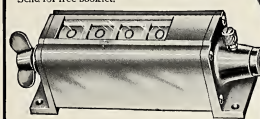
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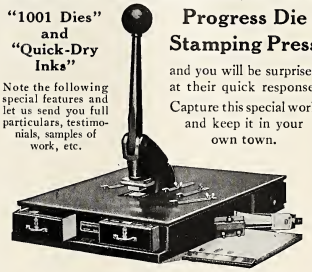
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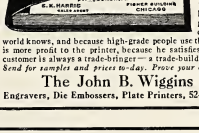
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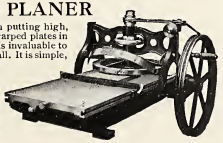
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INDEX TO ADVERTISEMENTS.

PAGE

Acme Staple Co. ... 742
American Autopress Co. ... 731
American Electrotype Co. ... 751
American Folding Machine Co. ... 860
American Pressman ... 862
American Printer ... 851
American Steel & Copper Plate Co. ... 750
Anderson, C. F., & Co. ... 740
Anway, H. B. ... 846
Audit Bureau of Circulations ... 855

Babcock Printing Press Mfg. Co. ... 729
Barnhart Bros. & Spindler ... 847
Bingham's, Sam'l, Son Mfg. Co. ... 726
Blatchford, E. W., Co. ... 848
Blomgren Bros. & Co. ... 746, 848
British Printer ... 862
Britton & Doyle ... 741
Brown Folding Machine Co. ... 734
Brown, Paul ... 846
Butler, J. W., Paper Co. ... 721

Cabot, Godfrey L. ... 847
Carborundum Co. ... 749
Carver, C. B., Co. ... 740
Challenge Machinery Co. ... 860
Chambers Bros. Co. ... 744
Chandler & Price Co. ... 733
Chicago Paper Co. ... 862
Chicago Steel & Wire Co. ... 846
Cleveland Folding Machine Co. ... 843
Colonial Co. ... 845
Cooper Hewitt Electric Co. ... 736
Cowan Truck Co. ... 745
Crane, Z. & W. M. ... 864

Dewey, F. E. & B. A. ... 748
Dexter Folder Co. ... 747
Dinse, Page & Co. ... 745
Dorman, J. F. W., Co. ... 848
Durant, W. N., Co. ... 846

Economy Engineering Co. ... 847

Feuerstein, S. B., & Co. ... 848
Flexible Steel Lacing Co. ... 863
Forman, S. L. ... 846
Franklin Co. ... 742
Fuchs & Lang Mfg. Co. ... 739

Gatchel & Manning ... 847
Globe Engraving & Electrotype Co. ... 738
Globe Type Foundry ... 848

PAGE

Hamilton Mfg. Co. ... 739
Hampshire Paper Co. ... 723
Hare, Dudley L. ... 846
Harris Automatic Press Co. ... 724
Hartnett, R. W., Co. ... 847
Hellmuth, Charles ... 742
Hempel, H. A. ... 848
Hickok, W. O., Mfg. Co. ... 738
Hoyt, Arthur S., Co. ... 846
Humana Co. ... 849

Ideal Coated Paper Co. ... 748
Illinois Electrotype Co. ... 848
Inland Printer Technical School ... 858
International Correspondence Schools ... 751
I. T. U. Commission ... 850

Jaenecke Printing Ink Co. ... 750
Jones, Samuel, & Co. ... 742
Juengst, George, & Sons ... 746
Juergens Bros. Co. ... 848
Justrite Mfg. Co. ... 853

Kast & Ehinger ... 742
Kidder Press Co. ... 741
Kimble Electric Co. ... 737
King, Albert B., & Co. ... 846
King, Harry W. ... 846
Kohl & Madden Mfg. Co. ... 848

Lino-Tabler Co. ... 848

Manz Engraving Co. ... 848
Megill, E. L. ... 842
Mergenthaler Linotype Co. ... Cover
Miehle Printing Press & Mfg. Co. ... 737
Miller Saw-Trimmer Co. ... 728, 851
Mittag & Volger ... 848
Monitor Controller Co. ... 860

Nashua Gummed & Coated Paper Co. ... 750
National Lithographer ... 862
National Machine Co. ... 847
New Era Press ... 737
New York Revolving Portable Elevator Co. ... 848

Osterlind Printing Press & Mfg. Co. ... 851
Oswego Machine Works ... 743

Pacific Printer & Publisher ... 858
Paper Dealer ... 846
Parker, Thomas & Tucker Paper Co. ... 853
Parsons & Whittemore ... 738

PAGE

Penrose, A. W., & Co., Ltd. ... 844
Pittsburgh White Metal Co. ... 848
Printing Art ... 862
Printing Trade News ... 858
Process Engraver's Monthly ... 862
Prudoctogmph Co. ... 748
Progress Mfg. Co. ... 863
Proudfit Loose Leaf Co. ... 748

Queen City Printing Ink Co. ... 722

Redington, F. B., Co. ... 847
Regina Co. ... 737
Riessner, T. ... 847
Ringler, F. A., Co. ... 863
Roberts Numbering Machine Co. ... 746
Rosing School of Lettering & Design ... 846
Rouse, H. B., & Co. ... 852

Schley, Fred'k L., Co. ... 847
Scott, Walter, & Co. ... Cover
Seybold Machine Co. ... 735
Shepard, Henry O., Co. ... 847, Insert
Simplex Mfg. Co. ... 846
Sinclair & Valentine Co. ... 749
Sprague Electric Works ... 745
Standard High-speed Automatic Job Press ... 725
Stokes & Smith Co. ... 857
Sullivan Machinery Co. ... 848
Swift, George W., Jr. ... 848

Talbot, J. W. ... 847
Tatum, Sam'l C., Co. ... 856
Taylor, A. K. ... 852
Type-Hi Mfg. Co. ... 863

Ullman-Philpott Co. ... 853
Ullman, Sigmund, Co. ... Cover
Unique Steel Block Co. ... 847
United Printing Machinery Co. ... 847

Veeder Mfg. Co. ... 863

Wanner Machinery Co. ... 846
Want Advertisements ... 842
Western States Envelope Co. ... 856
Weston, Byron, Co. ... 852
White, James, Paper Co. ... 863
White, L. & I. J., Co. ... 744
Whitlock Printing Press Mfg. Co. ... 732
Wiggins, John B., Co. ... 863
Wing, Chauncey ... 738

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